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Partituras Brasileiras Online

O Centro da Música da Fundação Nacional de Artes tem o prazer de trazer à comunidade musical brasileira e internacional novos volumes da coleção Partituras Brasileiras Online, reafirmando seu empenho em difundir e dar acesso gratuito a um panorama cada vez mais diverso da criação musical brasileira. Compõe os volumes ora publicados composições populares e de concerto, contemporâneas e históricas, para formações instrumentais e vocais.

Três volumes de música de concerto oferecem uma amostragem expressiva da produção recente de música brasileira contemporânea, que dão testemunho de um espectro vasto de linguagens, recursos narrativos e filiações estéticas. A coletânea abrange desde peças para instrumento solo até partituras orquestrais, passando por música de câmera para as mais variadas formações.

Completa a seção de música contemporânea um volume dedicado especialmente a obras que integraram a programação das últimas Bienais de Música Brasileira Contemporânea. A publicação destas partituras dá visibilidade e acesso a mais uma parte de um vasto acervo resultante da política continuada de fomento à criação musical desenvolvida pela Funarte.

A música para formação coral ainda não havia sido contemplada e passa agora a integrar a coleção, que traz tanto peças do repertório sacro mineiro dos séculos XVIII e XIX quanto composições de músicos em atividade, compostas nos últimos 40 anos. A seleção atende a coros e conjuntos vocais de diferentes formações, de níveis técnicos diversos.

Por fim, mas não menos importante e caro a nós, o volume dedicado à sanfona completa o conjunto de volumes e dá continuidade à proposta de incorporar ao acervo de partituras dossiês com foco nos instrumentos da tradição popular brasileira. Um estudo sobre a presença e uso da sanfona no Brasil e uma rica seleção de composições para o instrumento oferecem, em seu conjunto, uma visão panorâmica sobre a diversidade de gêneros, estilos e tradições que compõe o universo da sanfona brasileira – de sua implantação no Brasil agrário às apropriações urbanas e experimentações contemporâneas.

Aos compositores, que cederam gentilmente os direitos de publicação de suas obras, aos curadores e autores que desenvolveram um trabalho de excelência e à equipe de organização e publicação faço uma viva saudação por mais esta bela realização, desejando aos leitores – músicos, pesquisadores e interessados em geral – um excelente proveito!

Compositores contemporâneos

A produção brasileira contemporânea de música de concerto integra um processo cultural presente em nossa história desde o tempo colonial. Documentos e partituras comprovam a existência de compositores brasileiros há quatro séculos. Diferente de outras colônias, cujos registros são de compositores da Metrópole que vieram morar ou cumprir alguma missão, nossa produção contou com grandes nomes entre os nascidos no Brasil. Vale destacar sempre José Maurício Nunes Garcia, mulato, descendente de escravos, o maior compositor das Américas do período colonial; João de Deus de Castro Lobo, liberto, filho de escrava; e uma série de nomes que constituem a história e o acervo da música de concerto brasileira até os nossos dias.

Esta atividade intensa que marca a história da música no Brasil cria um ambiente e uma tradição musical que alimenta e renova a produção e o surgimento de gerações de compositores representativos de cada época e da força expressiva da música brasileira de concerto.

As partituras constantes desta coleção integram uma vasta produção musical por compositores expressivos que renovam a força da música brasileira de concerto, em todas as suas manifestações e correntes estéticas. São criações contemporâneas, generosamente cedidas, que dialogam com técnicas e linguagens diversas. Compositores como Tim Rescala, um dos criadores que transita por expressões artísticas que incluem a música de concerto, a trilha sonora, a música cênica, a música popular, e todas as possibilidades que a música comporta; Pauxy Gentil-Nunes, professor de composição, pesquisador de linguagens contemporâneas e de ritmos característicos brasileiros que se combinam em sua música; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo, e outros, todos representativos da música de concerto produzida entre nós por um universo de compositores contemporâneos brasileiros, com uma trajetória e bagagem que não caberia neste espaço de abertura do catálogo.

Acreditamos que esta seja mais uma etapa de ampliação de acesso a um acervo incalculável de obras para todas as formações e estilos. Um estímulo para músicos, pesquisadores, estudantes, conhecerem a qualidade e variedade da música brasileira contemporânea, e com isso se interessarem em ampliar sua busca e contato com compositores e suas obras.

José Schiller
Coordenador de Música de Concerto

Contemporary composers

The contemporary Brazilian concert music production integrates a cultural process present in our history since colonial times. Documents and scores prove the existence of Brazilian composers four centuries ago. Unlike other colonies, whose records show composers from the metropolis that went over to reside or to fulfill some mission, our production counted on great names among those born in Brazil. It is always worth mentioning José Maurício Nunes Garcia, a mulatto, descendant of slaves, the greatest composer of the Americas in the colonial period; João de Deus de Castro Lobo, a freed slave; and a series of names that have made the history and the collection of the of Brazilian concert music until our days.

This intense activity that marks the history of music in Brazil creates an atmosphere and a musical tradition that feeds and renews the production and the appearance of generations of composers representing each era and the expressive strength of Brazilian concert music.

The scores contained in this collection integrate a vast musical production by expressive composers who reaffirm the force of Brazilian concert music, in all its manifestations and aesthetic currents. These contemporary creations, generously contributed to this collection, converse with different languages and techniques. Composers such as Tim Rescala, one of the creators whose artistic expressions include concert music, soundtracks, scenic music, popular music, and all the possibilities that music entails; Pauxy Gentil-Nunes, composition professor, researcher of contemporary languages and characteristic Brazilian rhythms that blend in his music; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo, and others, all representative of the concert music produced among us by a universe of contemporary Brazilian composers, with a trajectory and background that would not fit in this catalog's opening space.

We believe this is yet another step in expanding access to an invaluable collection of works for all formations and styles. An incentive for musicians, researchers and students to get to know the quality and variety of Brazilian contemporary music, and to become interested in broadening their search and contact with composers and their works.

José Schiller
Concert Music Coordinator

Compositores contemporáneos

La producción brasileña contemporánea de música de concierto integra un proceso cultural presente en nuestra historia desde el tiempo colonial. Documentos y partituras comprueban la existencia de compositores brasileños hace cuatro siglos. Diferente de otras colonias, cuyos registros son de compositores de la Metrópolis que vinieron a vivir o a cumplir alguna misión, nuestra producción contó con grandes nombres entre los nacidos en Brasil. Vale destacar siempre a José Maurício Nunes Garcia, afrodescendientes de esclavos, el mayor compositor de las Américas del período colonial; João de Deus de Castro Lobo, liberado, hijo de esclava; y una serie de nombres que constituyen la historia y el acervo de la música de concierto brasileña hasta nuestros días.

Esta actividad intensa que marca la historia de la música en Brasil crea un ambiente y una tradición musical que alimenta y renueva la producción y el surgimiento de generaciones de compositores representativos de cada época y de la fuerza expresiva de la música brasileña de concierto.

Las partituras constantes de esta colección que integran una vasta producción musical por compositores expresivos que renuevan la fuerza de la música brasileña de concierto, en todas sus manifestaciones y corrientes estéticas. Son creaciones contemporáneas, generosamente cedidas, que dialogan con técnicas y lenguajes diversos. Compositores como Tim Rescala, uno de los creadores que transita por expresiones artísticas que incluyen la música de concierto, la banda sonora, la música escénica, la música popular, y todas las posibilidades que la música permite; Pauxy Gentil-Nunes, profesor de composición, investigador de lenguajes contemporáneos y de ritmos característicos brasileños que se combinan en su música; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo, y otros, todos representativos de la música de concierto producida entre nosotros por un universo de compositores contemporáneos brasileños, con una trayectoria y bagaje que no cabría en este espacio de apertura del catálogo.

Creemos que ésta sea una etapa más de ampliación para el acceso a un acervo incalculable de obras para todas las formaciones y estilos. Un estímulo para que, músicos, investigadores, estudiantes, conozcan la calidad y variedad de la música brasileña contemporánea, y con eso, se interesen por ampliar su búsqueda y que tengan contacto con compositores y sus obras.

José Schiller
Coordinador de Música de Concierto

Compositeurs contemporains

La production brésilienne contemporaine de musique de concert intègre un processus culturel présent dans notre histoire depuis l'époque coloniale. Des documents et des partitions prouvent l'existence de compositeurs brésiliens il y a quatre siècles. Contrairement à d'autres colonies, dont les enregistrements sont ceux de compositeurs de la métropole qui sont venus y habiter ou y remplir une mission, au Brésil notre production comptait sur de grands noms parmi ceux qui y sont nés. Il vaut mentionner José Maurício Nunes Garcia, mulâtre, descendant d'esclaves, le plus grand compositeur des Amériques de la période coloniale; João de Deus de Castro Lobo, libéré, fils d'esclave; et une quantité de noms qui constituent l'histoire et la collection de la musique brésilienne de concert jusqu'à nos jours.

Cette activité intense qui marque l'histoire de la musique au Brésil crée une atmosphère et une tradition musicale qui nourrit et renouvelle la production et l'apparition de générations de compositeurs importants de chaque époque et de la force expressive de la musique brésilienne de concert.

Les partitions contenues dans cette collection intègrent une vaste production musicale produite par compositeurs expressifs qui renouvellent la force de la musique brésilienne de concert, dans toutes ses manifestations et dans tous ses courants esthétiques. Ce sont des créations contemporaines, généreusement offertes, qui dialoguent avec différents langages et techniques. Des compositeurs tels que Tim Rescala, un des créateurs qui transite par des expressions artistiques comme la musique de concert, la bande-son, la musique instrumentale de théâtre , la musique populaire et toutes les possibilités que la musique offre; Pauxy Gentil-Nunes, professeur de composition, chercheur de langues contemporaines et de rythmes brésiliens combinés dans sa musique; Marisa Resende, Eli-Eri Moura, Aylton Escobar, Ricardo Petracca, Gustavo Bonin, Caio Facó, Cadu Verdan, Alexandre Schubert, Carlos Dimitri Cervo et d'autres, tous représentatifs de la musique de concert produite parmi nous par un univers de compositeurs brésiliens contemporains, avec une trajectoire et des bagages

Nous croyons que celle-ci est une nouvelle étape dans l'élargissement de l'accès à une collection innombrable d'œuvres pour toutes les formations et tous les styles. Une incitation pour les musiciens, chercheurs et étudiants à connaître la qualité et la variété de la musique brésilienne contemporaine de telle manière à s'intéresser et quand même élargir leur recherche et leur contact avec les compositeurs et leurs œuvres.

José Schiller
Coordonnateur de musique de concert

Современные композиторы

Современная бразильская академическая музыка является частью культурного процесса со времен колониализма. Существующие документы и партитуры доказывают существование бразильских композиторов в течении последних четырех веков. В отличие от других колоний, где музыкальные произведения были созданы композиторами из метрополий, приехавших для проживания или выполнения какой-то миссии, наше музыкальное производство включает в себя великие имена композиторов, рожденных на территории Бразилии. Стоит отметить мулата Жозе Маурисио Нунес Гарсиа,; Жуао де Деус де Кастро Лобо, сына рабыни, рожденным свободным; и ряд имен, которые являются частью нашей истории и музыкального архива бразильской концертной музыки до наших дней.

Эта активная деятельность, которая отмечена история бразильской музыки в Бразилии, создает атмосферу и дает пищу для постоянного появления поколений важных композиторов своей эпохи и для создания бразильской концертной музыки.

Партитуры, входящие в эту коллекцию, являются частью обширного музыкального производства важных композиторов, которые придают новую силу бразильской концертной музыке, во всех ее проявлениях и эстетических направлениях. Это современные произведения, щедро нам предоставленные, были созданы с использованием различных техник и стилей. Можем привести в пример композитора Тима Рескала, использующего разнообразные музыкальные жанры творческого выражения. Эти жанры включают в себя концертную музыку, звуковые дорожки, музыку для спектаклей, популярную музыку и другие музыкальные жанры. Также можем отметить Пакси Жентил-Нунес, преподавателя композиторского искусства, изучающего современную музыку и типичные бразильские ритмы, которые он объединяет в своем творчестве. Среди других композиторов можно выделить: Маризу Резенде, Эли-Эри Моура, Аилтона Эскобара, Рикардо Петракка, Густаво Бонин, Кайо Фако, Каду Вердана, Алешандре Шуберта, Карлоса Димитрия Серво и других представителей концертной музыки; эту музыку сочиняют для нас современные бразильские композиторы, описание творческого пути которых не поместилось бы в этом пространстве, открывающем каталог.

Мы уверены, что речь идет о новом этапе, который даст больше возможностей для доступа к безграничному архиву произведений различных ансамблей и стилей. Это даст стимул музыкантам, исследователям, студентам узнать, насколько хороша и разнообразна современная бразильская музыка. Таким образом, у них появится возможность для расширения поиска и знакомства с композиторами и их произведениями.

Жозе Шиллер
Координатор по концертной музыке

当代作曲家

当代巴西音乐融合了自殖民时代以来的历史文化。四个世纪以来，文献和乐谱叙述着巴西作曲家的存在。与其他殖民国家不同，他们的作品多是来自大都会的作曲家，而巴西著名的作品却是出自土生土长的巴西人。其中著名的有：José Maurício Nunes Garcia，黑白混血，奴隶的后裔，殖民时期美洲最伟大的作曲家; João de Deus de Castro Lobo，奴隶的儿子，后被释放;至今仍被视为成巴西音乐历史和收藏界的明星。
当代作曲家的涌现创造出的音乐氛围和音乐传统，滋养了一代代的作曲家，也使巴西音乐迸发出新的活力。
该系列仅仅展示了当代优秀作曲家大量音乐作品中的一部分，无论是在表现形式还是在审美潮流方面，他们都赋予了巴西音乐会音乐新的动力。。它们是当代作品，也是不同技艺和语言之间的对话。作曲家 Tim Rescala，通过音乐会音乐、配乐、风景音乐、流行音乐以及其他所有音乐表现形式传播音乐; Pauxy Gentil-Nunes，作曲老师，将当代语言和巴西特色音乐研究完美地融合到他的音乐之中Marisa Resende，Eli-Eri Moura，Aylton Escobar，Ricardo Petracca，Gustavo Bonin，Caio Facó，Cadu Verdan，Alexandre Schubert，Carlos Dimitri Cervo等，都是我们当代优秀巴西作曲家的代表，由于篇幅有限，无法一一叙述。
我们相信这是为宝贵作品集增添音乐形式和风格重要的一步步，也将激励我们的音乐家、研究人员和学生了解当代巴西音乐的多样性，增加其对作曲家及其作品的了解和兴趣。

José Schiller
音乐会音乐协调员

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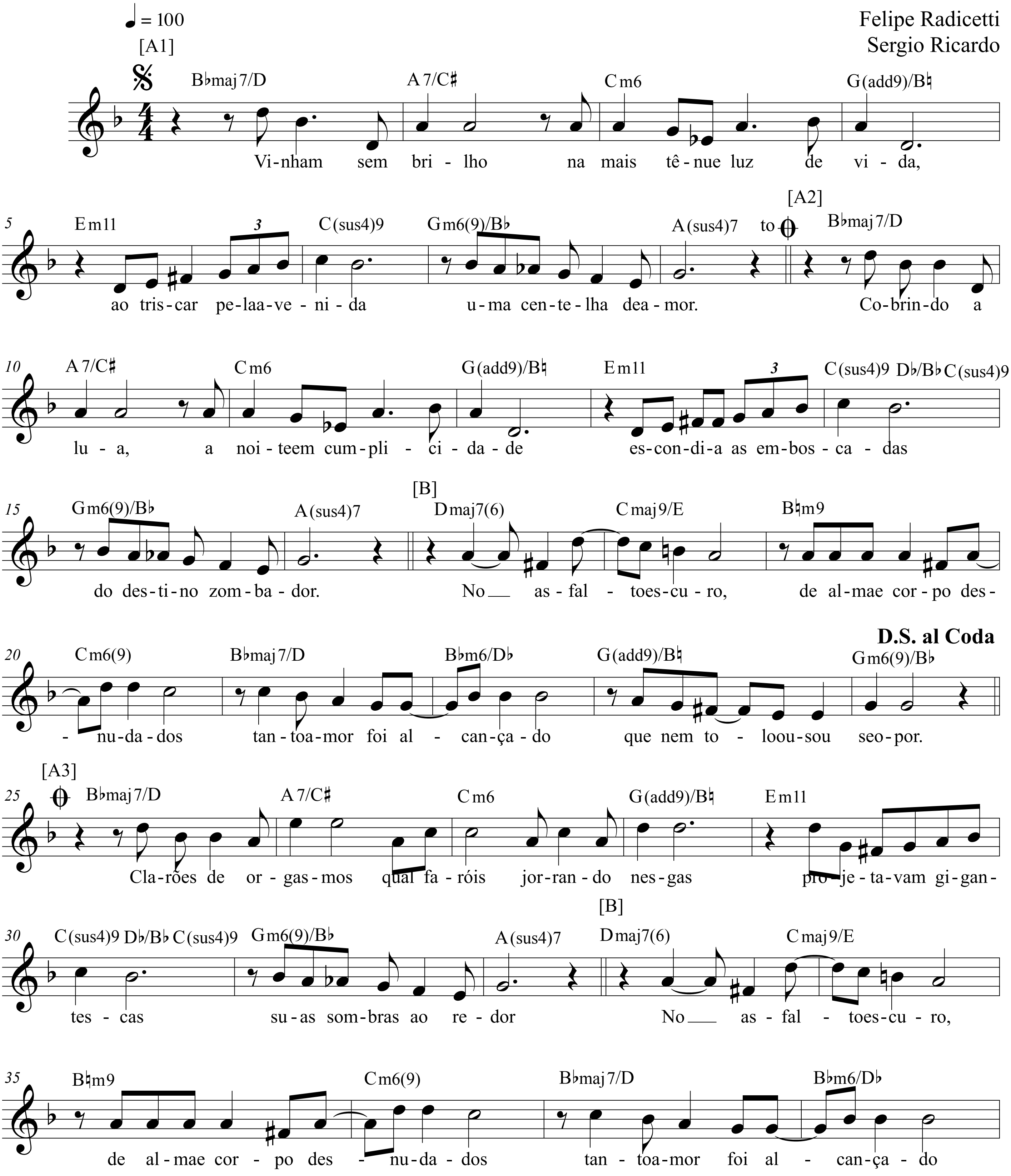
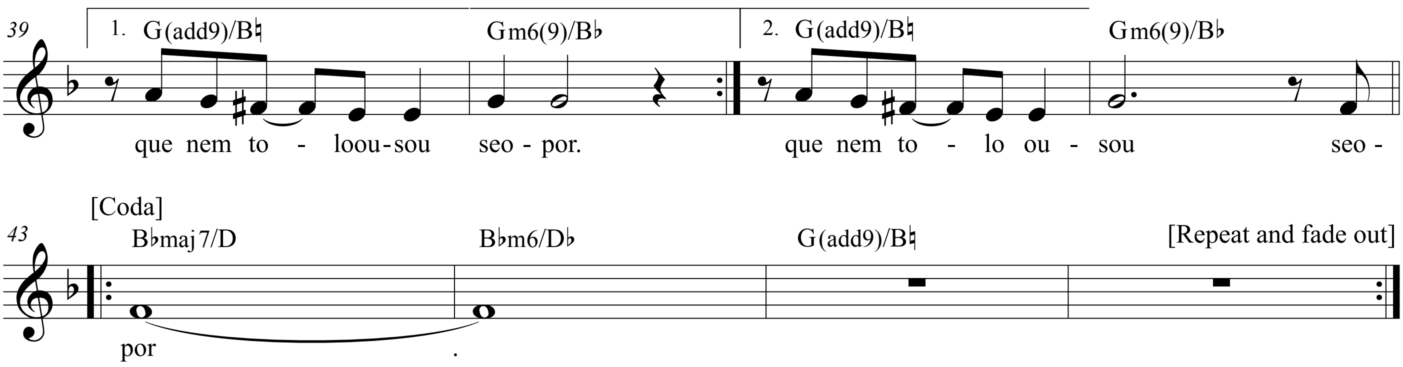
Amor de dois mendigos

Felipe Radicetti
Sergio Ricardo

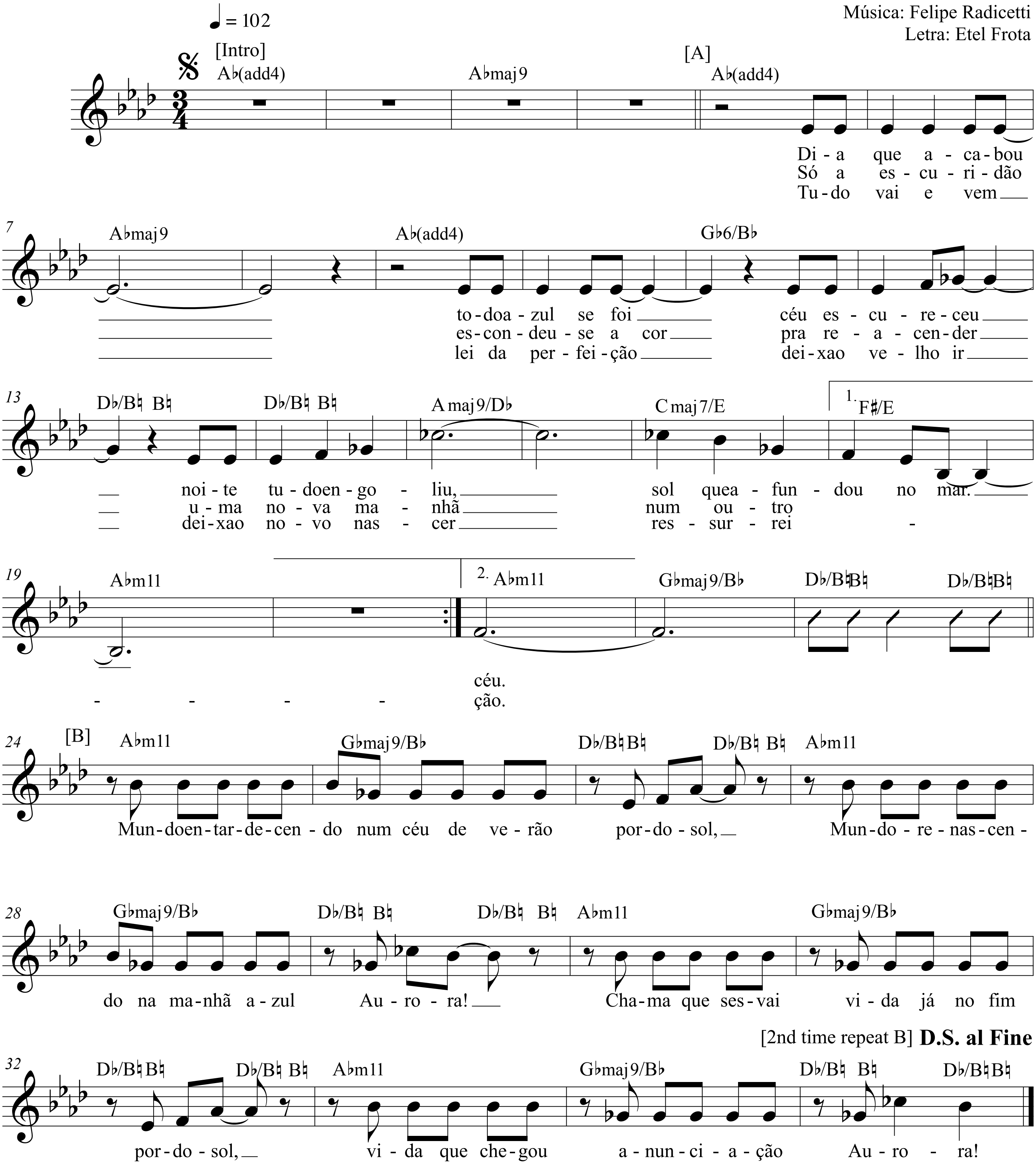


Amor de dois mendigos



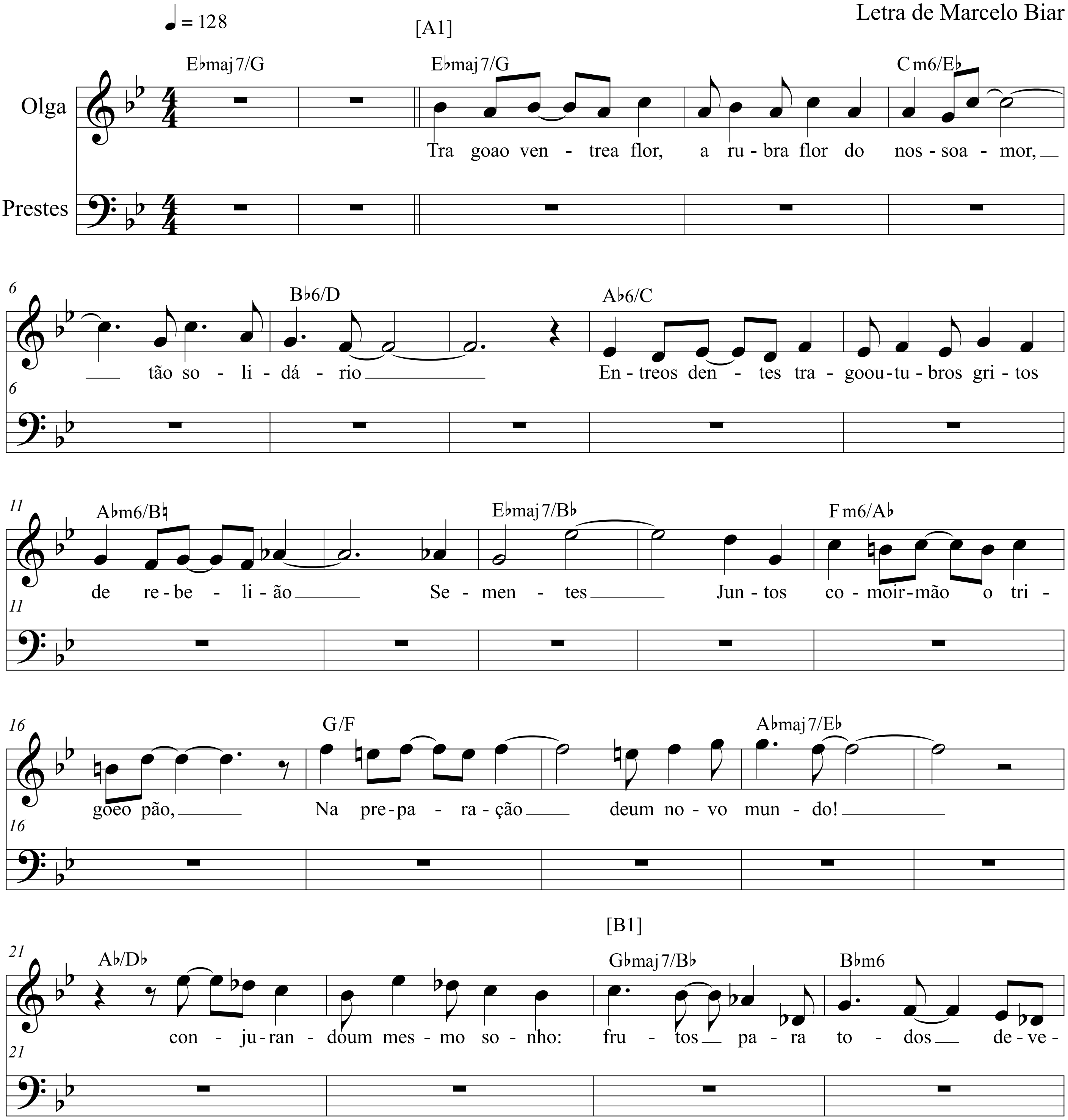
Aurora

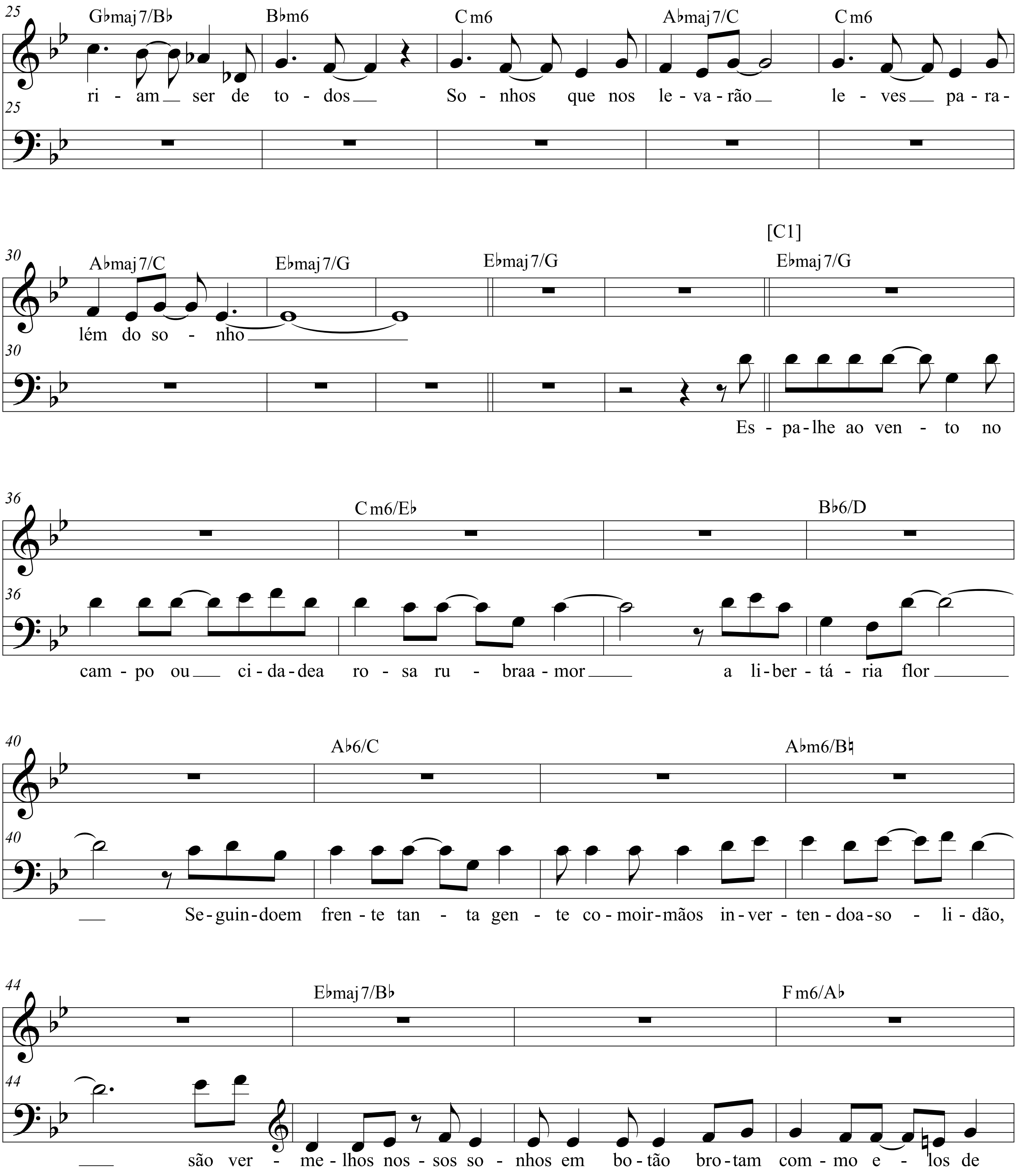
Música: Felipe Radicetti
Letra: Etel Frota



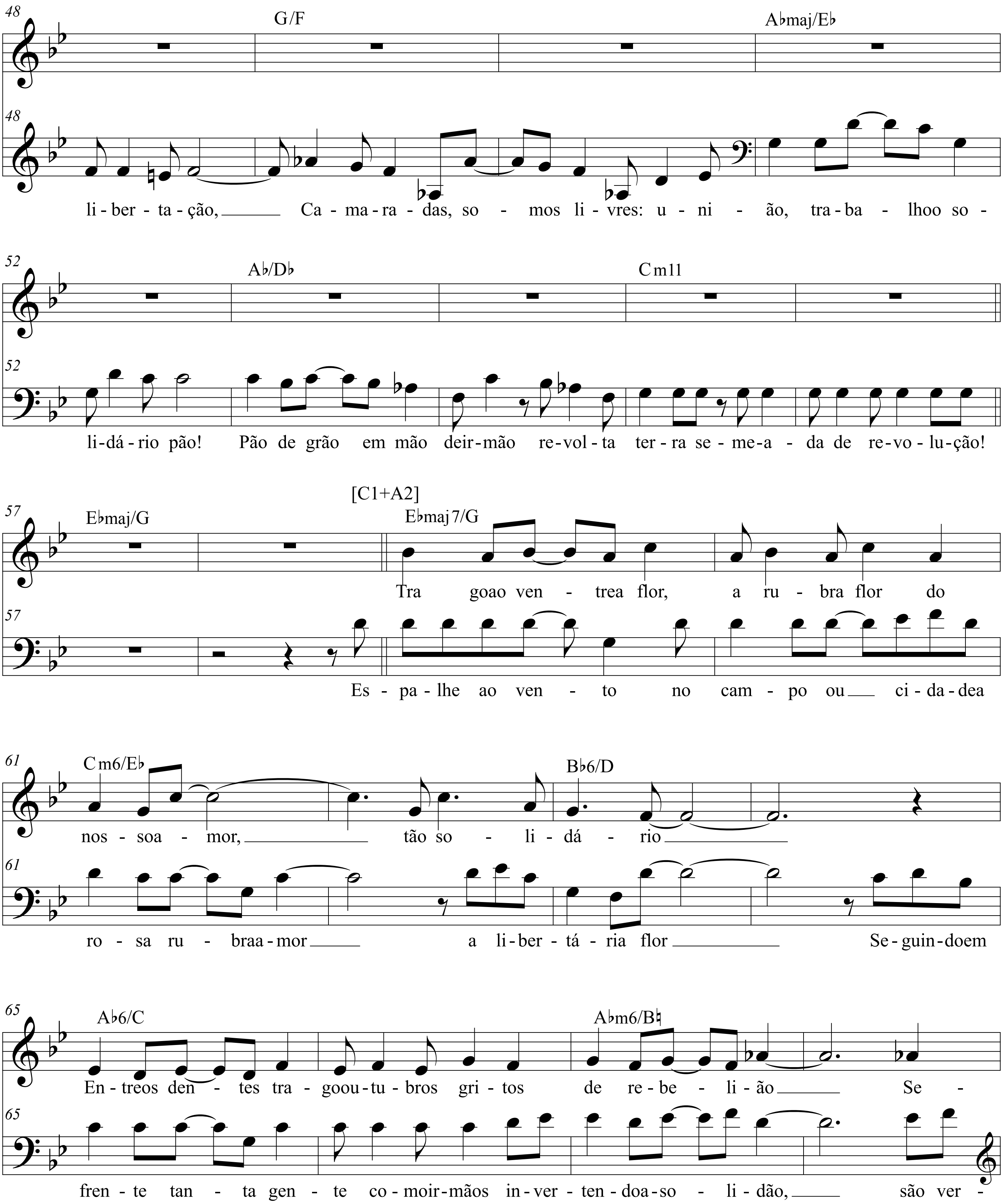
Balada de Olga e Prestes

Música de Felipe Radicetti
Letra de Marcelo Biar

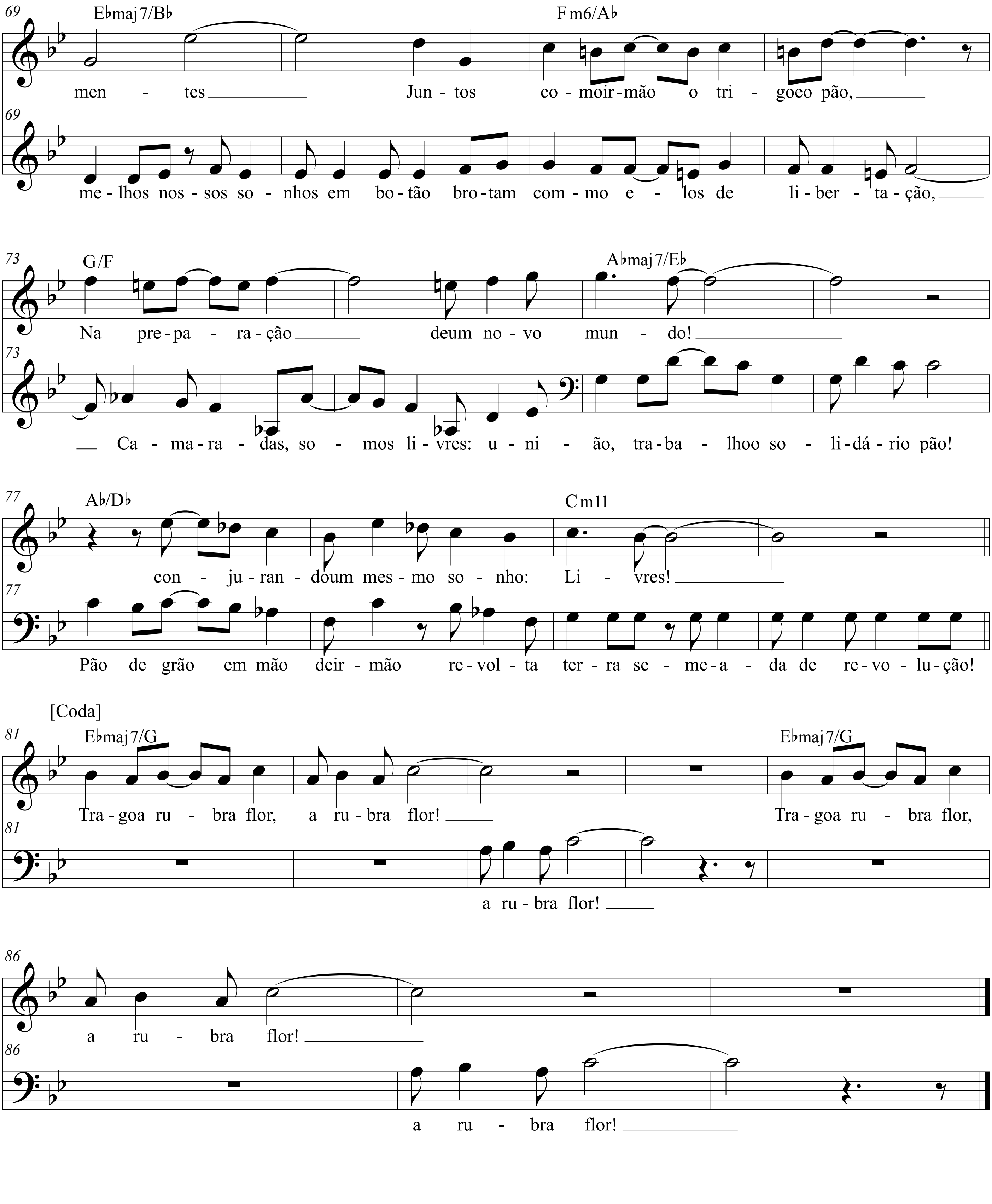



25
G♭maj7/B♭
B♭m6
Cm6
A♭maj7/C
Cm6
ri - am ser de to - dos
So - nhos que nos le - va - rão
le - ves pa - ra -
30
A♭maj7/C
E♭maj7/G
E♭maj7/G
[C1]
E♭maj7/G
lém do so - nho
Es - pa - lhe ao ven - to no
36
Cm6/E♭
B♭6/D
cam - po ou ci - da - dea ro - sa ru - braa - mor a li - ber - tá - ria flor
40
A♭6/C
A♭m6/B♮
Se - guin - doem fren - te tan - ta gen - te co - moir - mãos in - ver - ten - doa - so - li - dão,
44
E♭maj7/B♭
Fm6/A♭
são ver - me - lhos nos - sos so - nhos em bo - tão bro - tam com - mo e - los de

Balada de Olga e Prestes 3

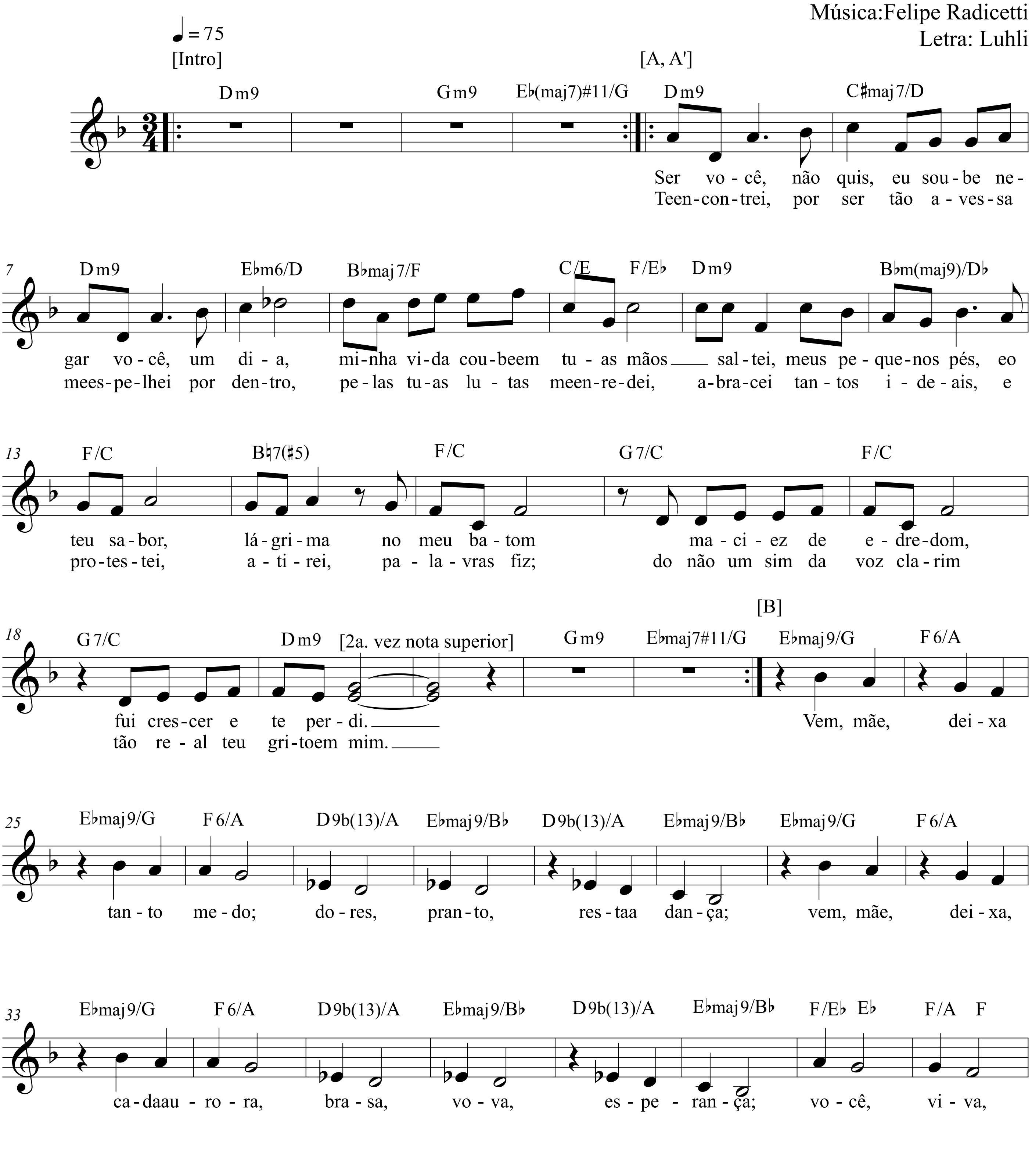


Balada de Olga e Prestes



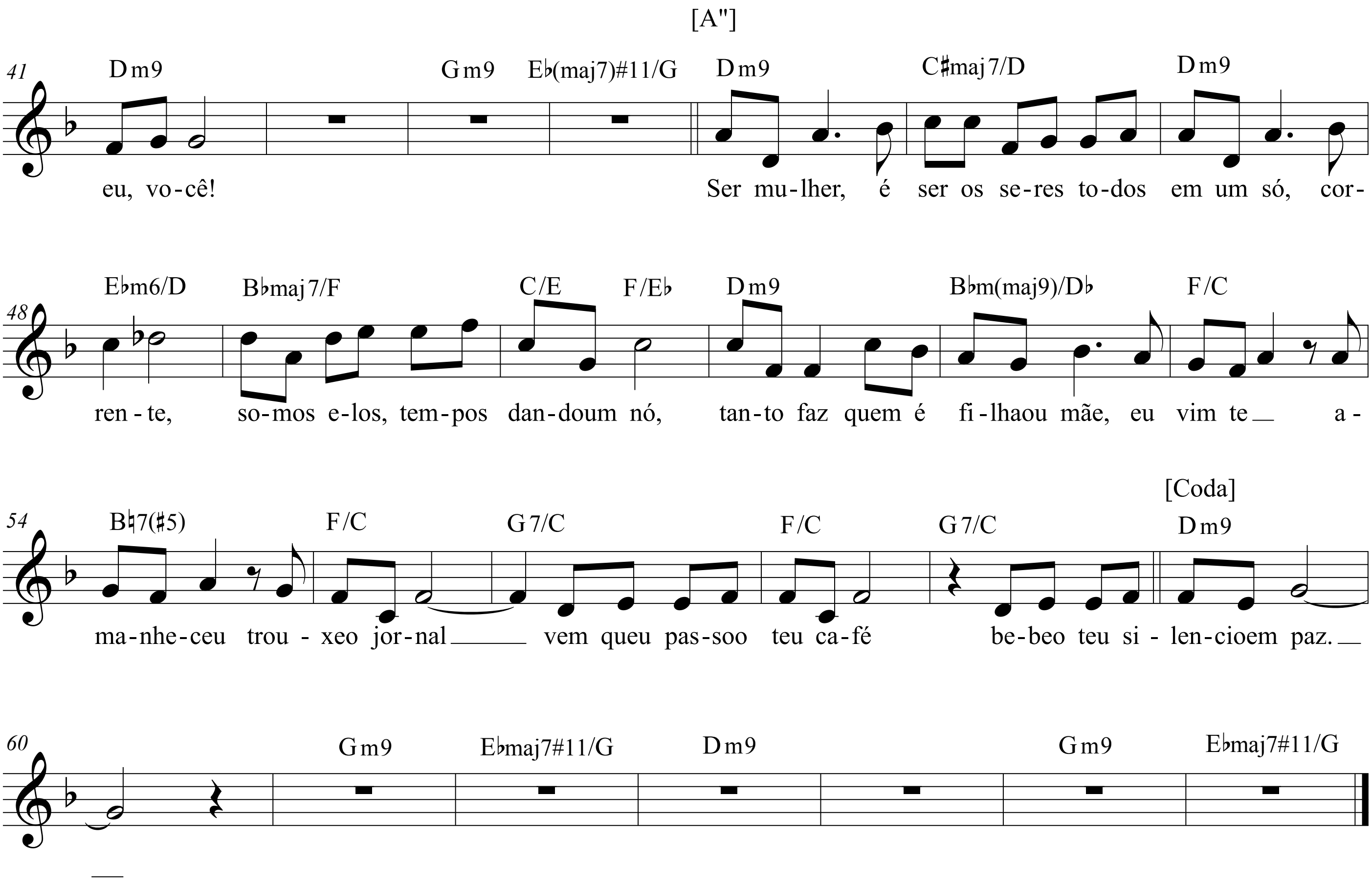
Casa de Mãe, Casa de Filha

Música:Felipe Radicetti
Letra: Luhli



2

Casa de Mãe, Casa de Filha

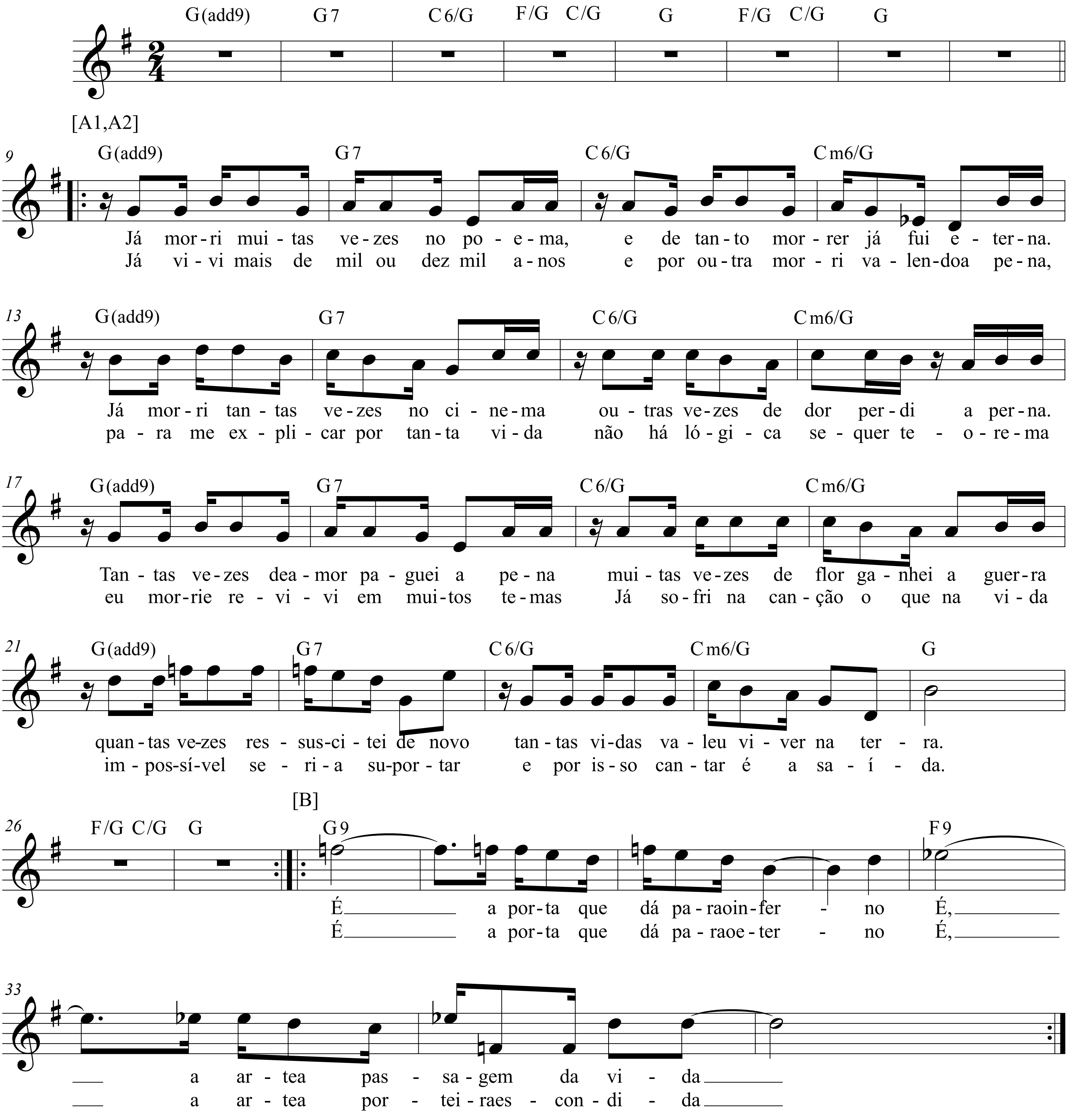


Cine Poema

♩= 76

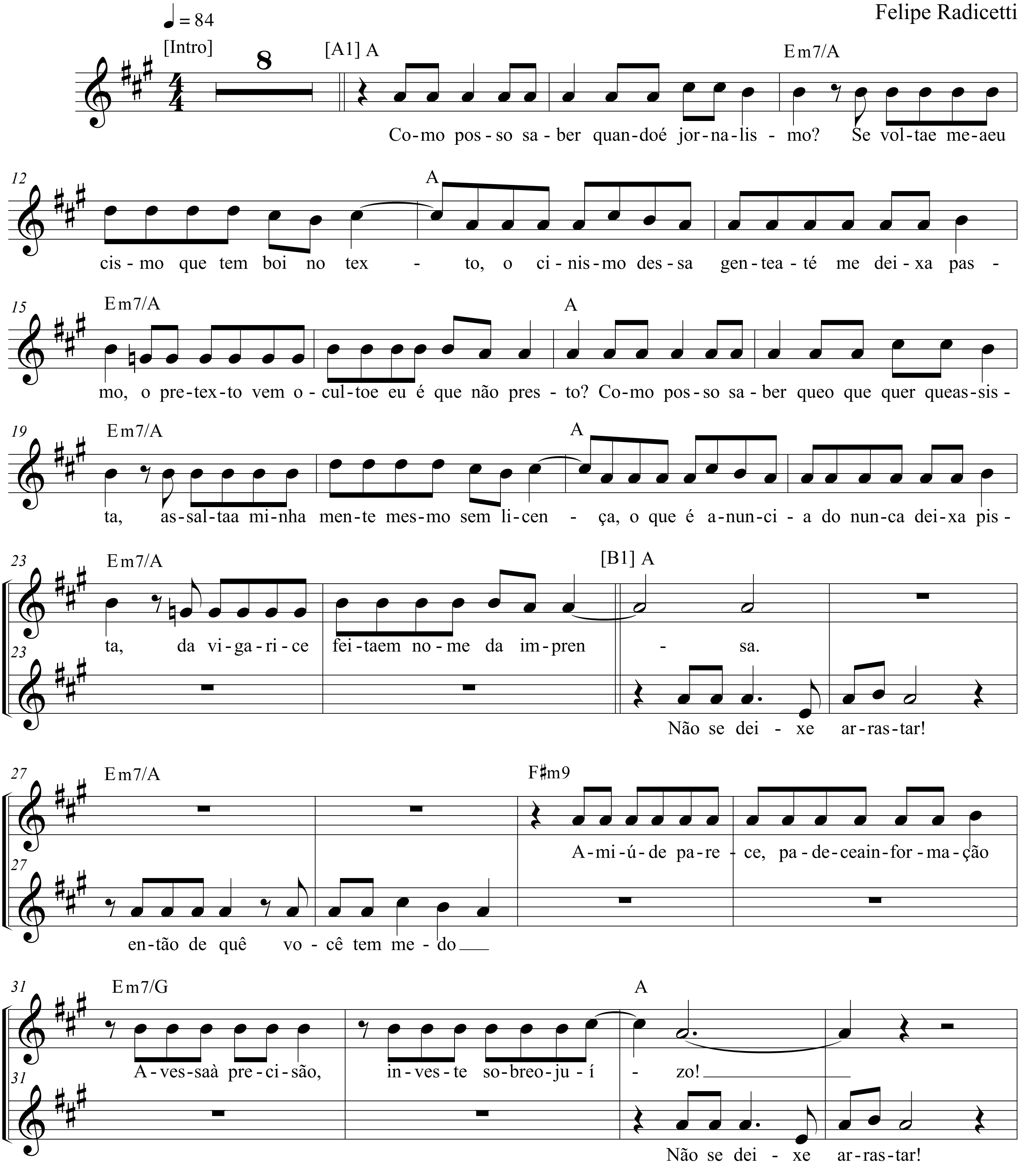
[Intro]

Música: Felipe Radicetti
Letra: Socorro Lira

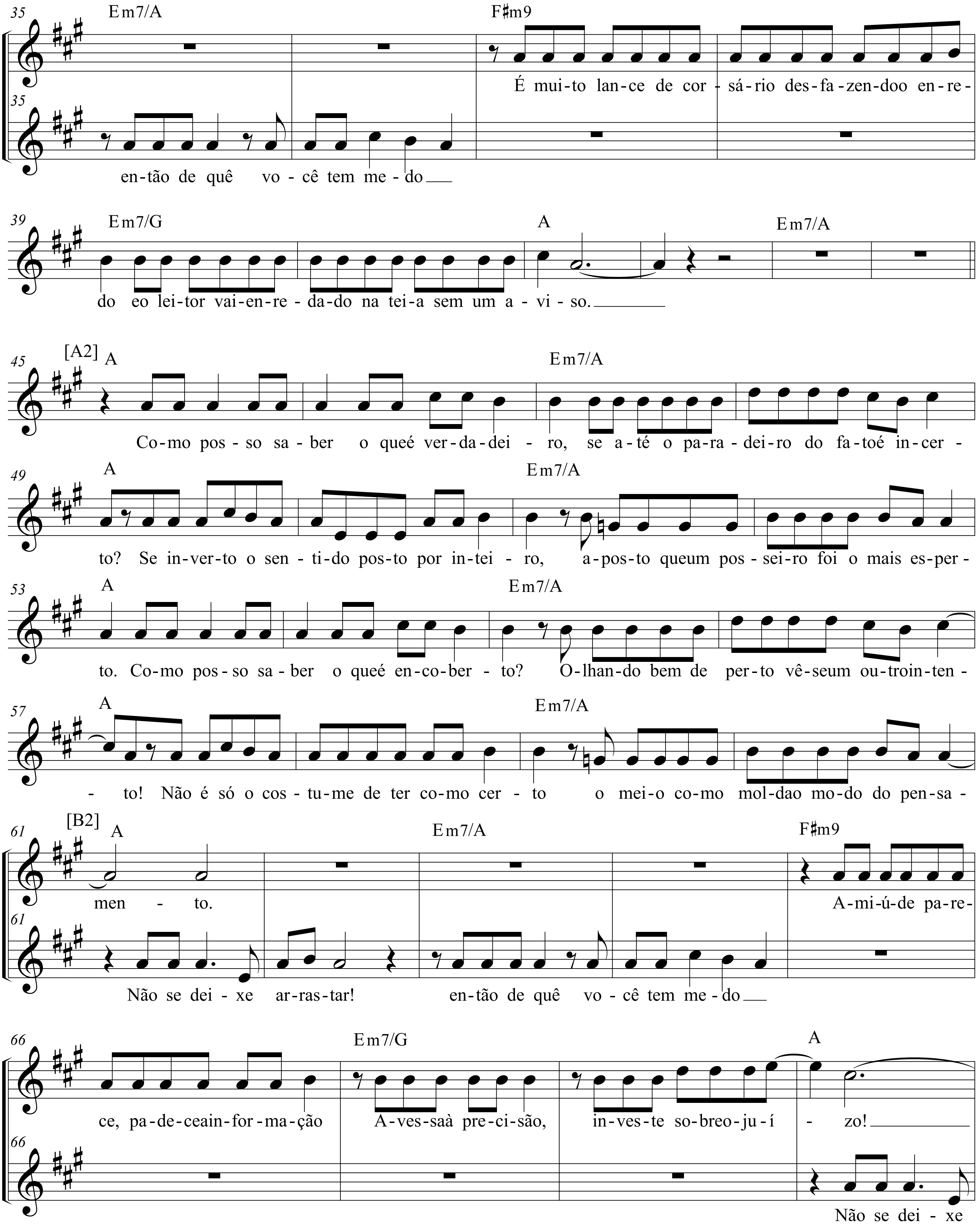


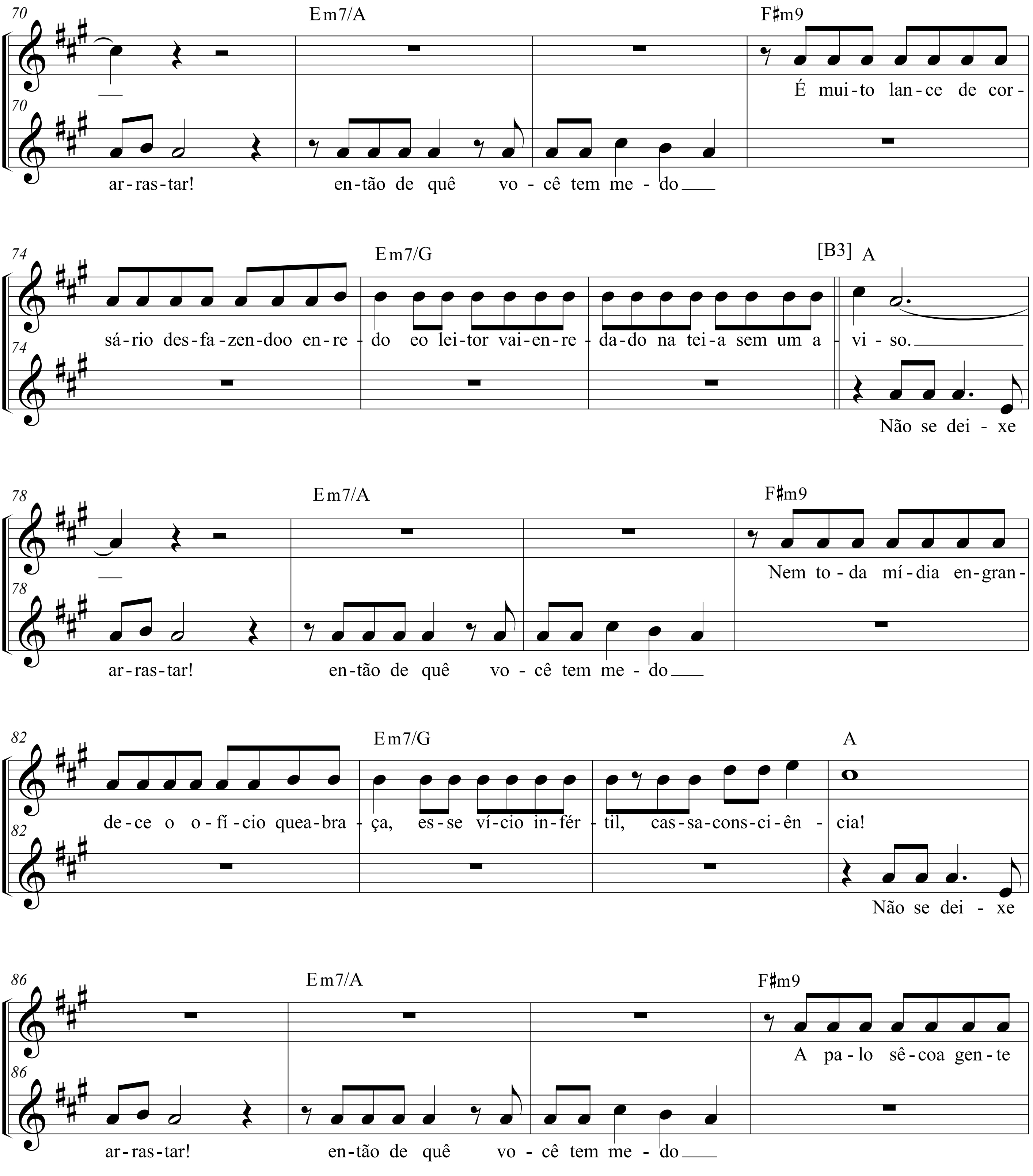
Como posso saber?

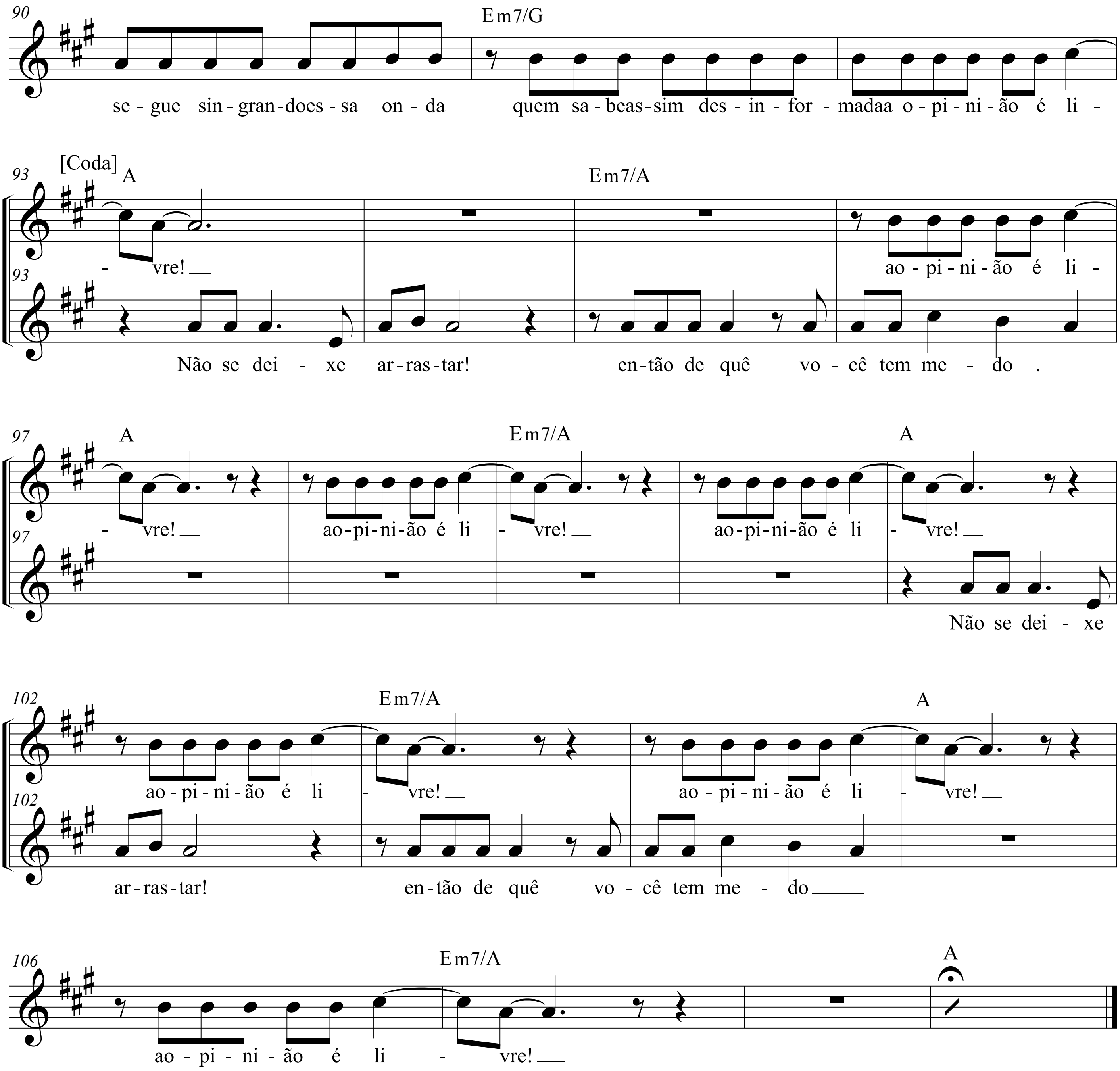
Felipe Radicetti



Como posso saber?



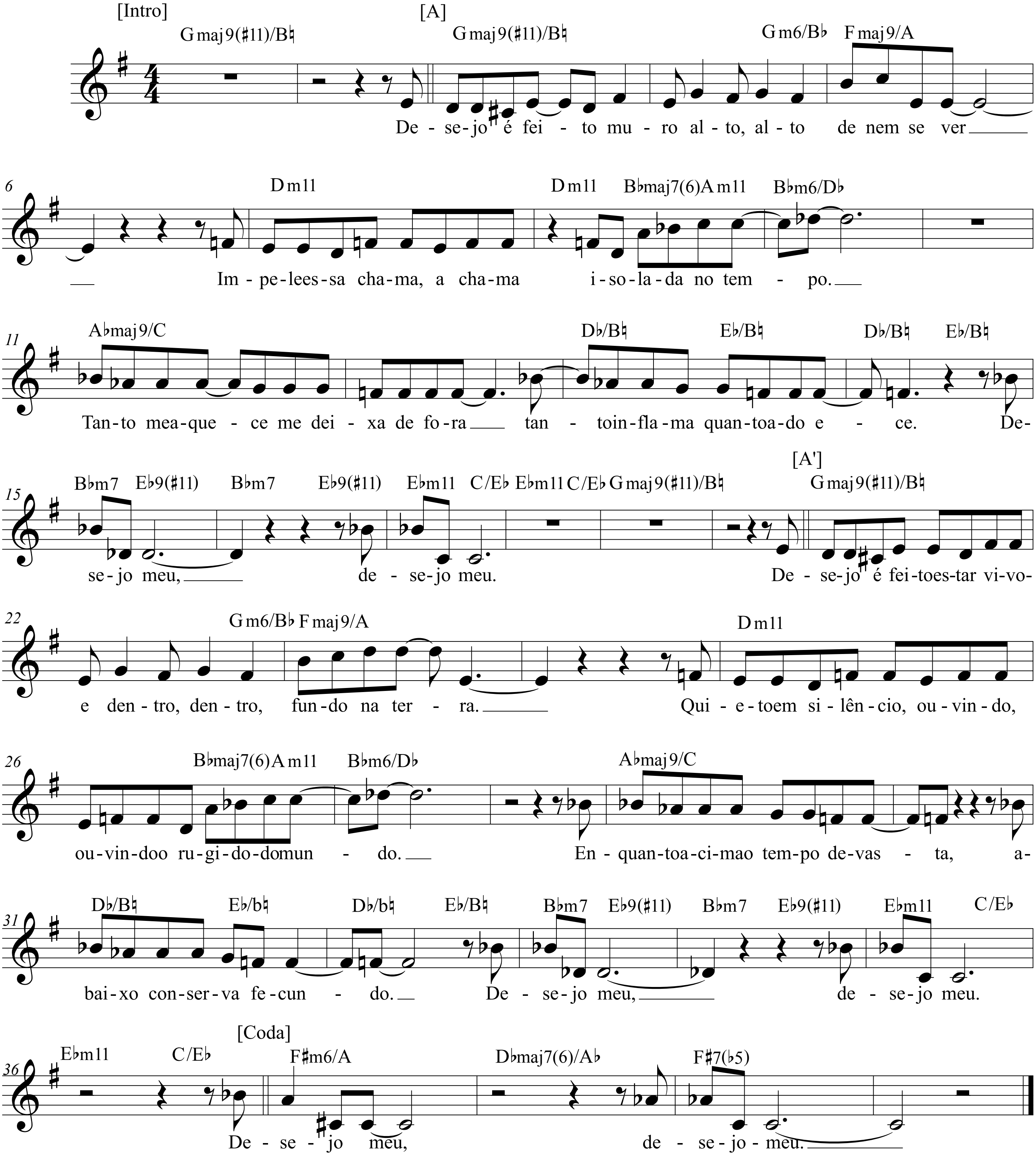

70
Em7/A
F♯m9
É mui-to lan-ce de cor-
ar-ras-tar!
en-tão de quê vo - cê tem me - do
74
Em7/G
[B3] A
sá-rio des-fa-zen-doo en-re - do eo lei-tor vai-en-re - da-do na tei-a sem um a - vi - so.
Não se dei - xe
78
Em7/A
F♯m9
Nem to - da mí-dia en-gran-
ar-ras-tar!
en-tão de quê vo - cê tem me - do
82
Em7/G
A
de-ce o o-fí-cio quea-bra - ça, es-se ví-cio in-fér - til, cas-sa-cons-ci-ên - cia!
Não se dei - xe
86
Em7/A
F♯m9
A pa-lo sê-coa gen-te
ar-ras-tar!
en-tão de quê vo - cê tem me - do


90
Em7/G
se - gue sin - gran - does - sa on - da quem sa - beas - sim des - in - for - madaa o - pi - ni - ão é li -
93
[Coda]
A
Em7/A
- vre! ao - pi - ni - ão é li -
Não se dei - xe ar - ras - tar! en - tão de quê vo - cê tem me - do .
97
A
Em7/A
A
- vre! ao - pi - ni - ão é li - vre! ao - pi - ni - ão é li - vre!
Não se dei - xe
102
Em7/A
A
ao - pi - ni - ão é li - vre! ao - pi - ni - ão é li - vre!
ar - ras - tar! en - tão de quê vo - cê tem me - do
106
Em7/A
A
ao - pi - ni - ão é li - vre!

Desejo meu

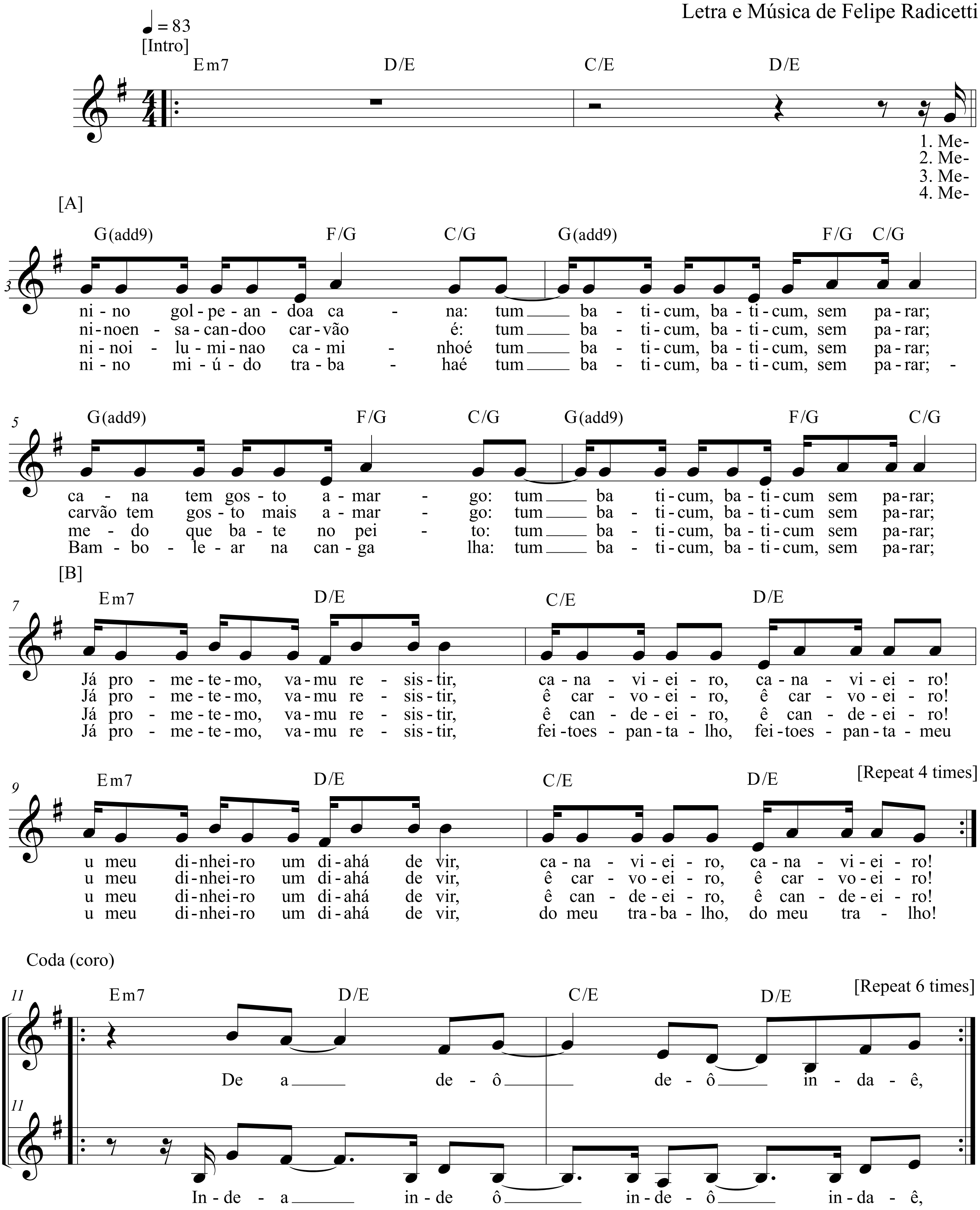
Felipe Radicetti

♩ = 80



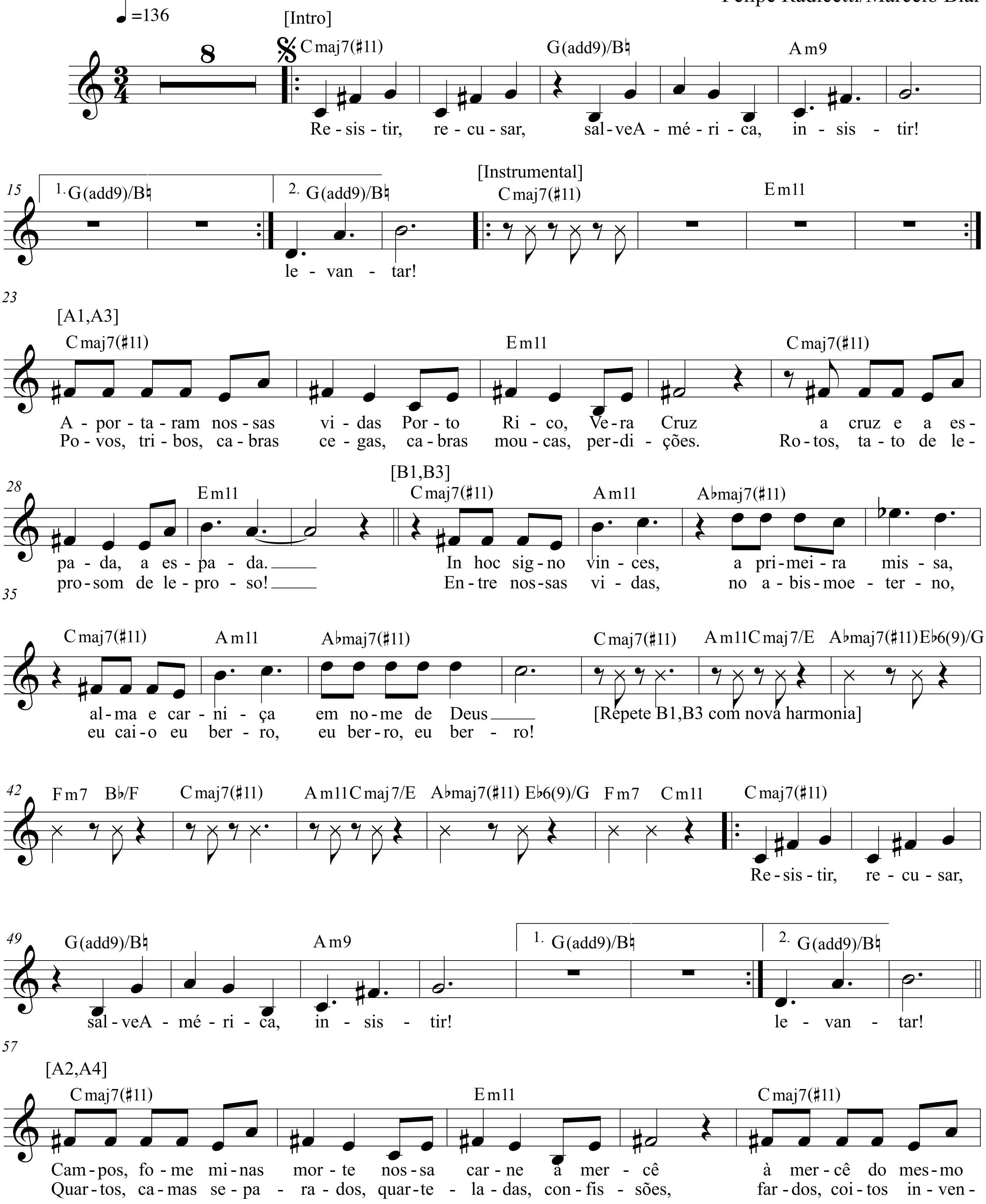
O Canto dos Meninos do Campo

Letra e Música de Felipe Radicetti

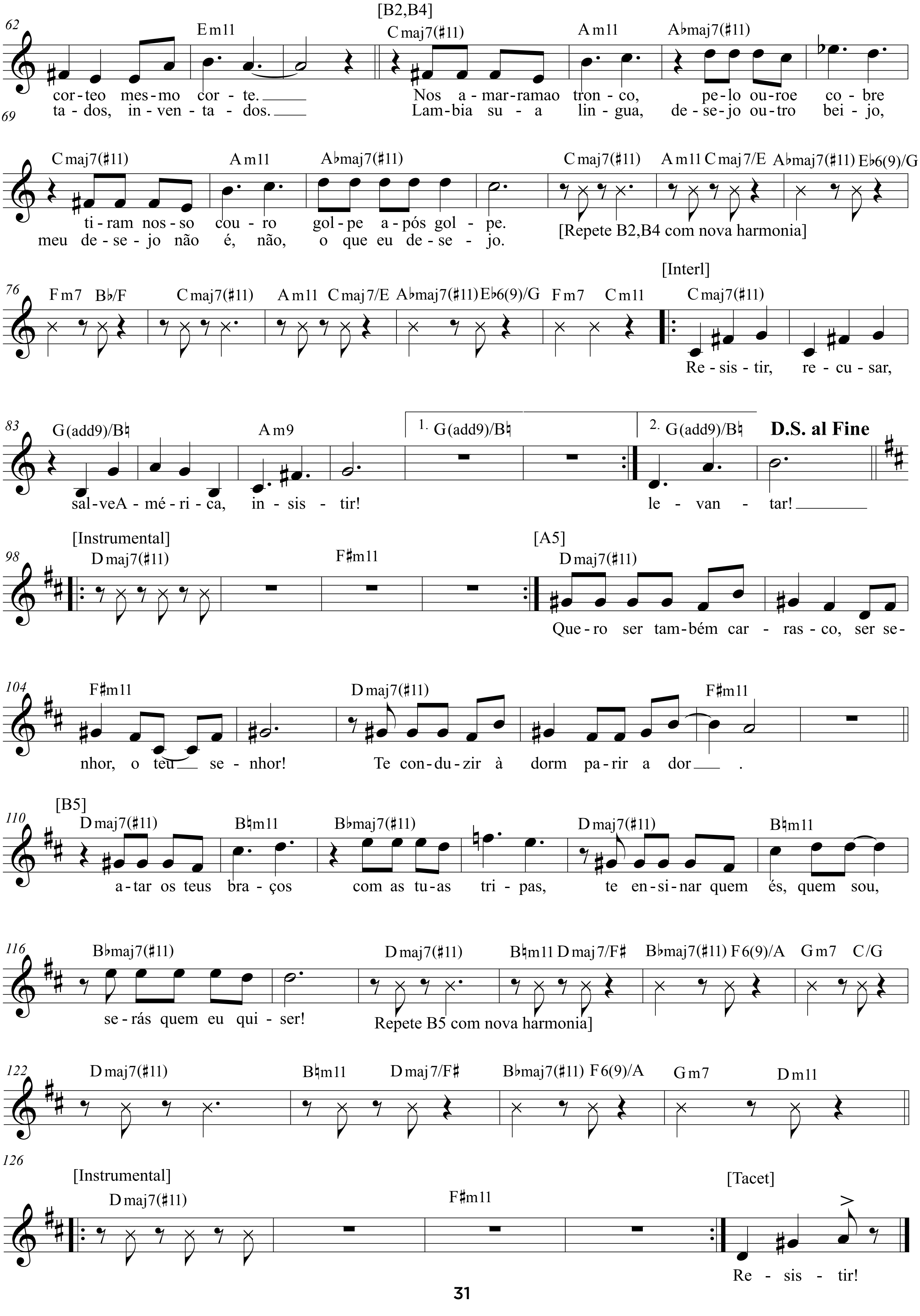


Outro Canto Americano

Felipe Radicetti/Marcelo Biar

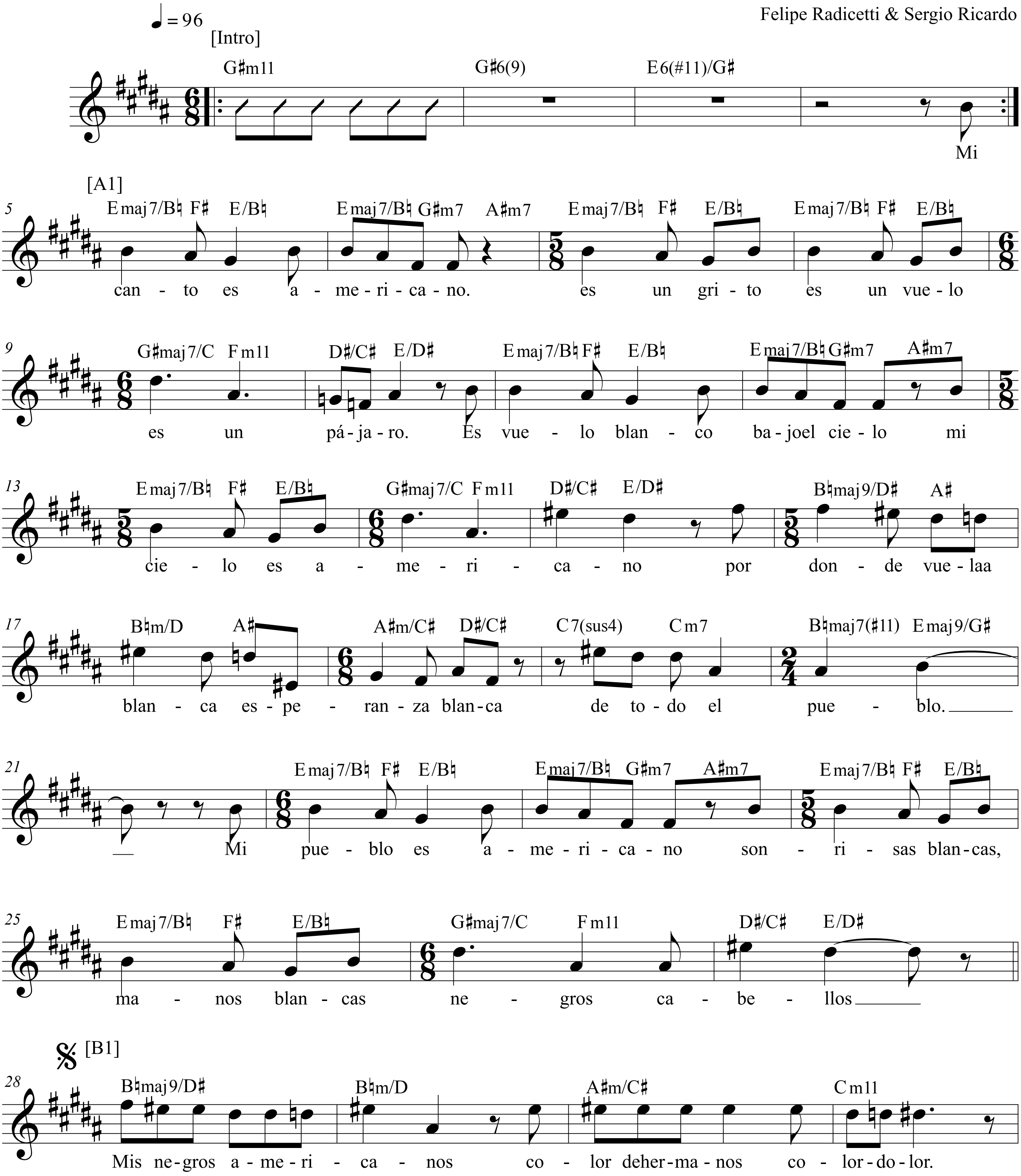


Outro Canto Americano



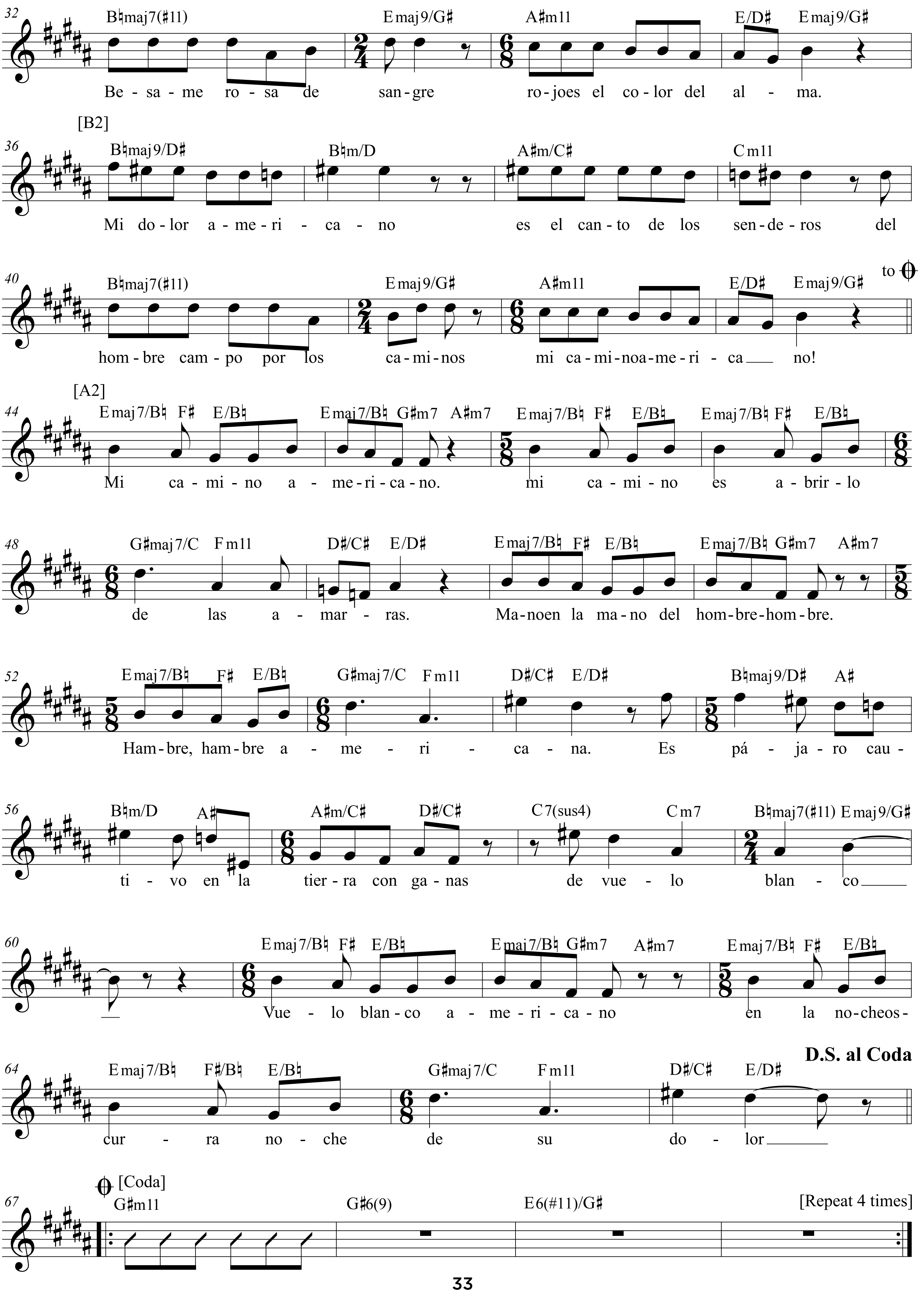
Sendero Americano

Felipe Radicetti & Sergio Ricardo



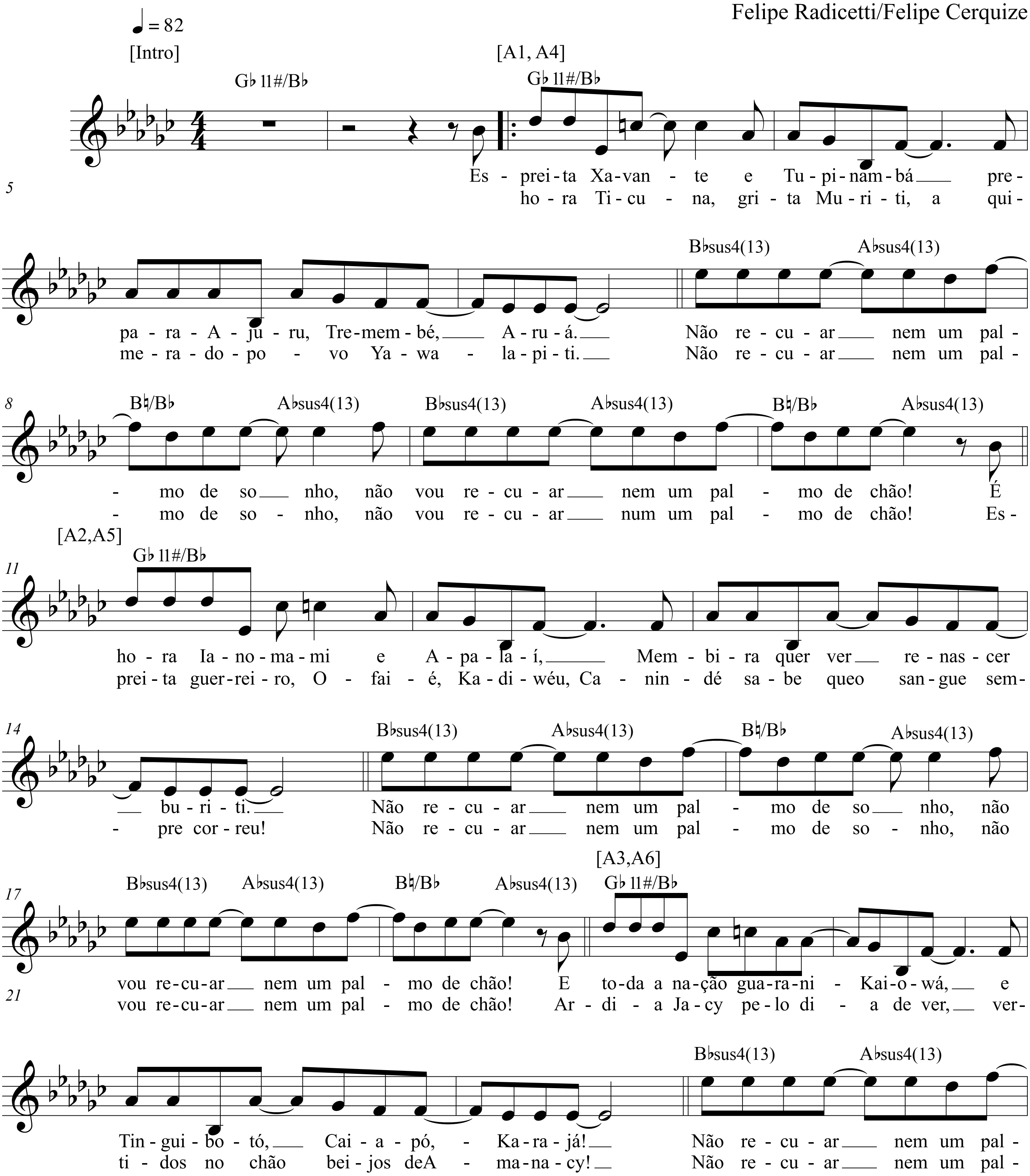
2

Sendero Americano

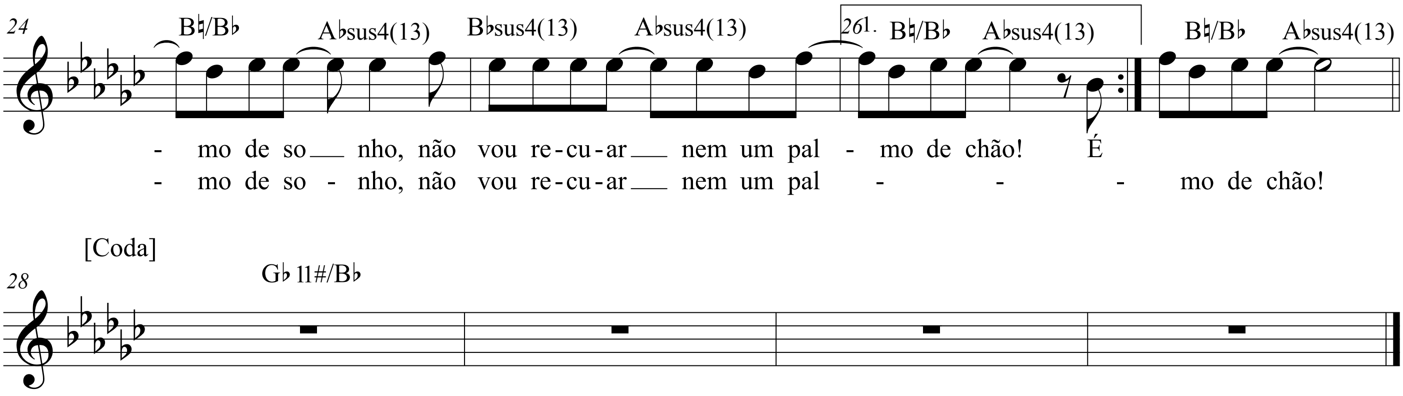


Última Canção Indigenista

Felipe Radicetti/Felipe Cerquize

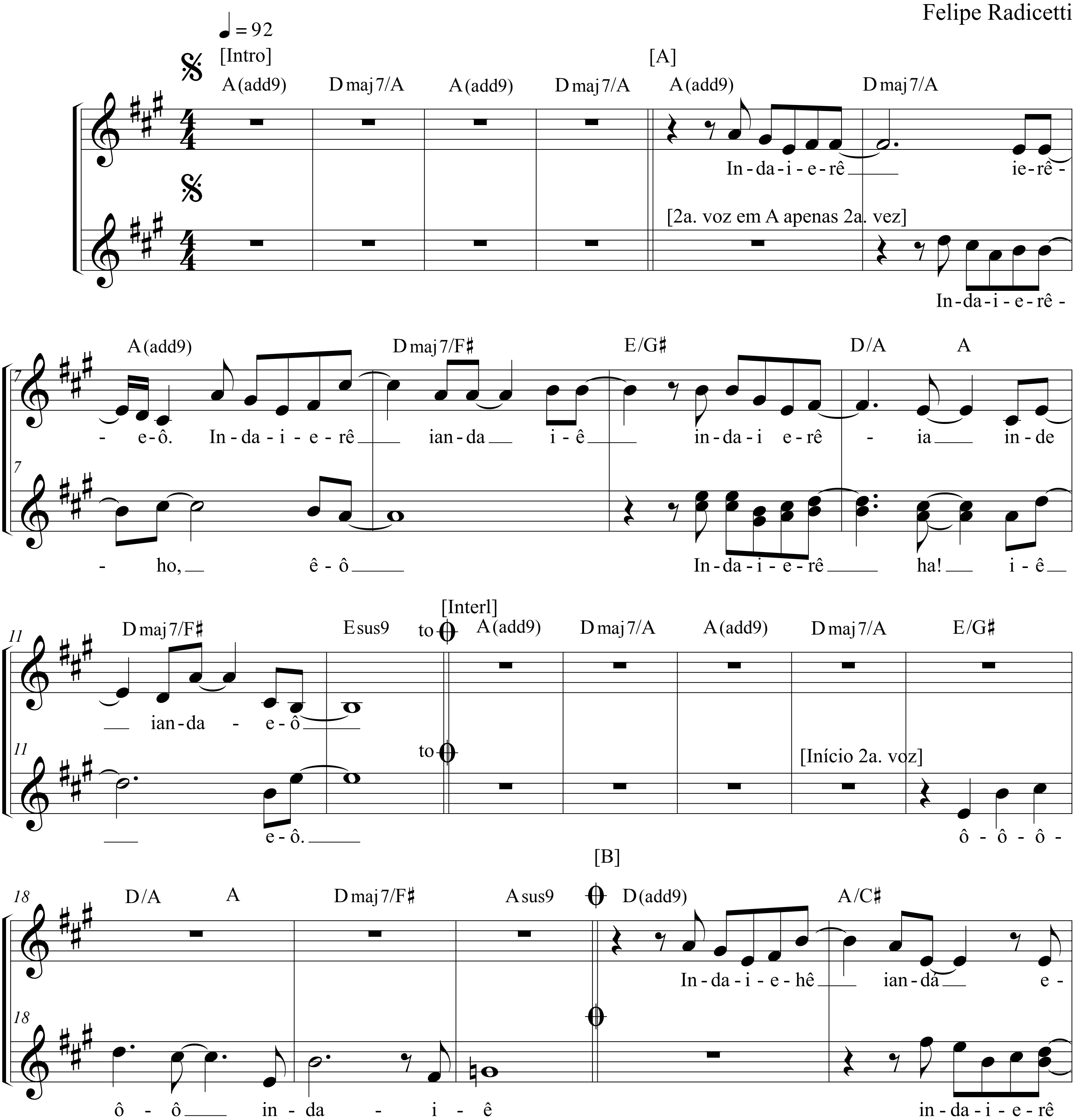


2 Última canção indigenista

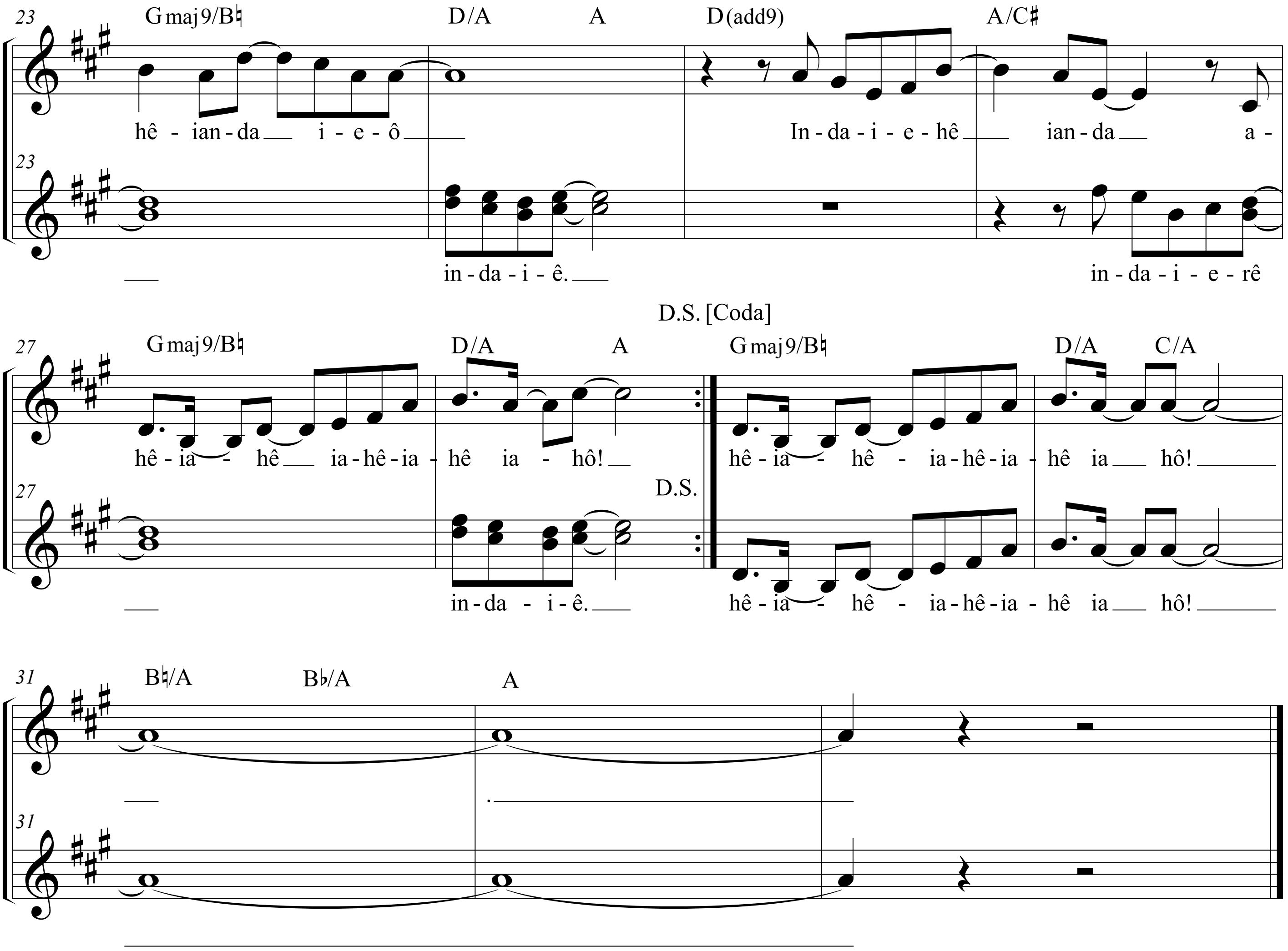


Um canto de trabalho

Felipe Radicetti



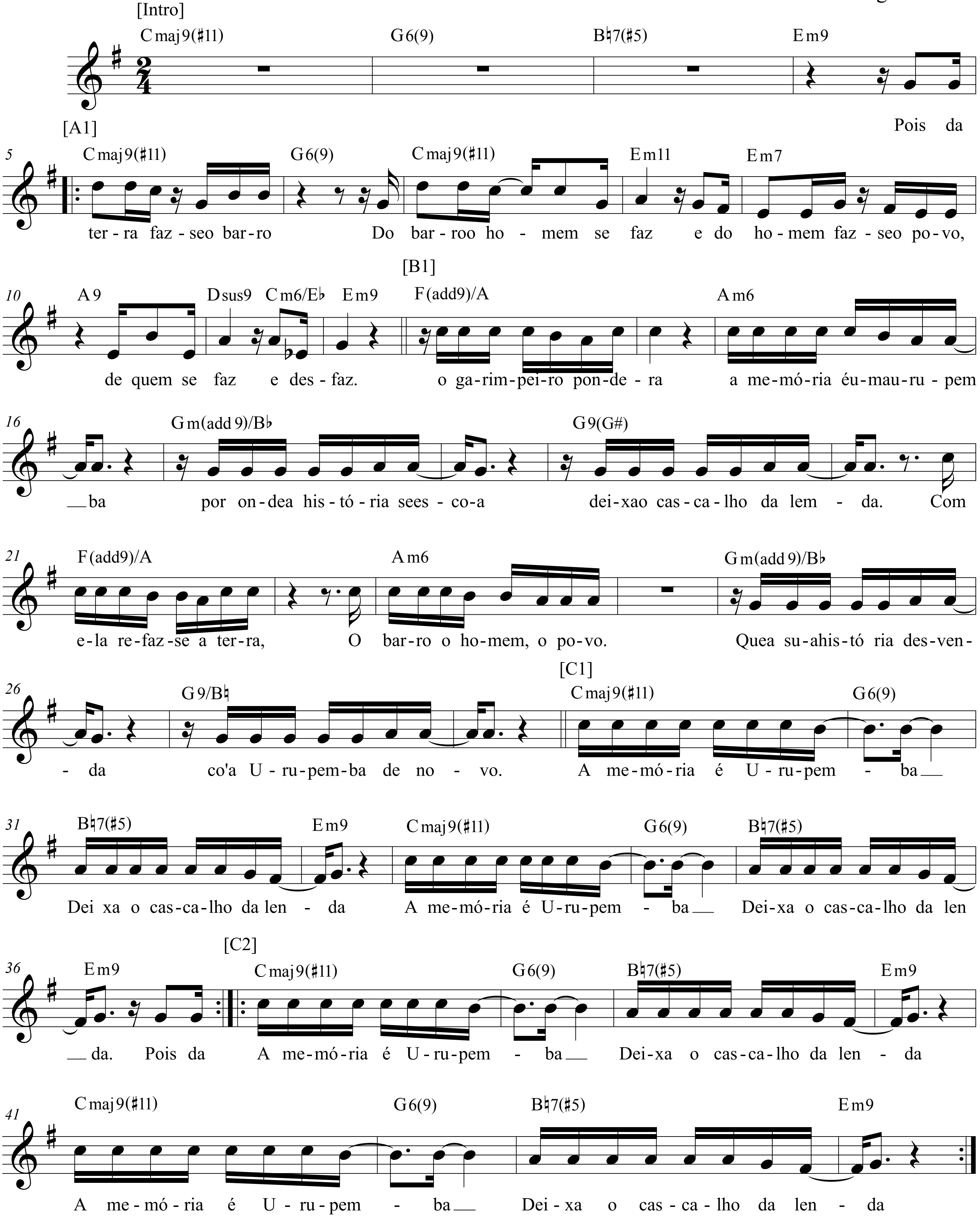
2 Um canto de trabalho



Urupemba

Música:Felipe Radicetti
Letra: Sérgio Ricardo

♩ = 86

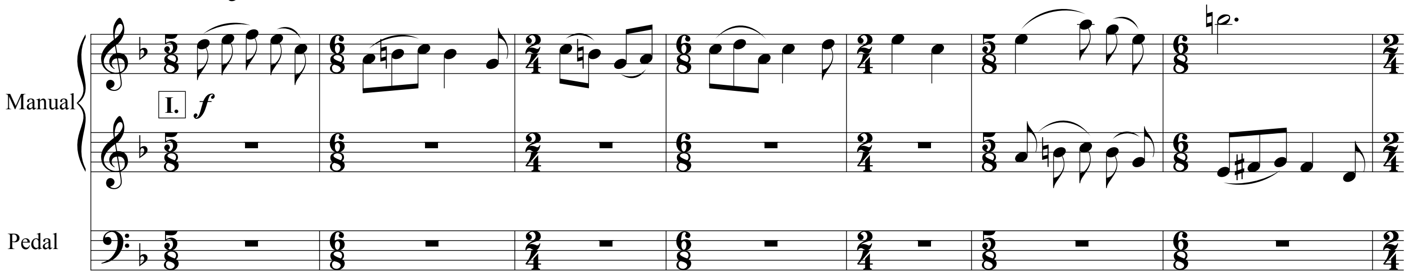


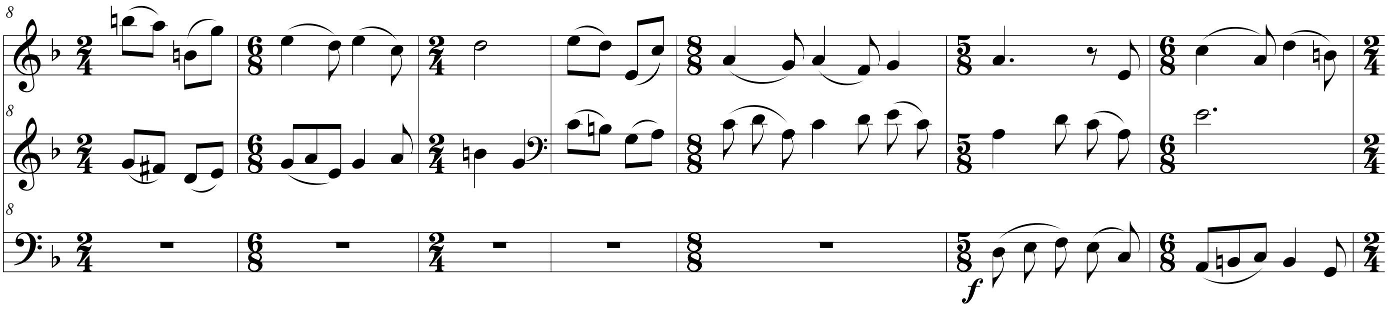
Fuga Dórica

I. G.O: Principais/fundos 8',4' + misturas
II. POS: Principais/fundos 8', 4', 2'
III. REC: Principais/fundos 8',4', 2 2/3', 2'
Pedal: Fundos 16', 8' (preparar linguetas 16', 8')

Felipe Radicetti

Scherzando ♩ = 132

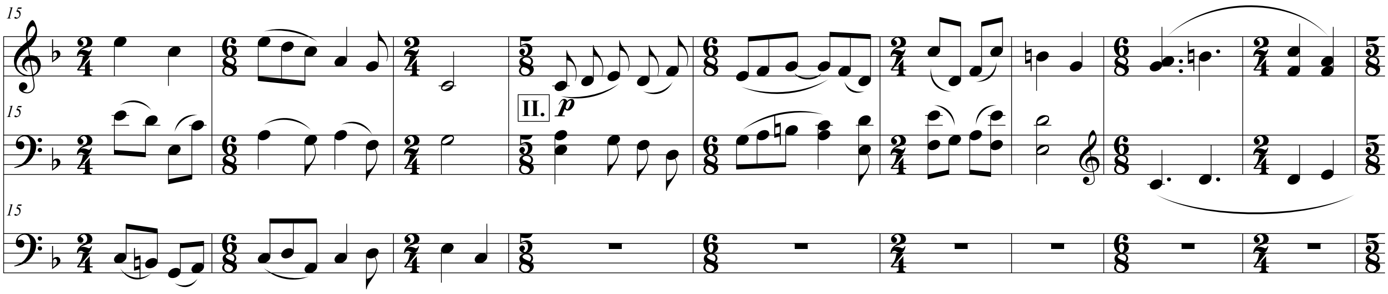


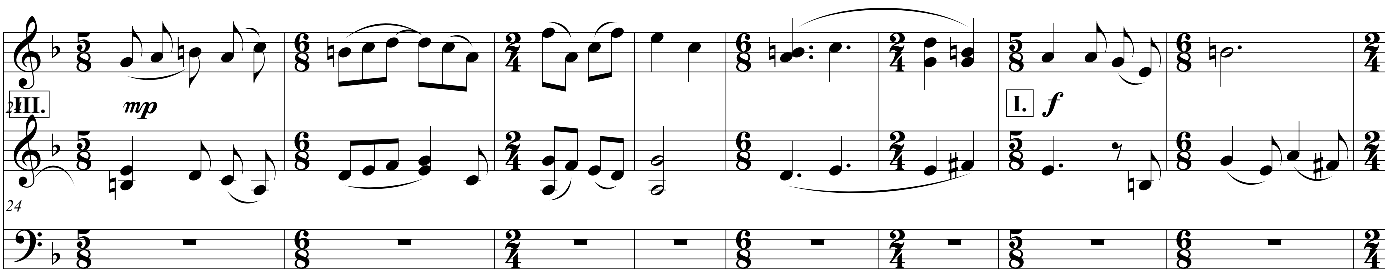


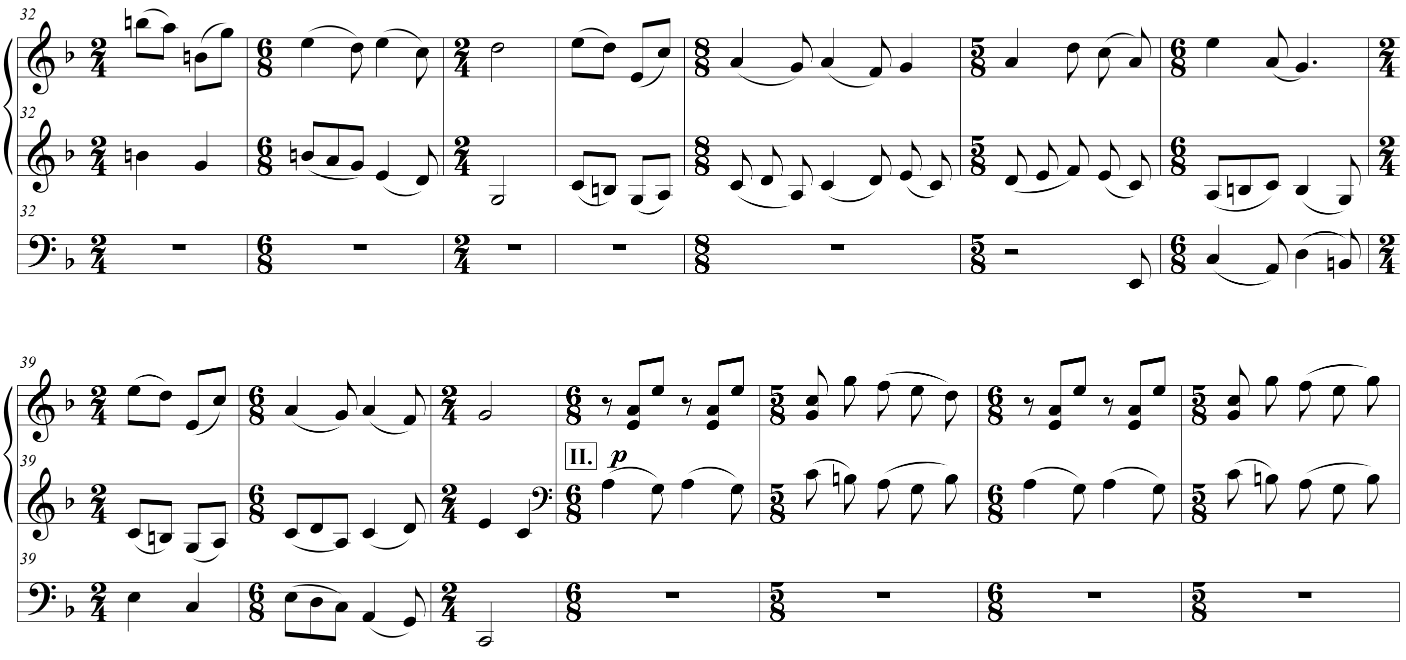
Felipe Radicetti 1984, 2016

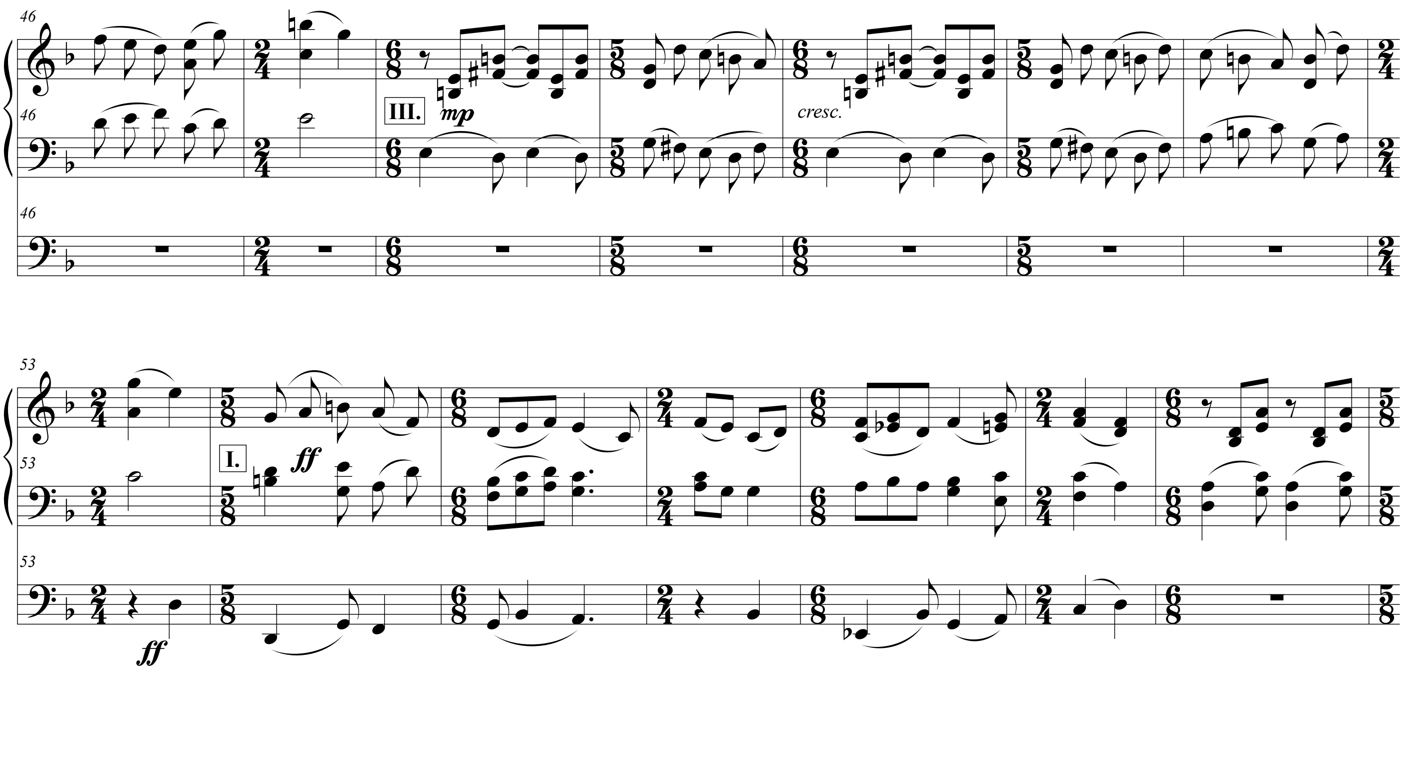
2

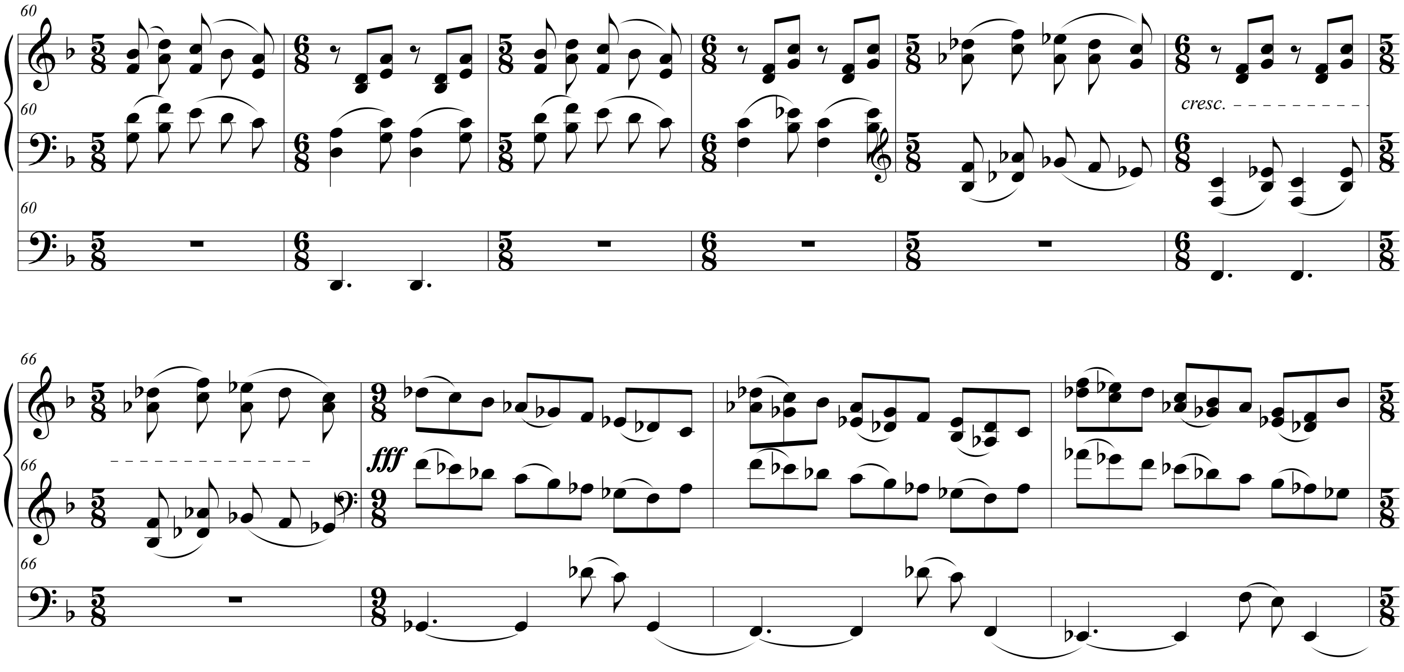
Fuga Dórica

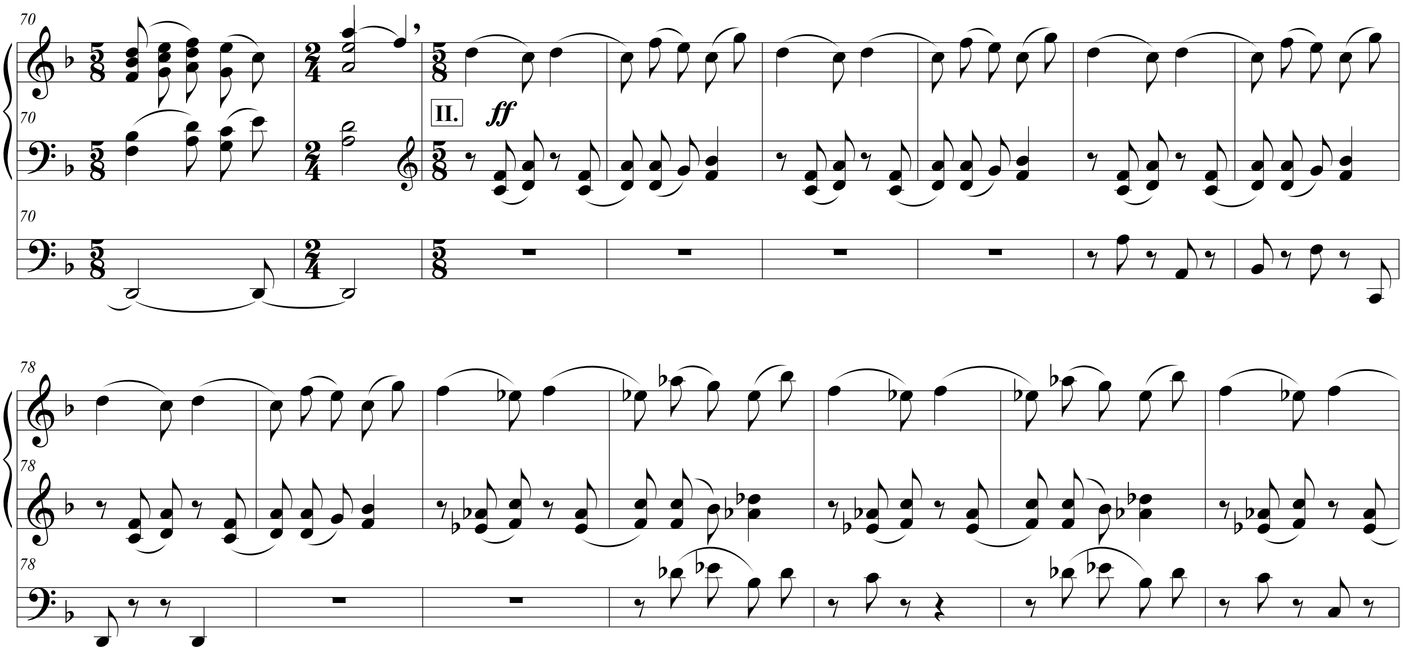




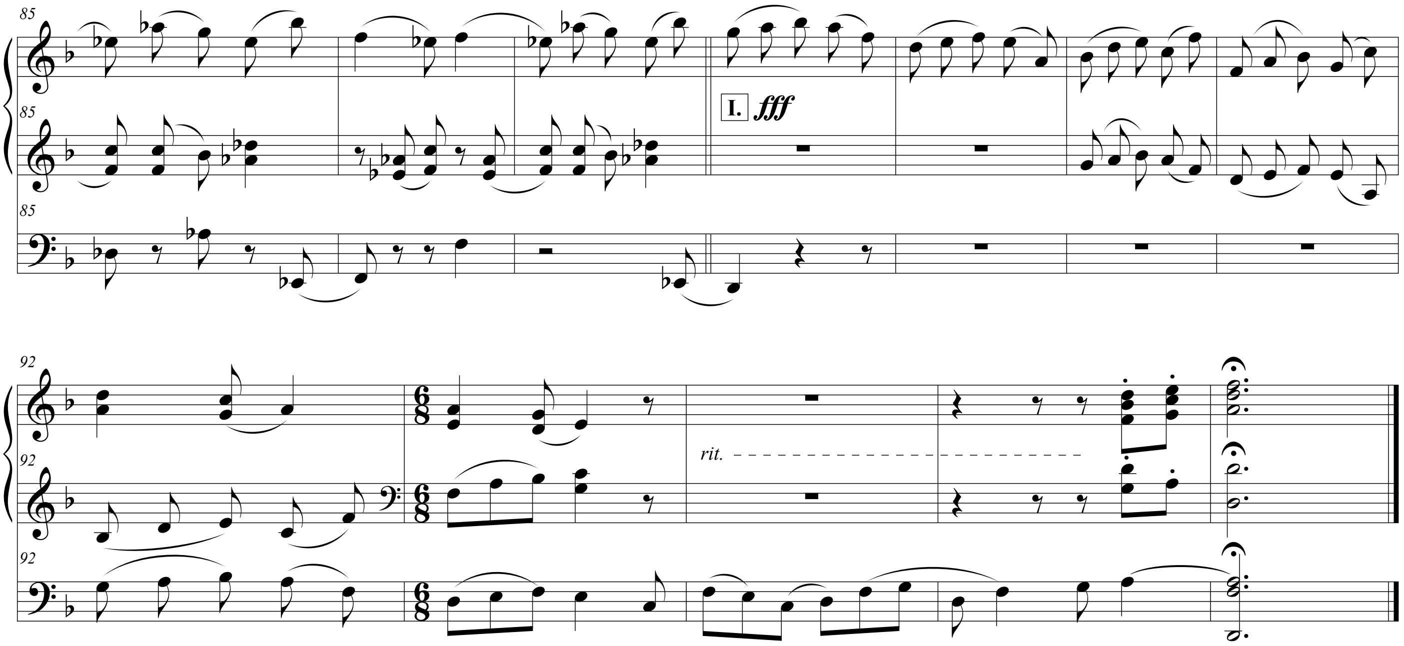

II.
cresc.


III.
cresc.
I.


60
60
60
cresc.
66
66
66
fff


70
70
70
II.
ff
78
78
78

Fuga Dórica

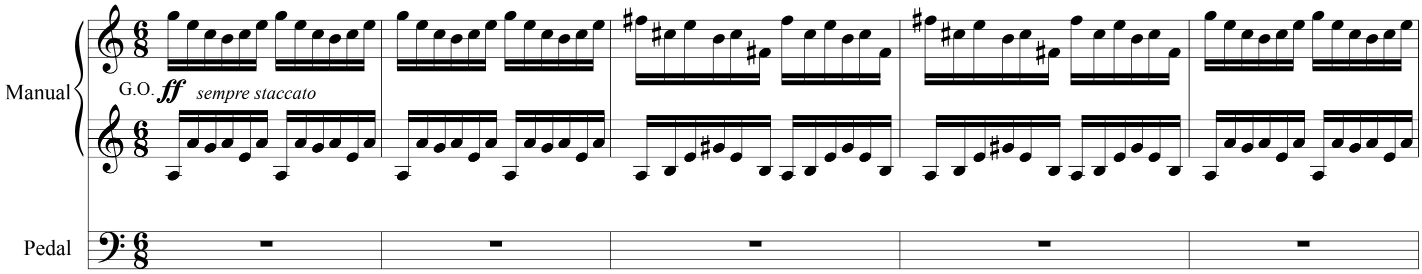


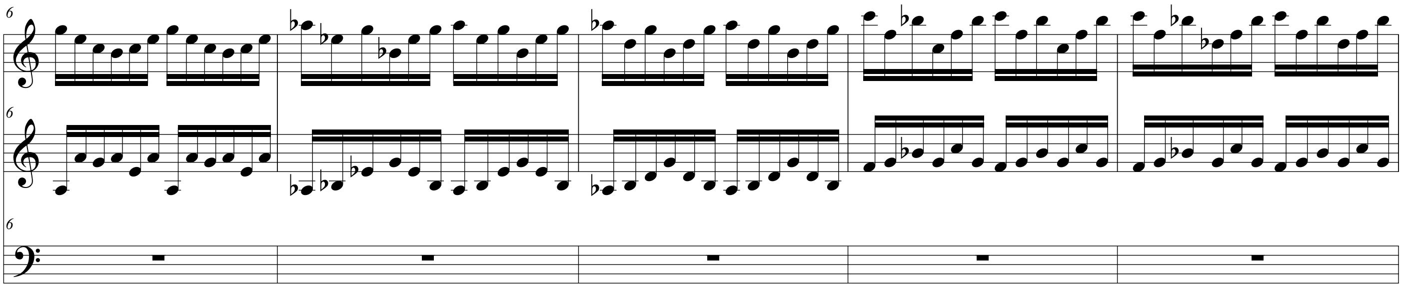
Scherzo

G.O. Fonds 16',8',4' Anches preparés
R. Fonds 8',4' Anches
Pedal. Fonds 16',8'
Tir. G.O.
Claviers couplés

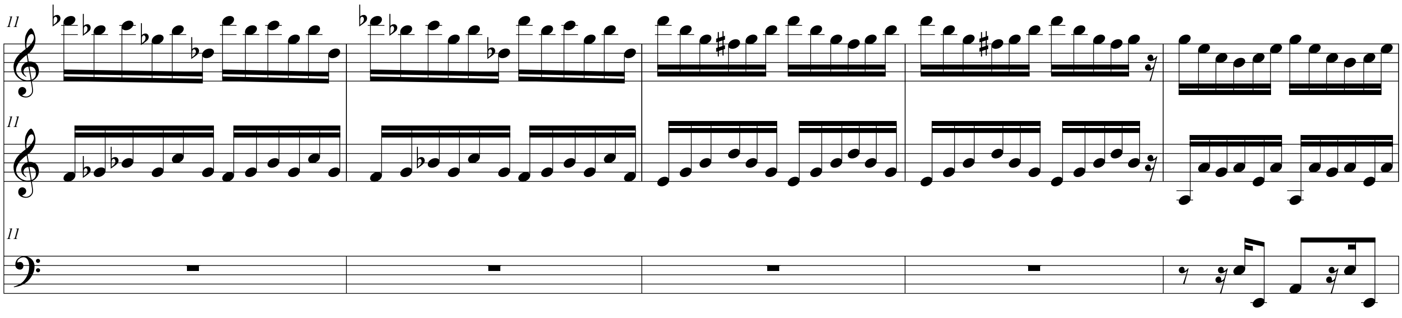
Felipe Radicetti

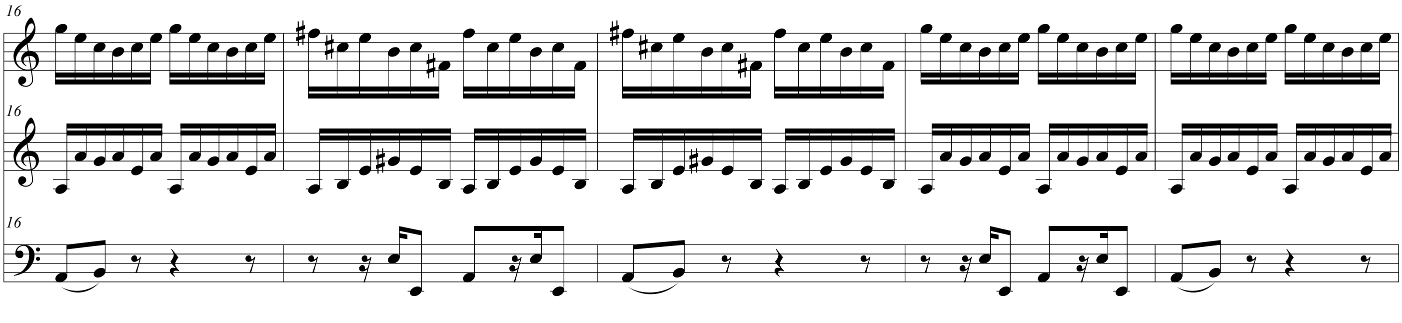
Andante ♪=84

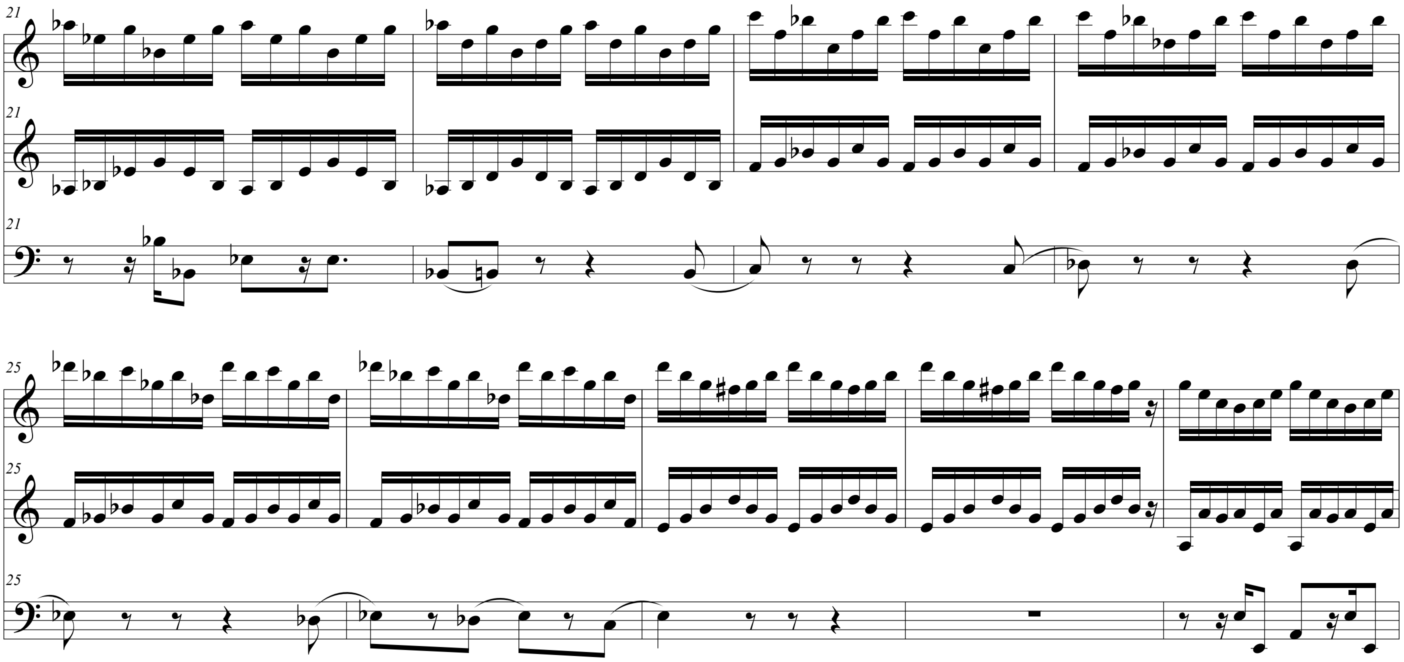


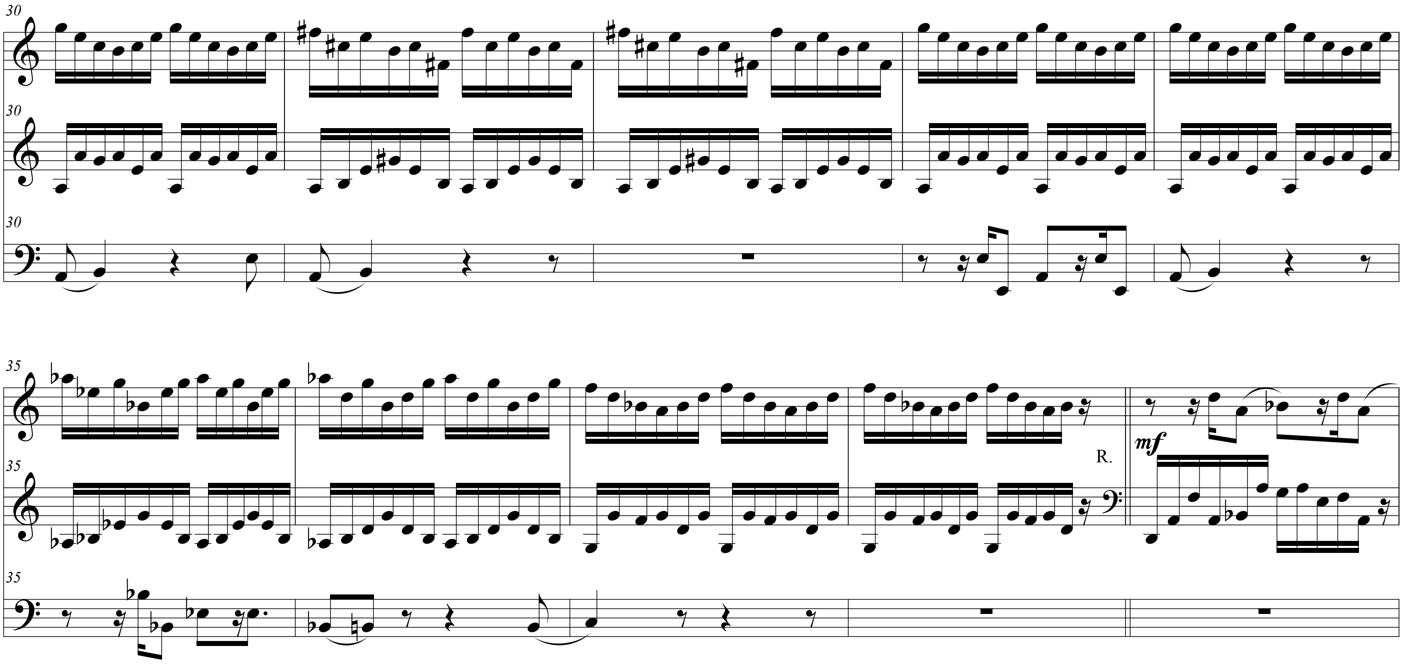


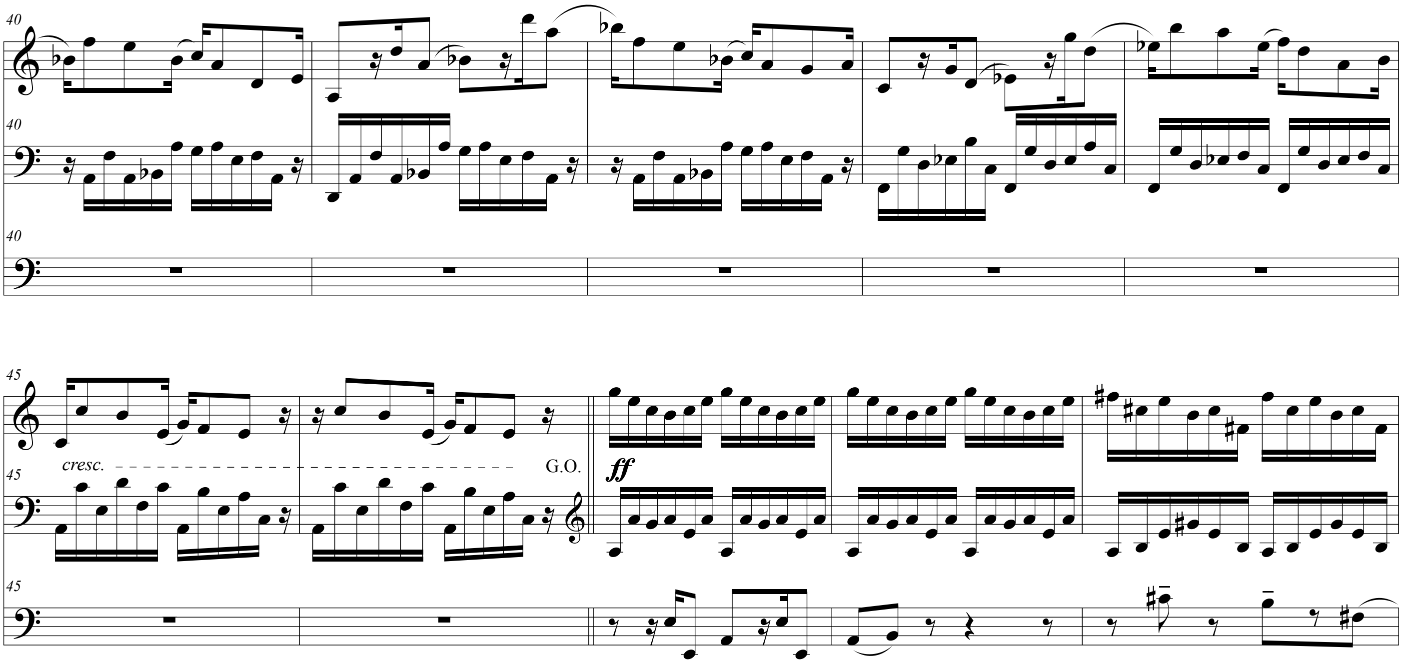
Felipe Radicetti.Bruxelas, 2010. Francisco Beltrão, 2017.

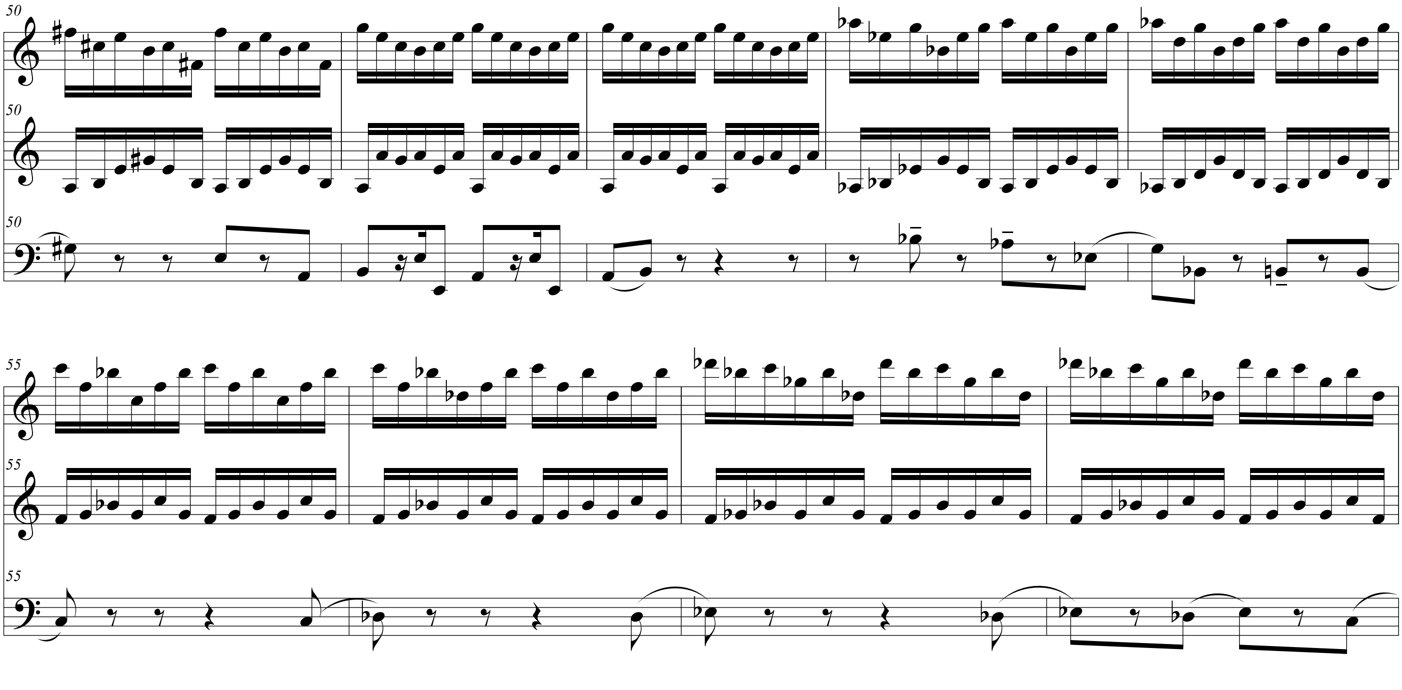


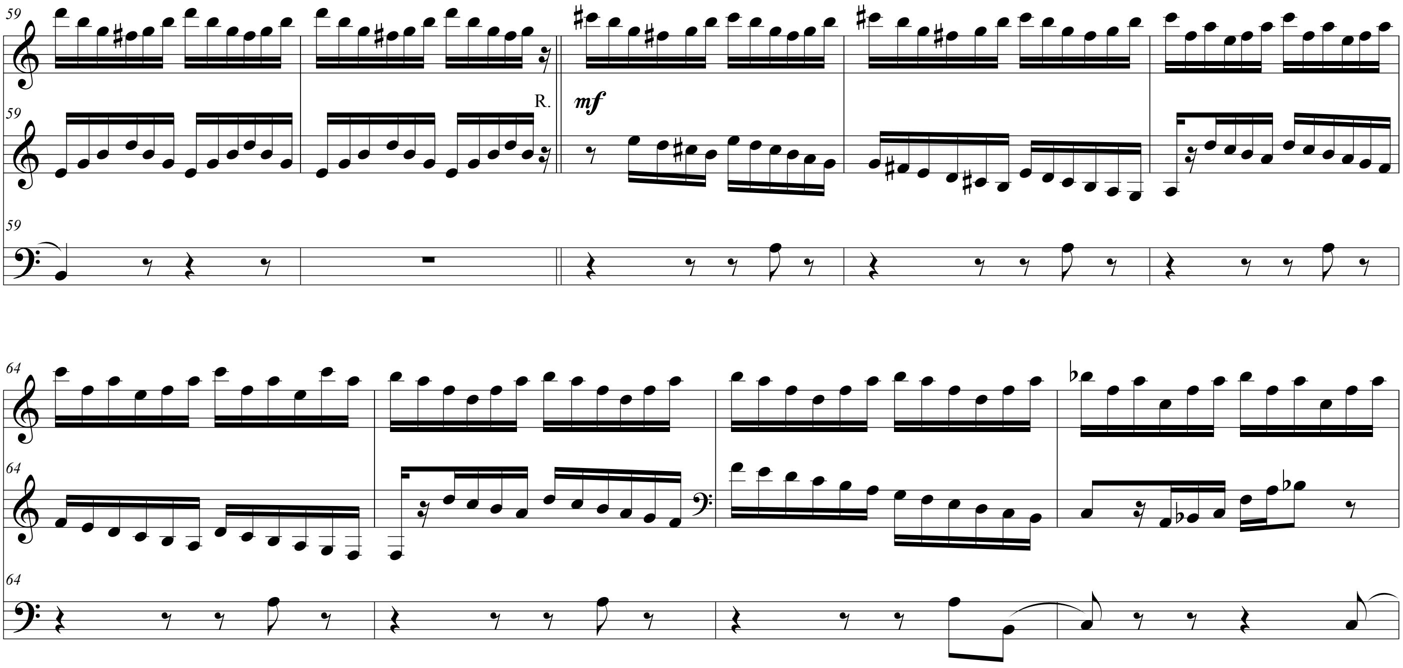


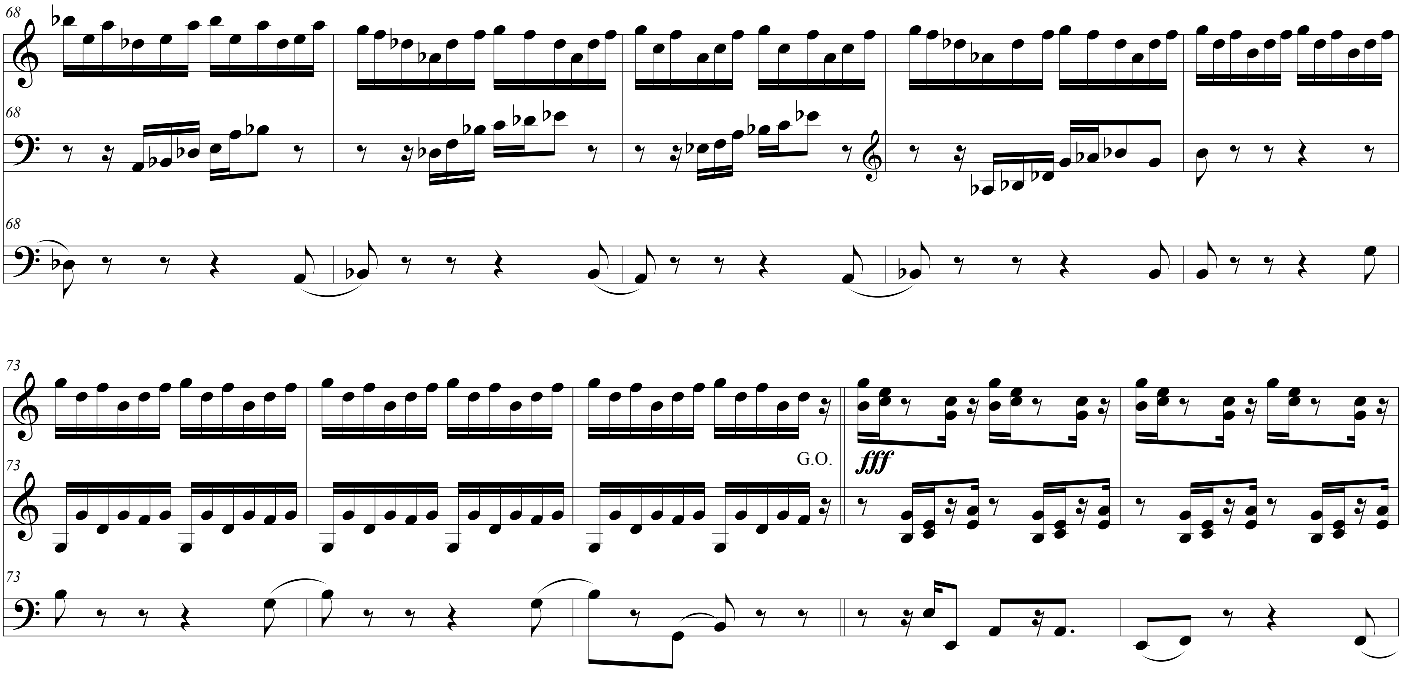


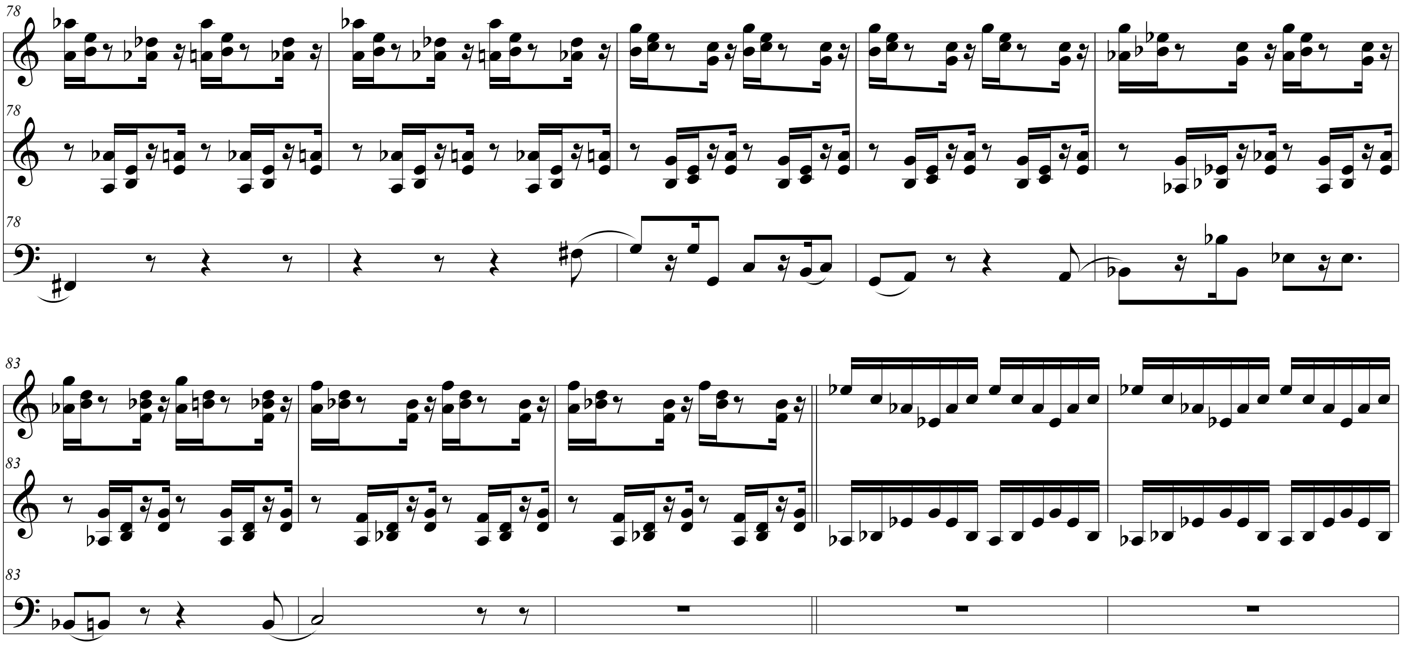

mf
R.

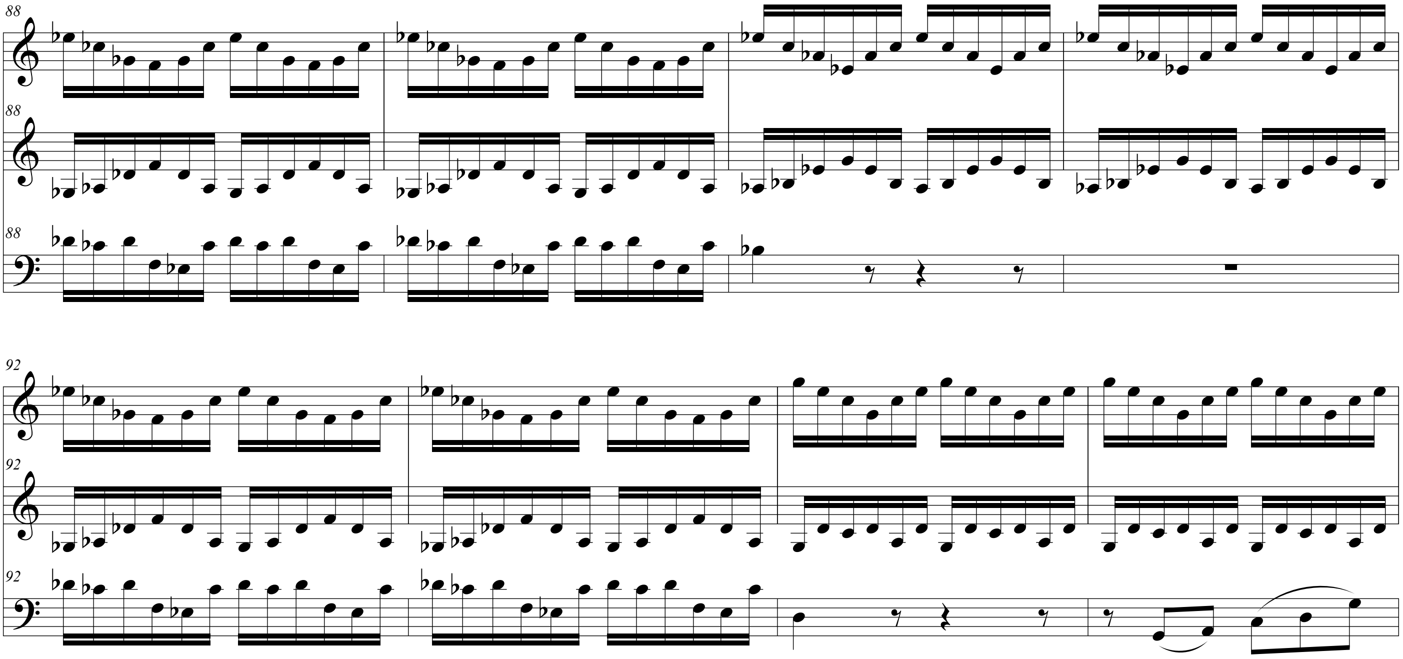

cresc.
G.O.
ff

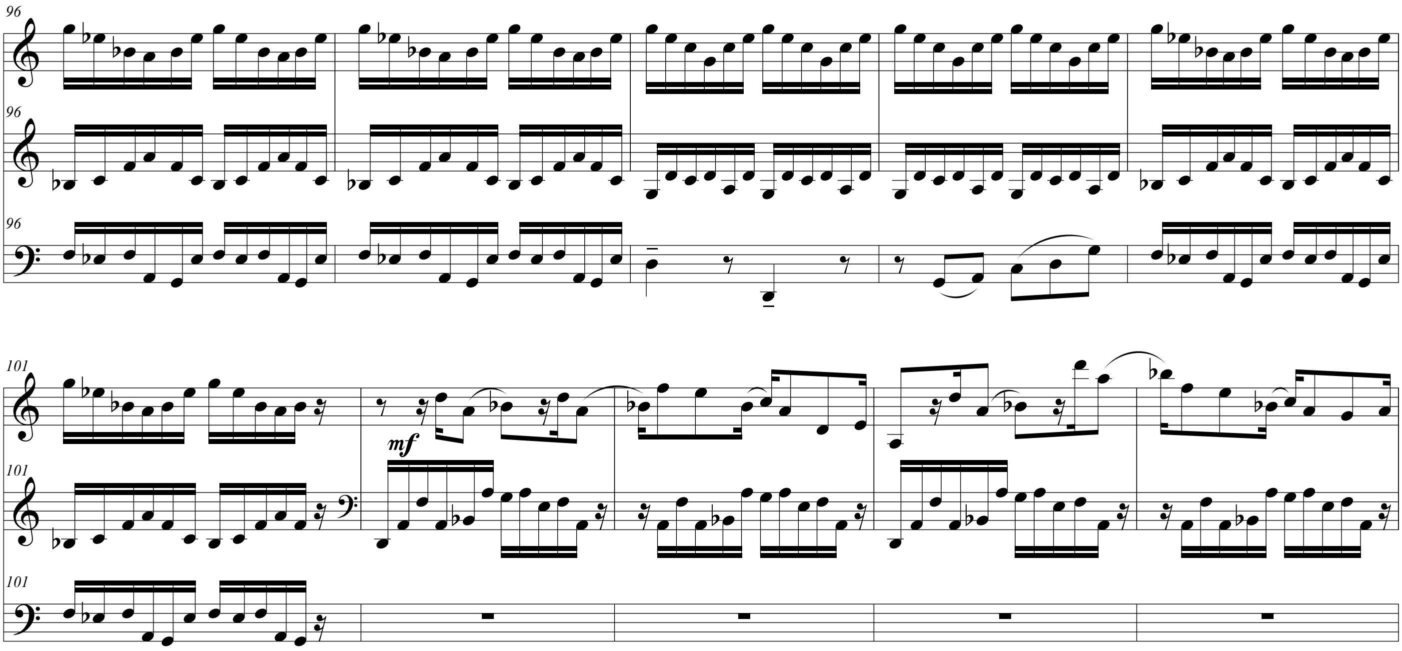


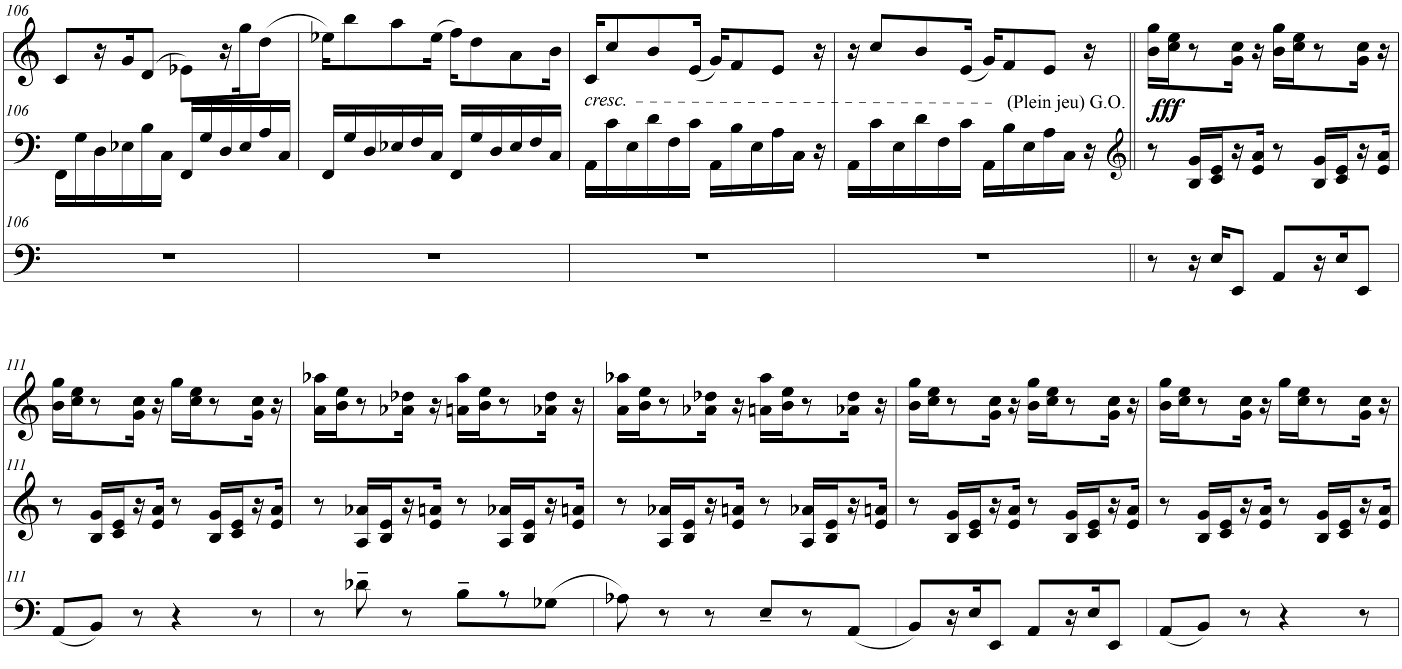

59
R.
mf
64

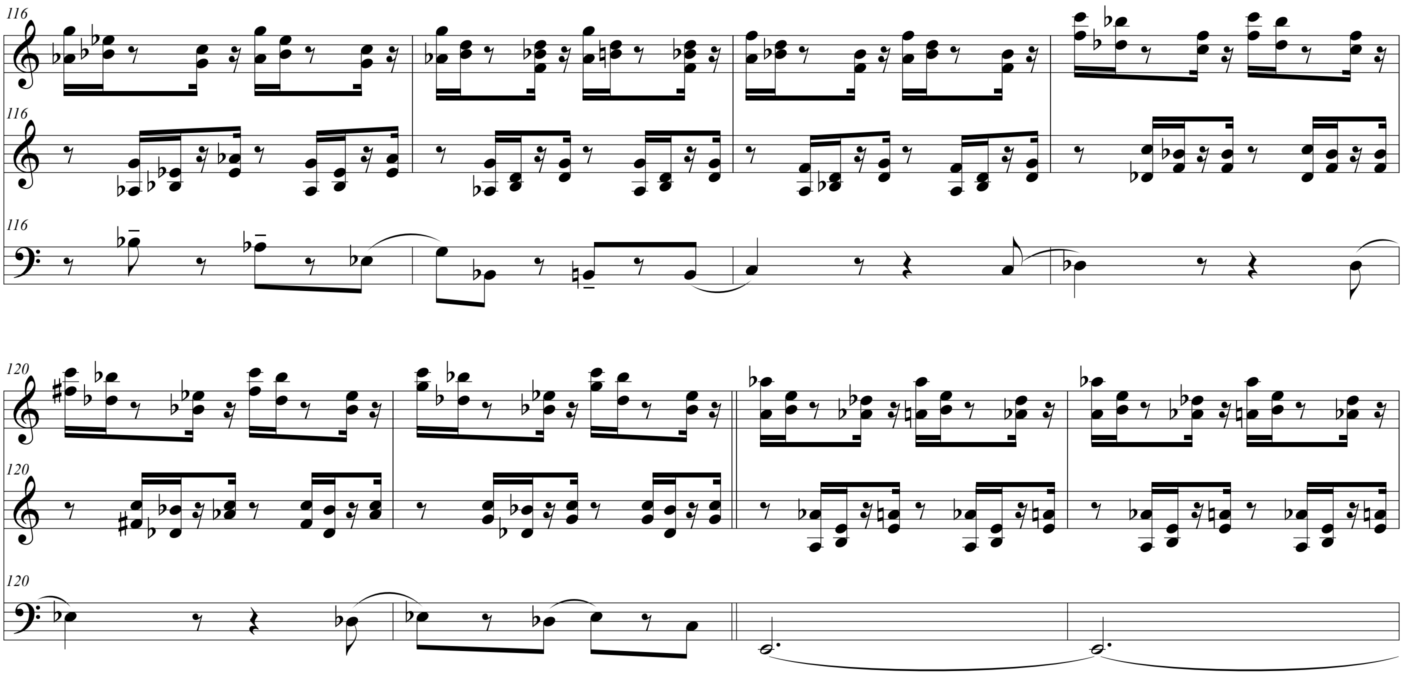

68
73
G.O.
fff

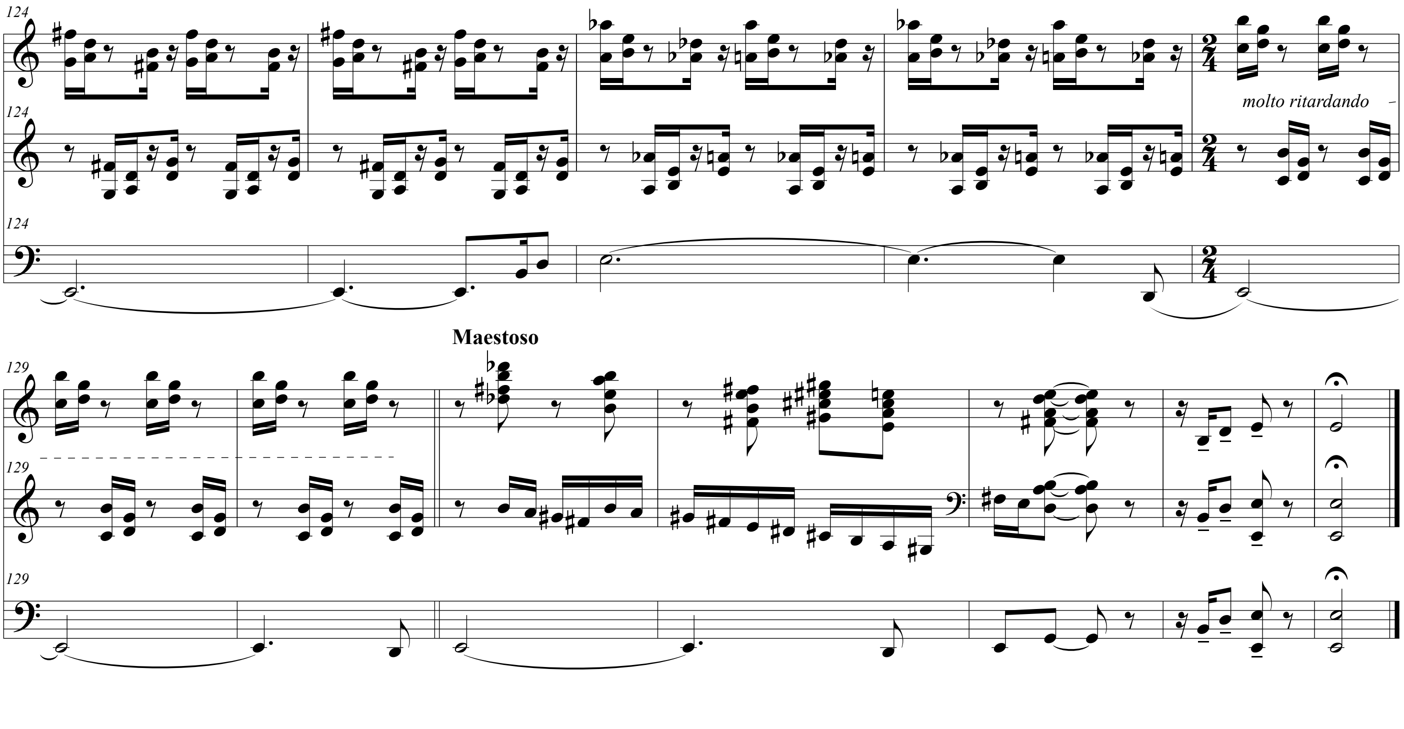

78
78
78
83
83
83


88
88
88
92
92
92


96
101
mf


106
cresc.
(Plein jeu) G.O.
fff
111


116
116
116
120
120
120


124
124
124
molto ritardando
129
129
129
Maestoso

Fernando Cerqueira

Reiterações Concertantes 51

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

Fernando Cerqueira

Reiterações Concertantes

2012

*

Grupo instrumental:

1 Flauta
1 Oboe
1 Clarineta in B♭ (solista)
1 Trompa in F
1 Fagote
Piano
2 Tímpanos de pedal (26" e 29")
2 Percussionistas:

(I)

Marimba
Pratos suspensos (3)
Tamtam (médio-grave)
Caixa clara

(II)

Vibrafone
Temple block (5)
Tom-tom (3)
Bombo

*

Dur. c. 9:30 min.

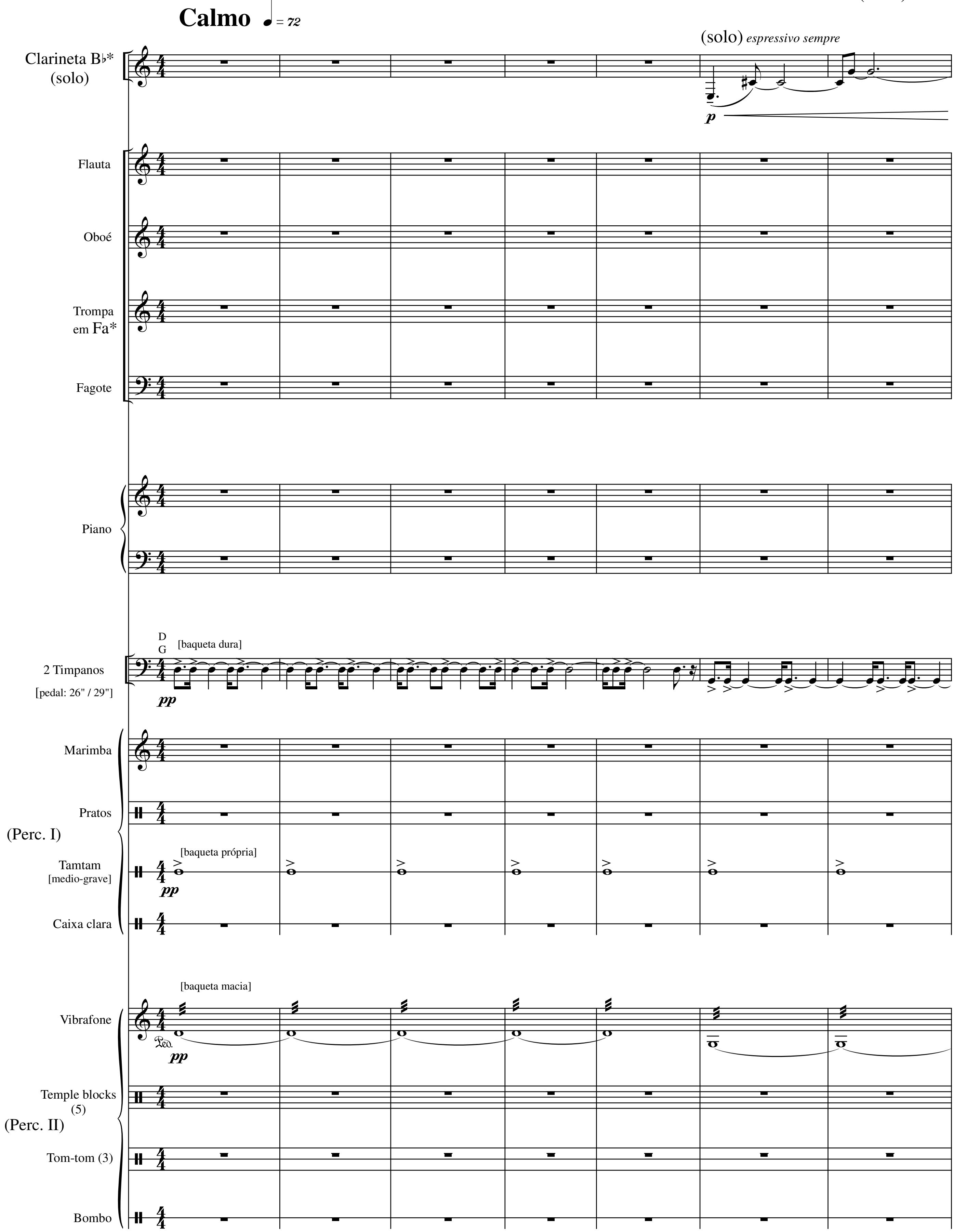
[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

© F. Cerqueira 2012

Reiterações Concertantes

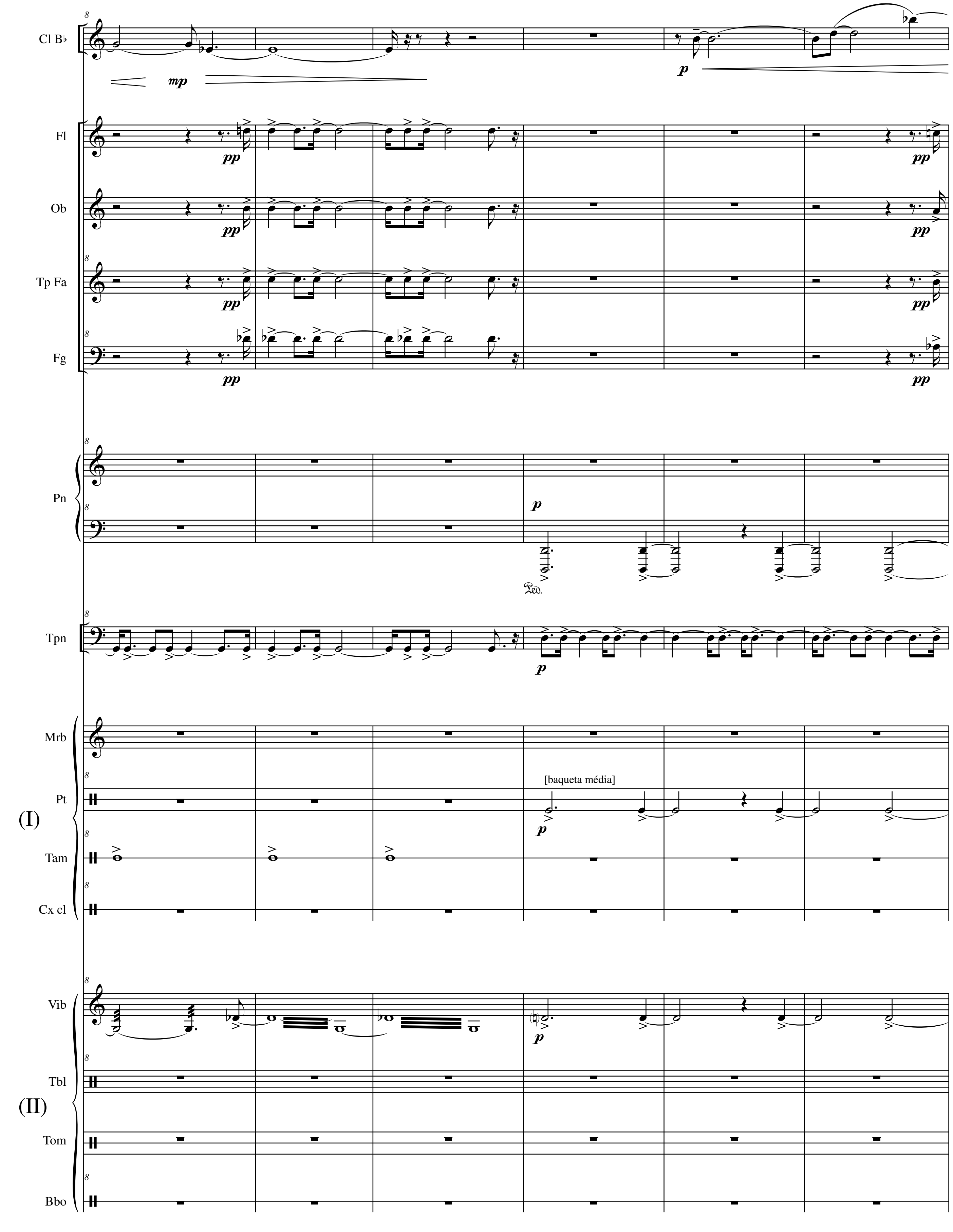
para clarineta solo e grupo instrumental

Fernando Cerqueira
(2012)

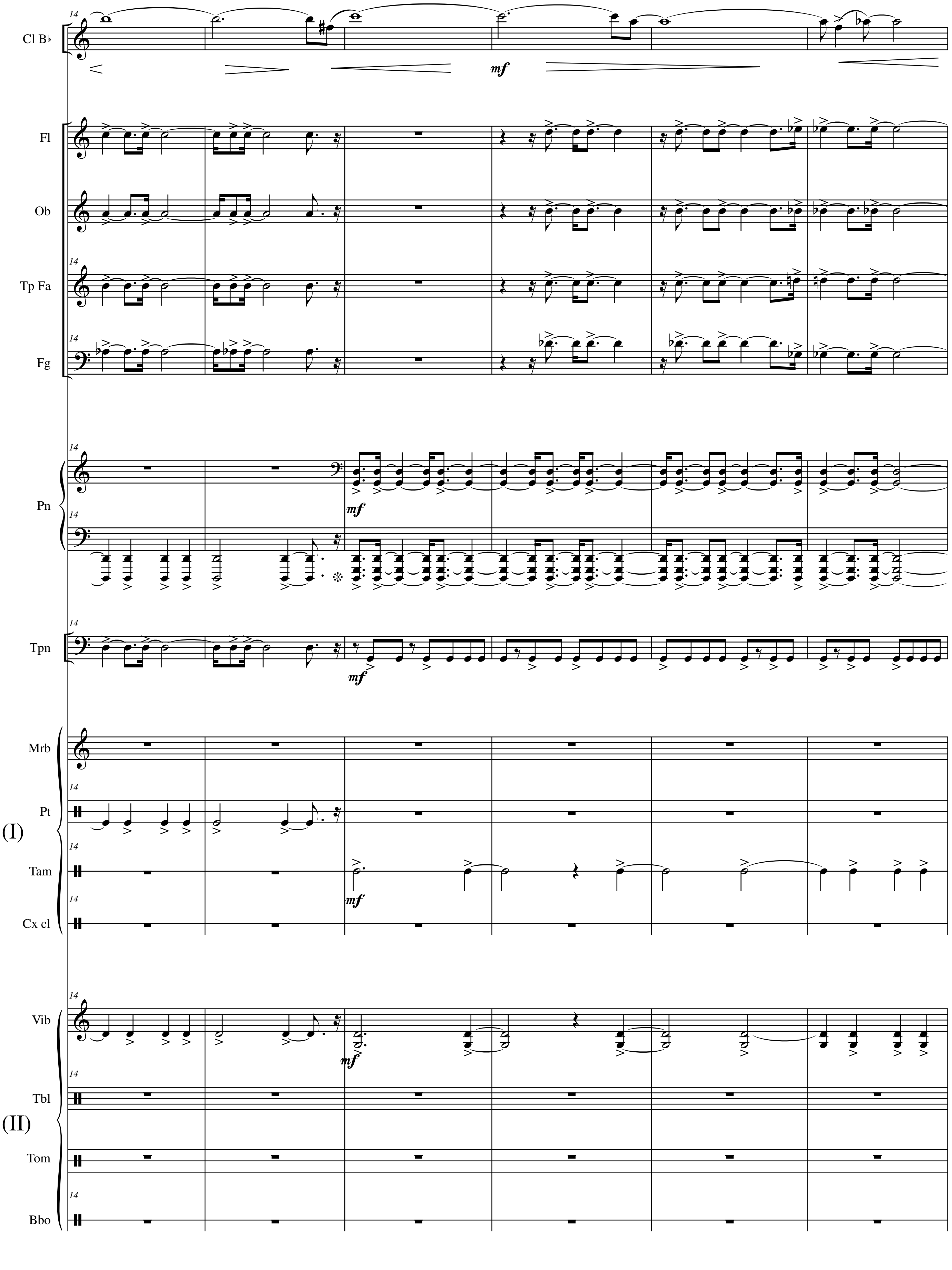


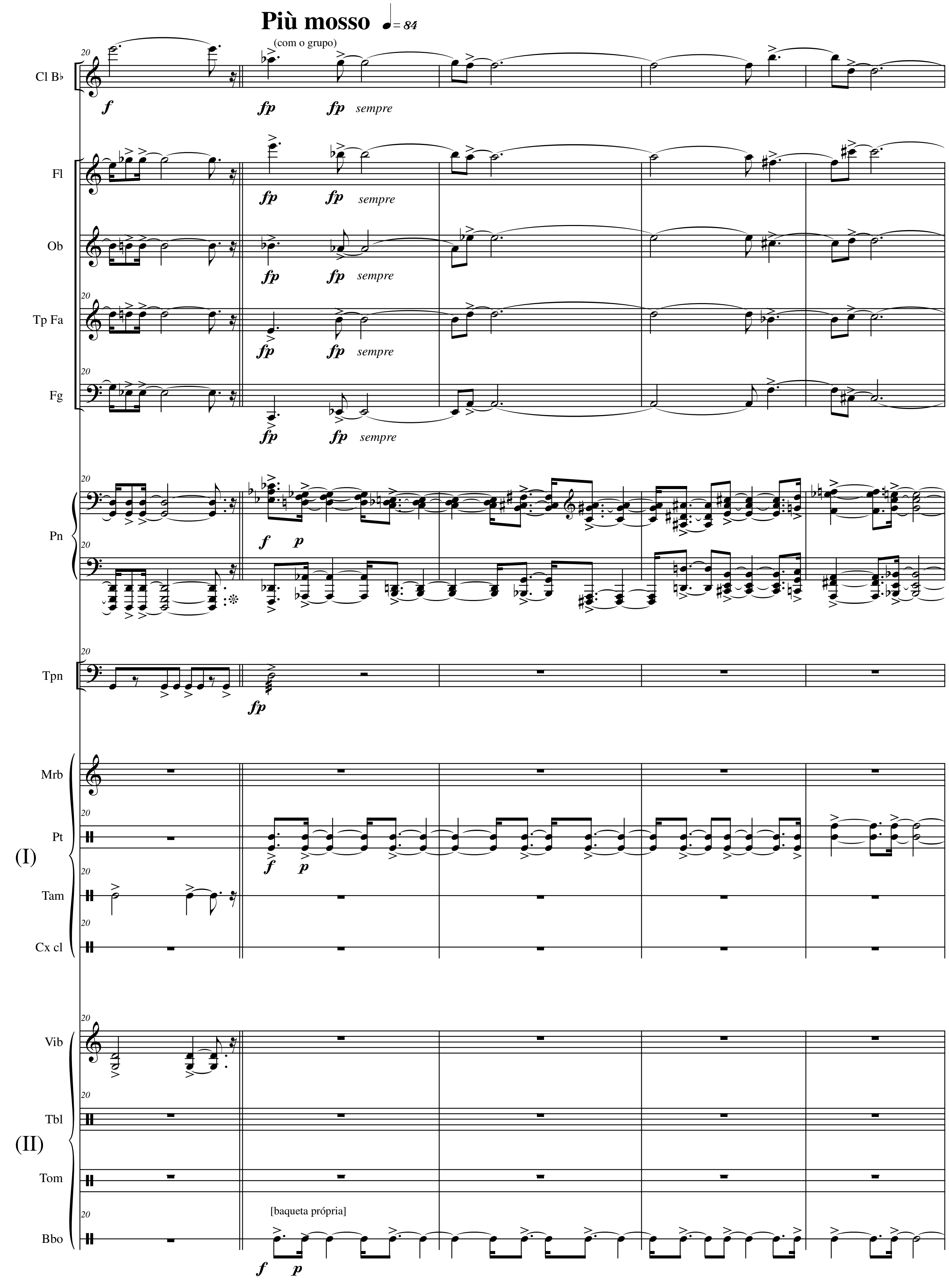
* partitura transposta

© F. Cerqueira 2012

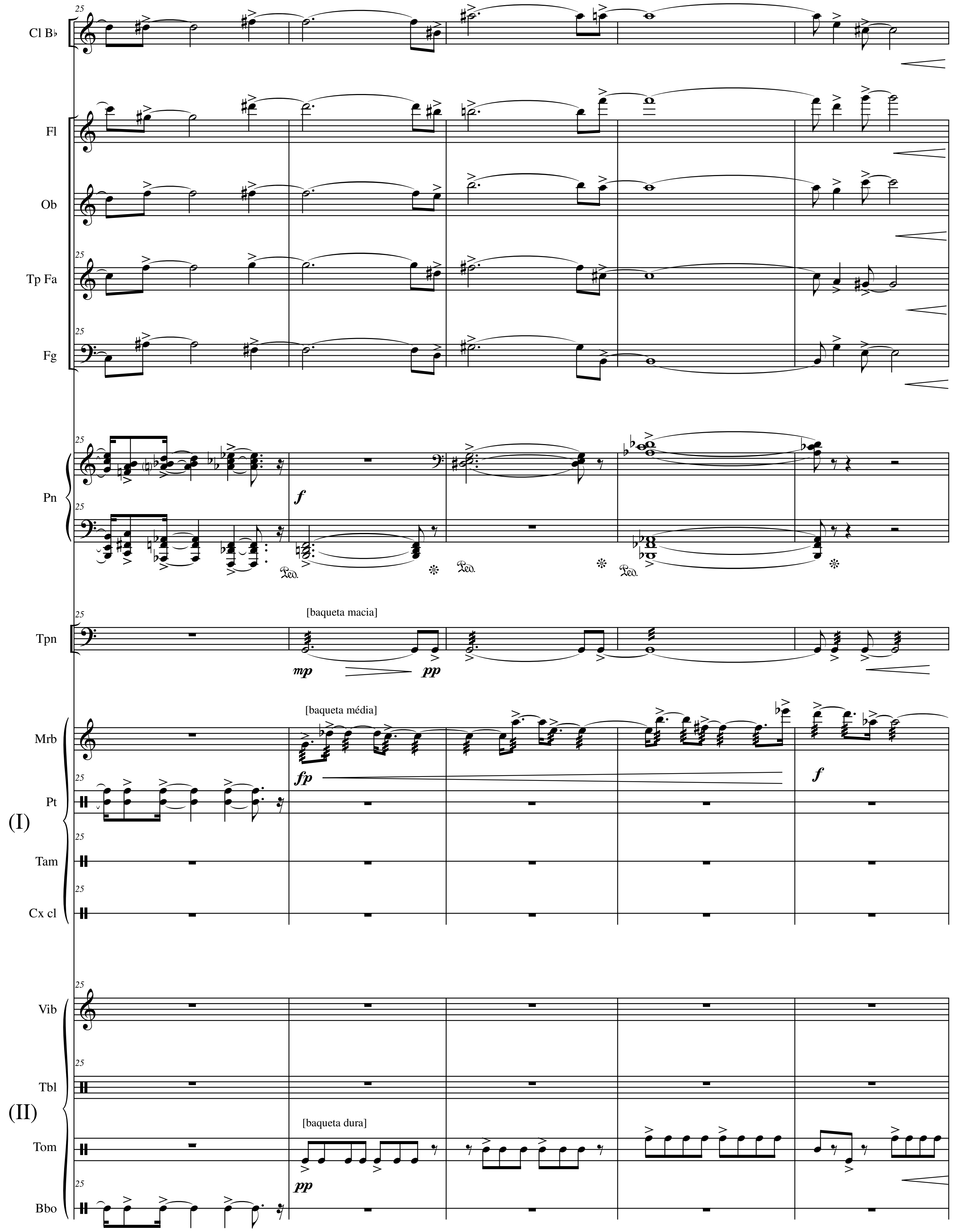

Cl B♭
mp
p
Fl
pp
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
[baqueta média]
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo

[Reiterações Concertantes]



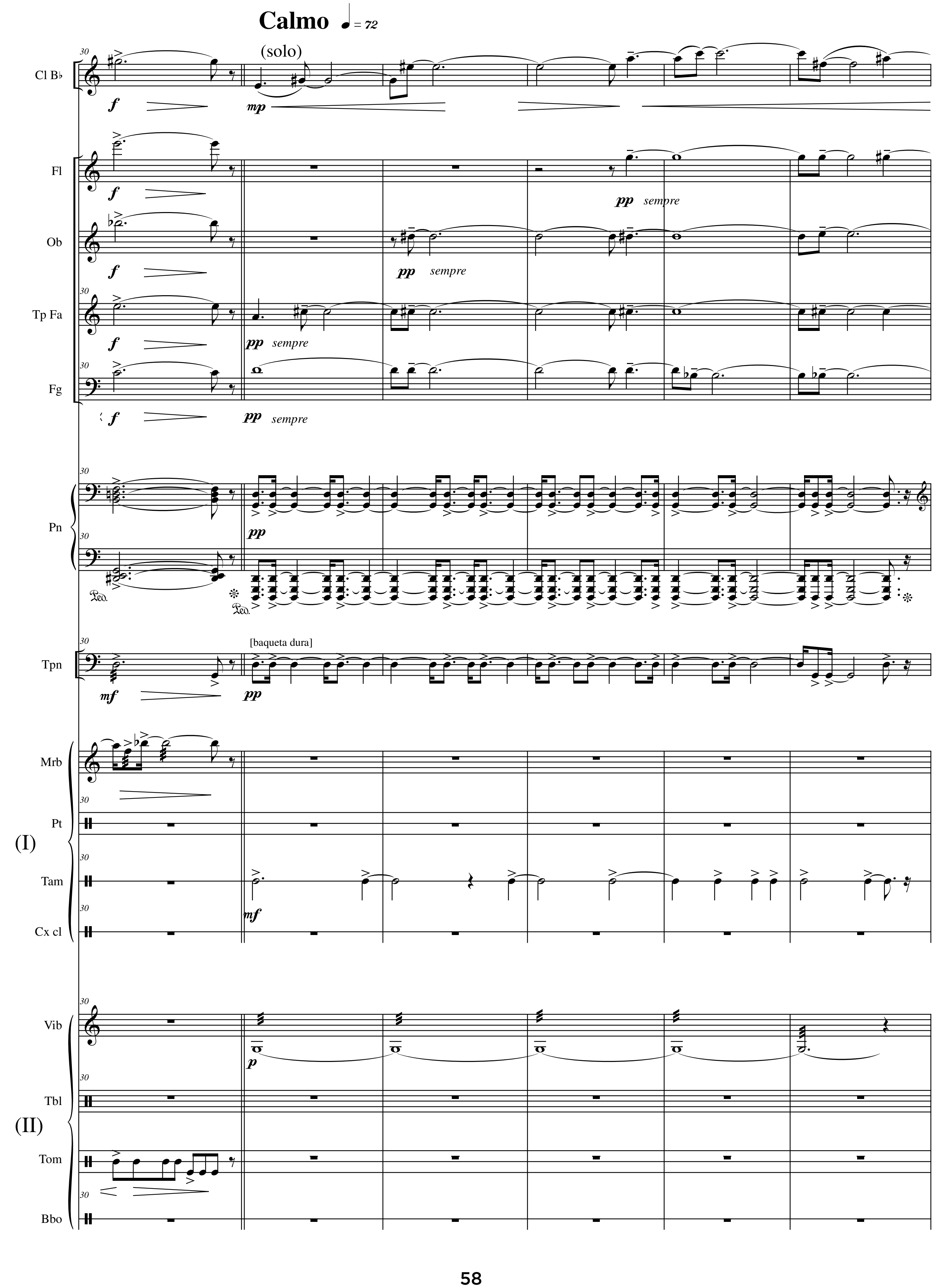

Più mosso ♩= 84
(com o grupo)
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
sempre
[baqueta própria]

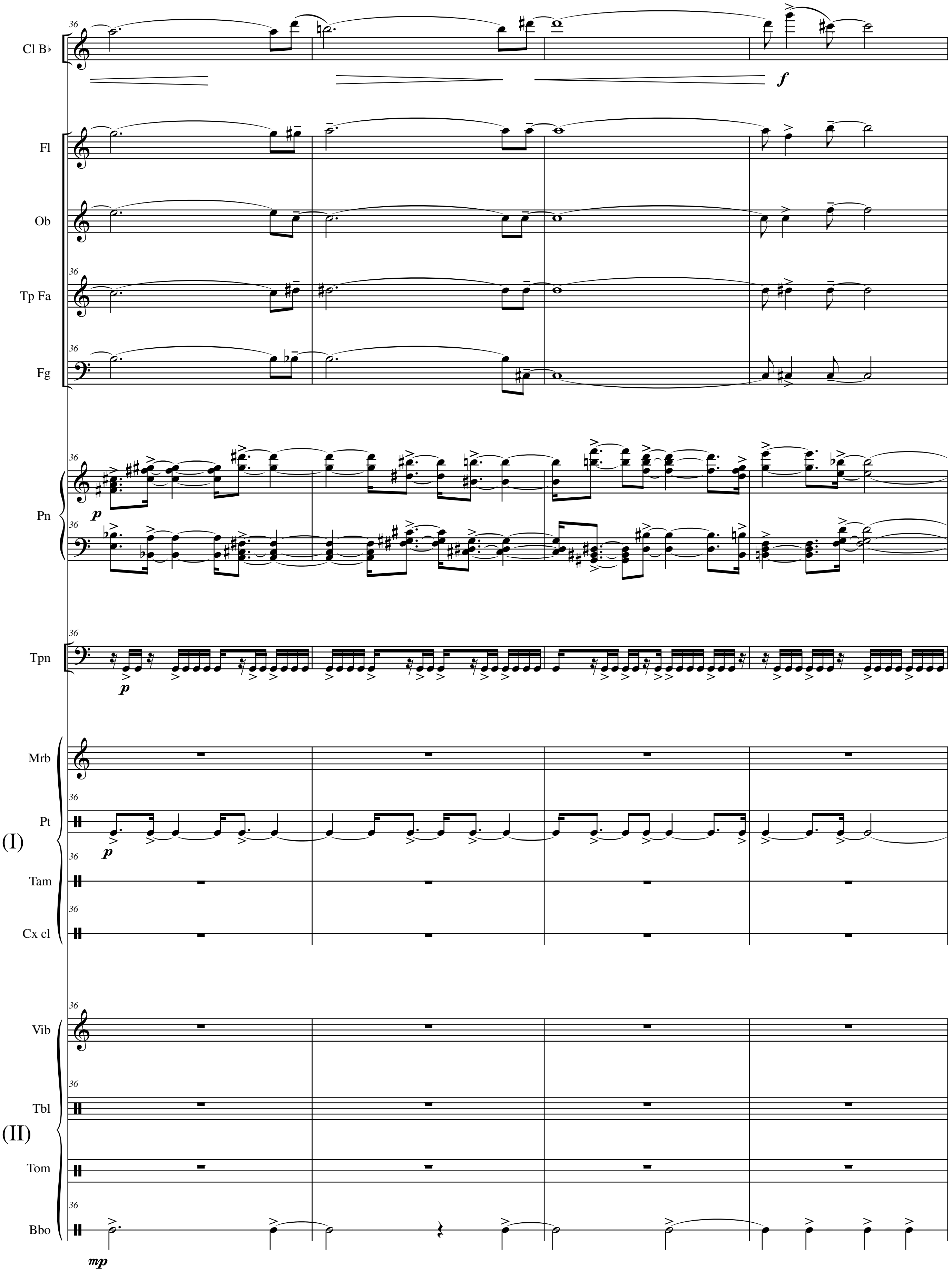
[Reiterações Concertantes]



[Reiterações Concertantes]

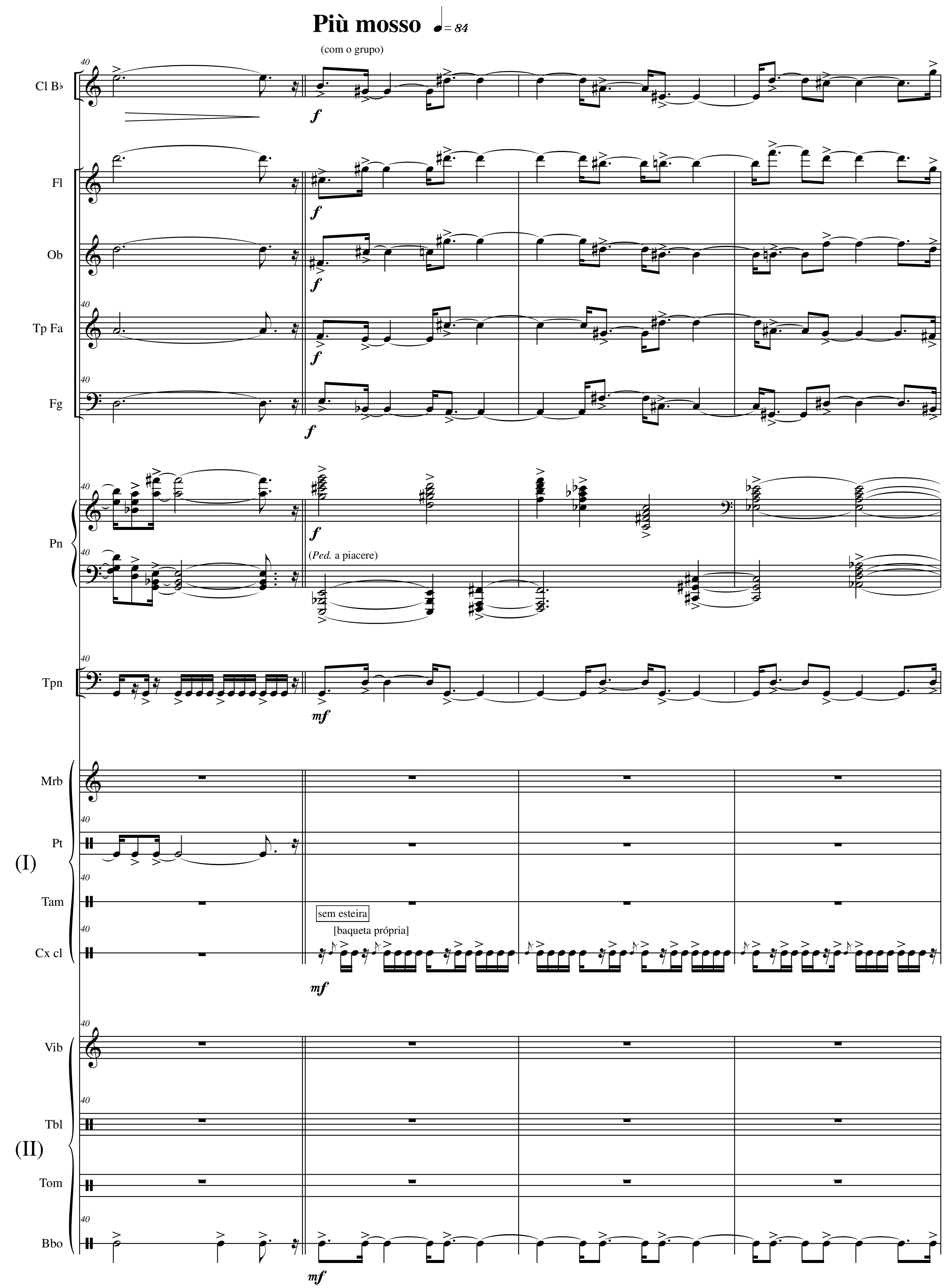
8

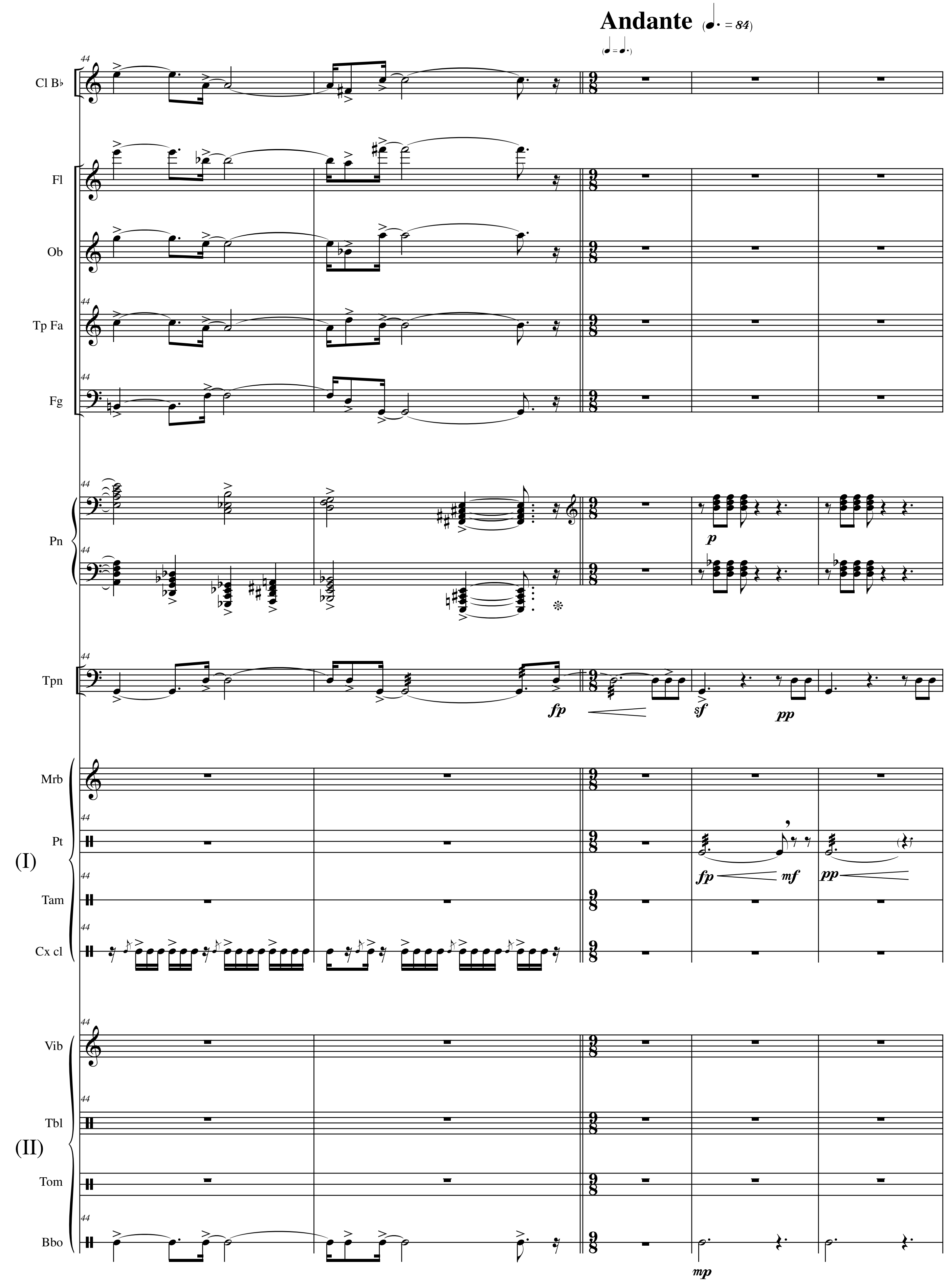



Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
36
f
p
mp

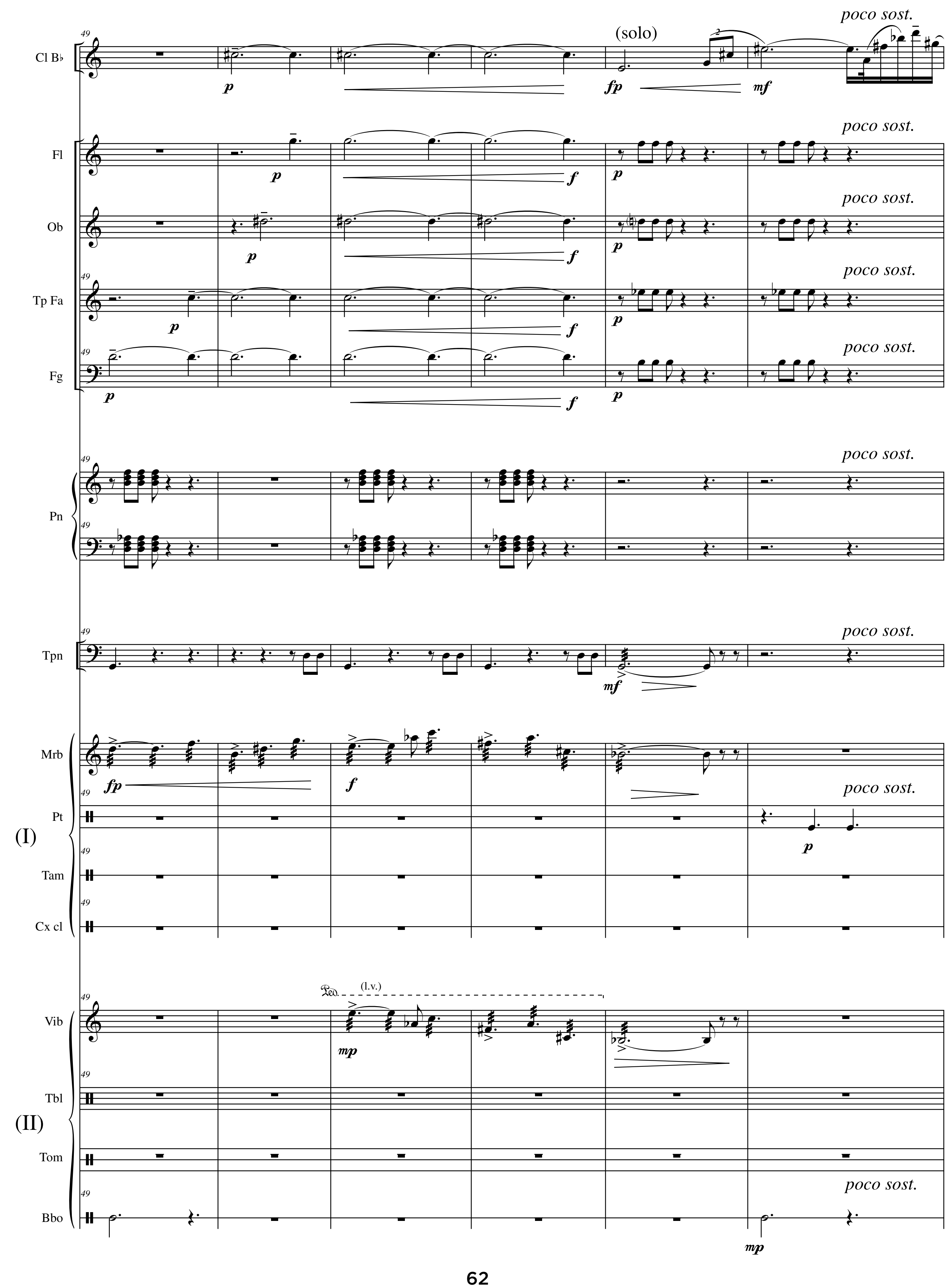
[Reiterações Concertantes]

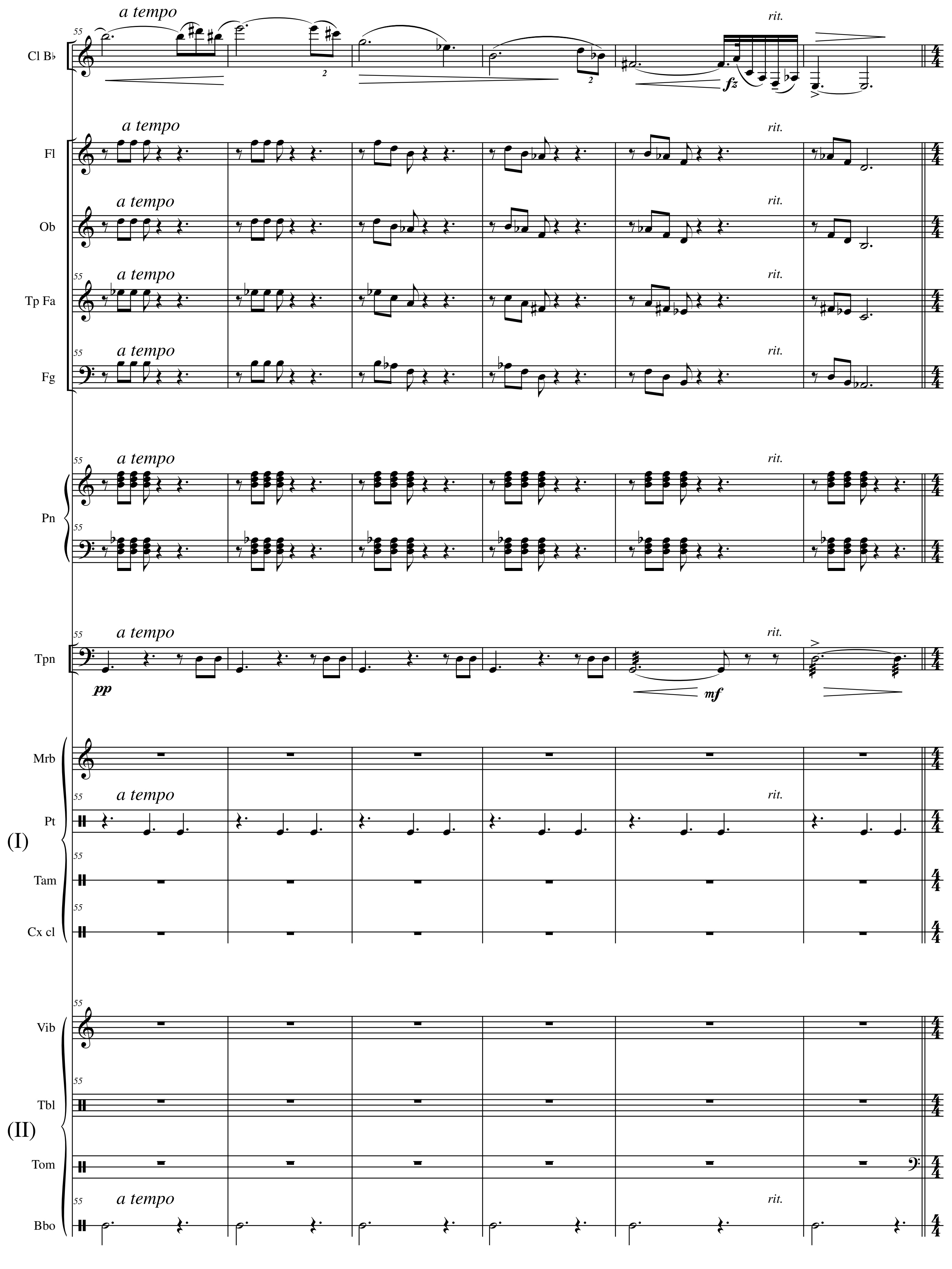
10

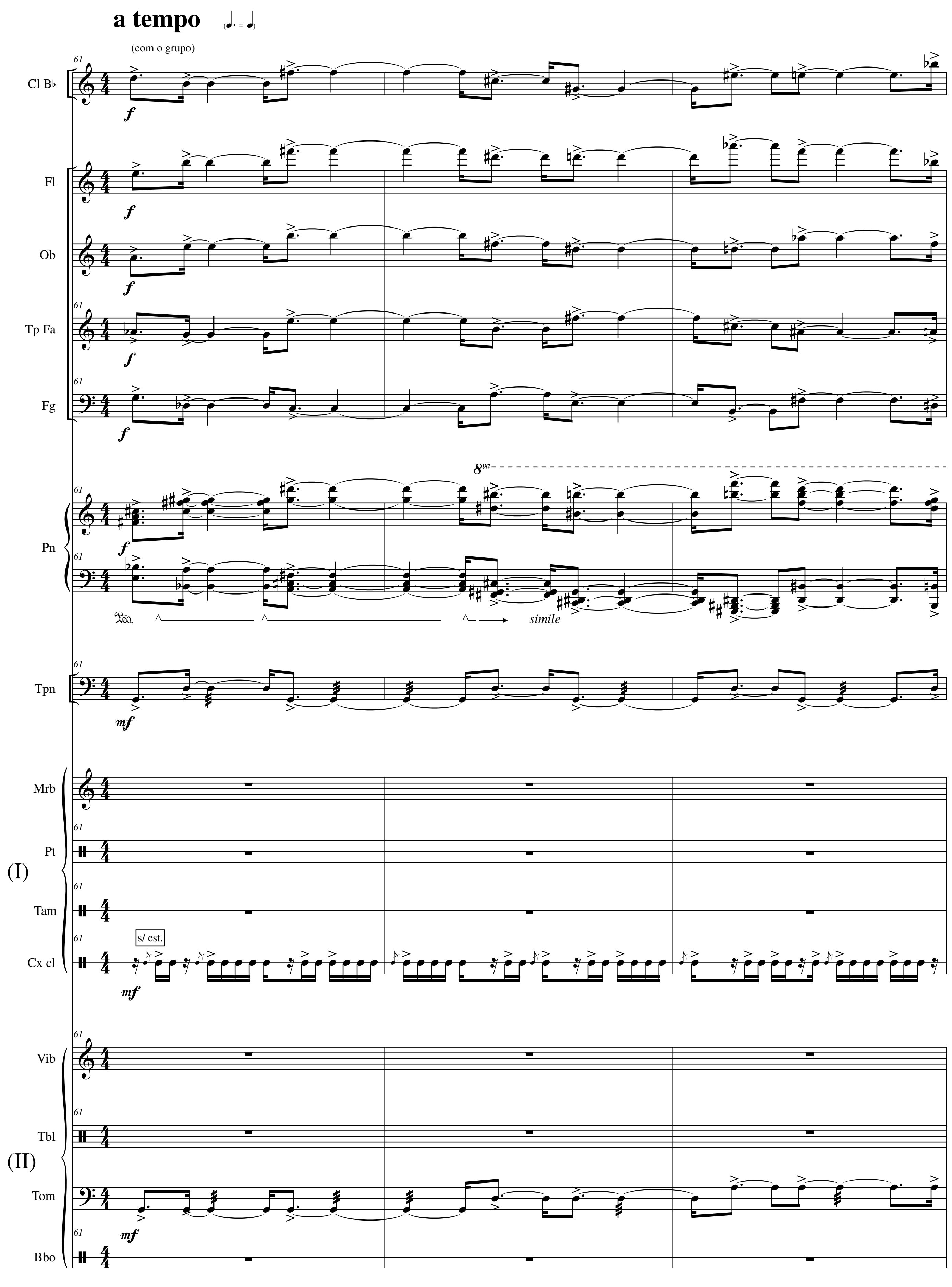


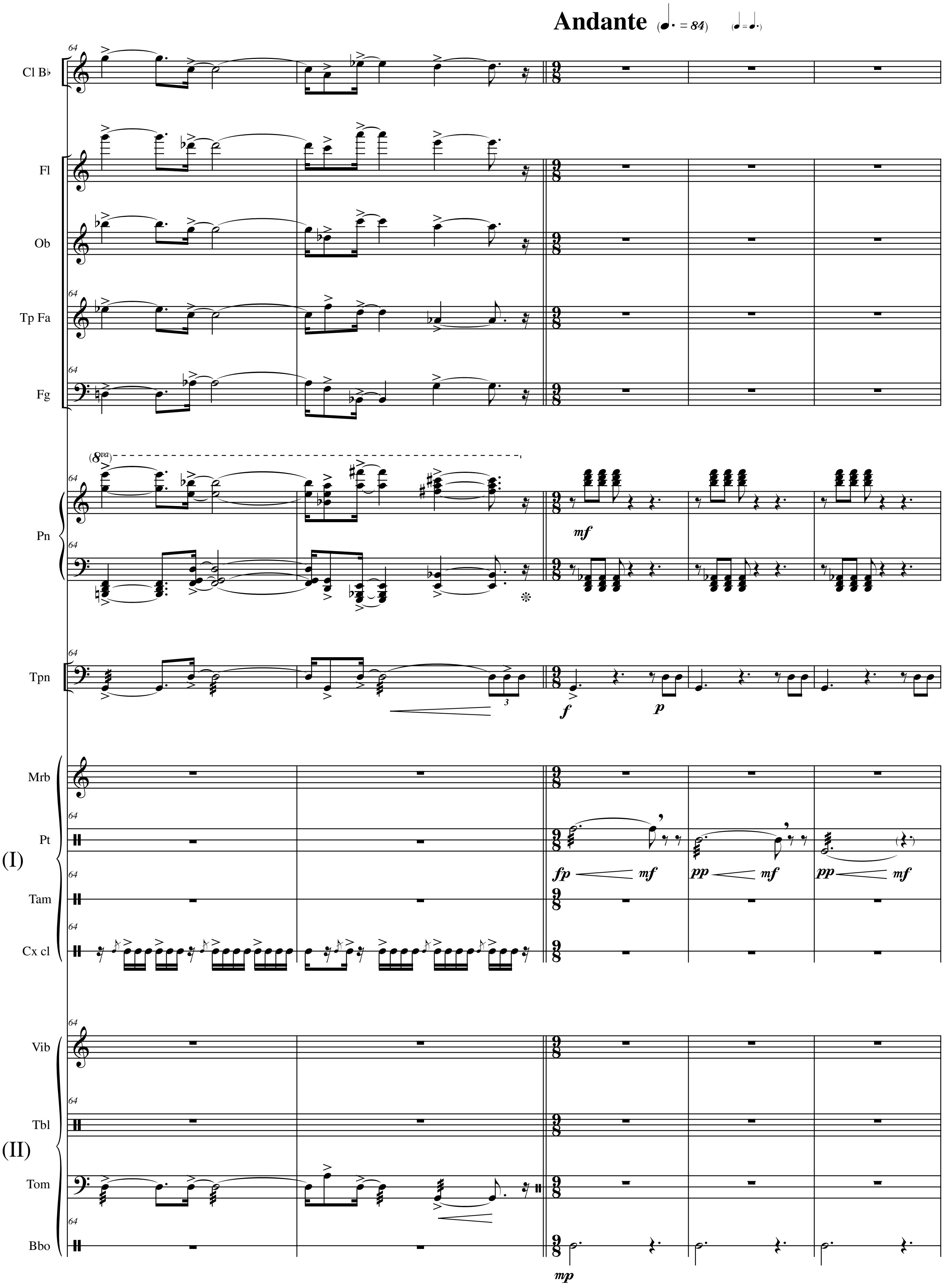

Andante (♩. = 84)
(♩ = ♩.)
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
fp
sf
pp
p
Mrb
Pt
(I)
Tam
Cx cl
fp
mf
pp
Vib
Tbl
(II)
Tom
Bbo
mp

[Reiterações Concertantes]

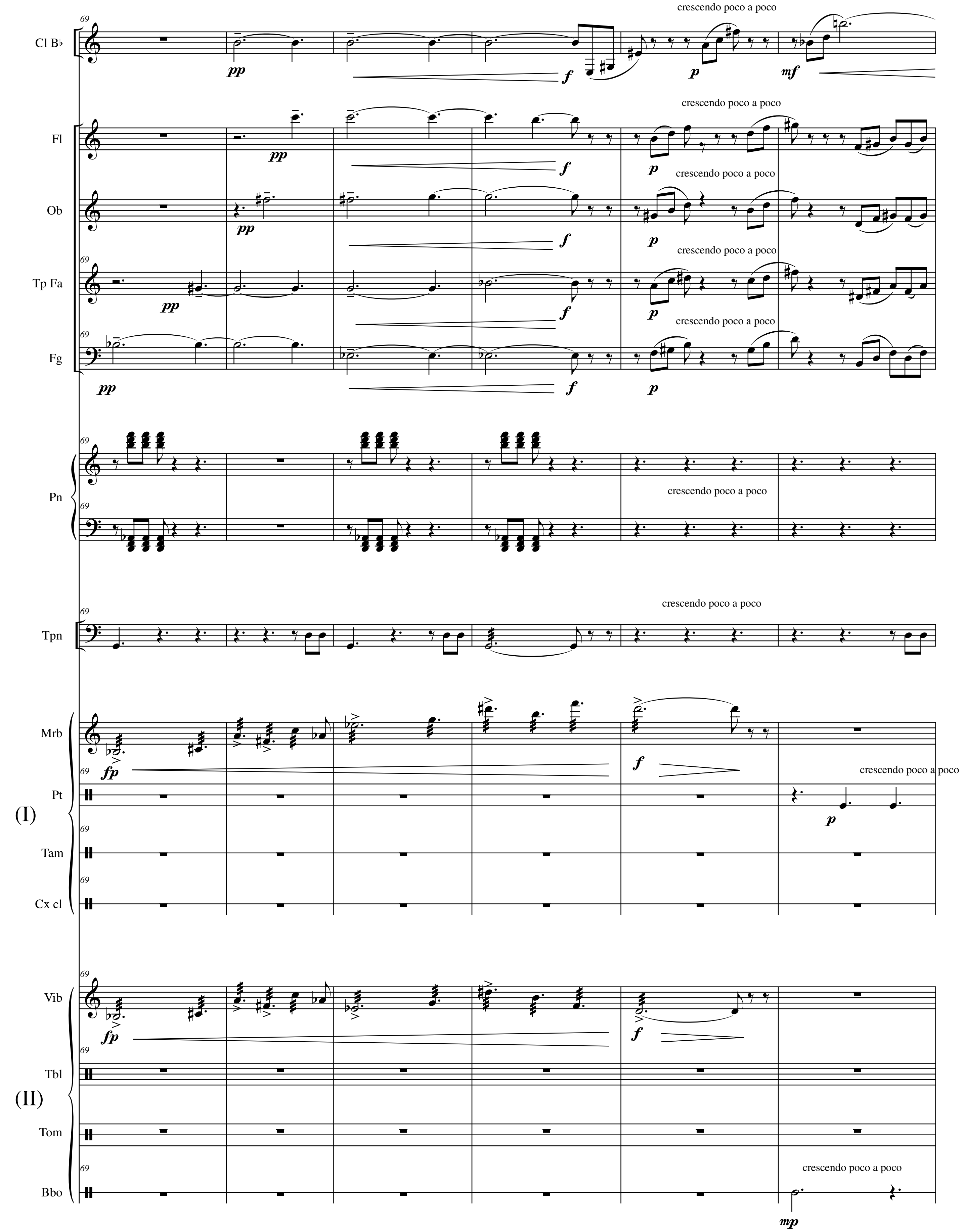


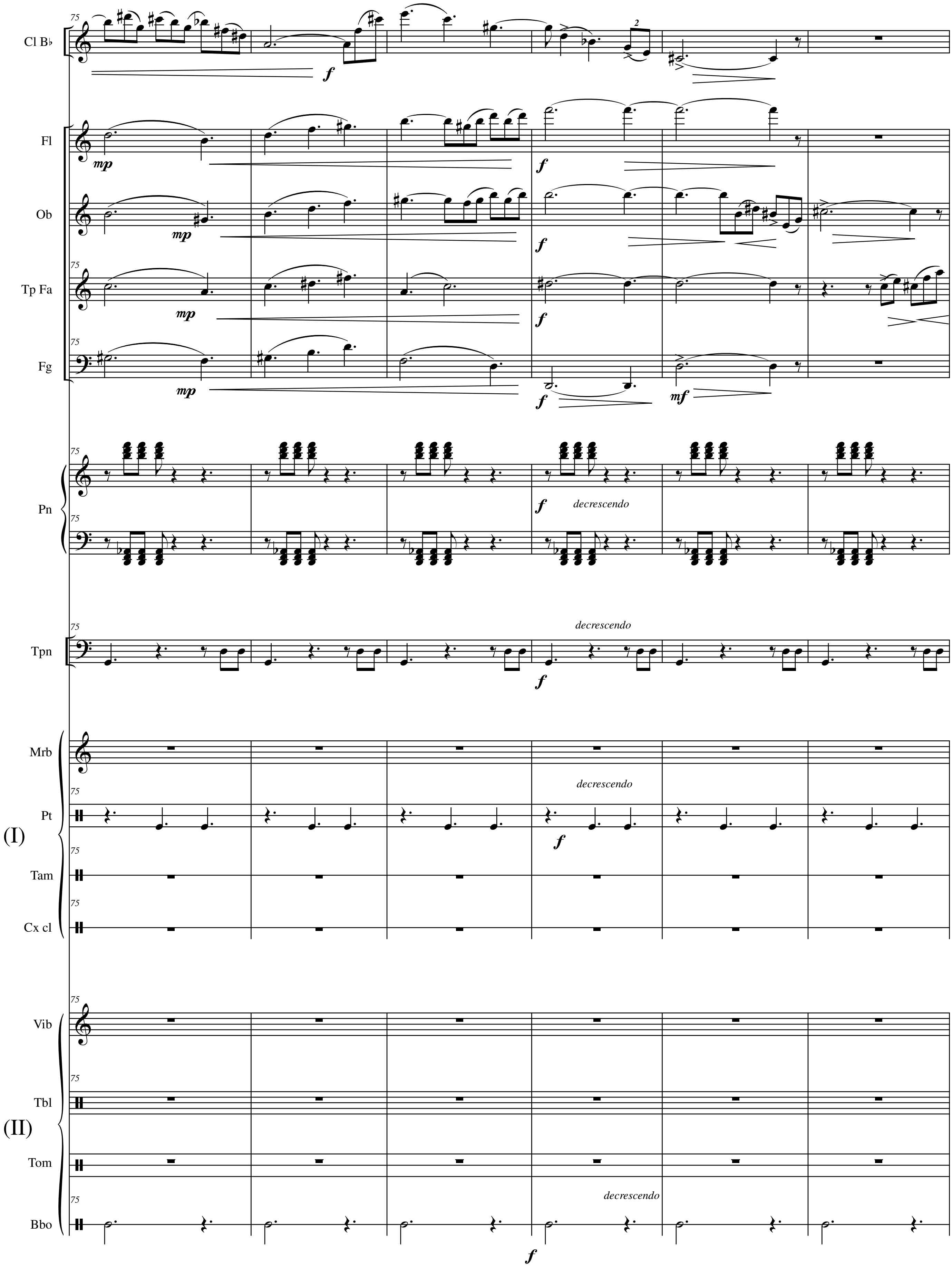

a tempo
rit.
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
pp
mf
fz
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo

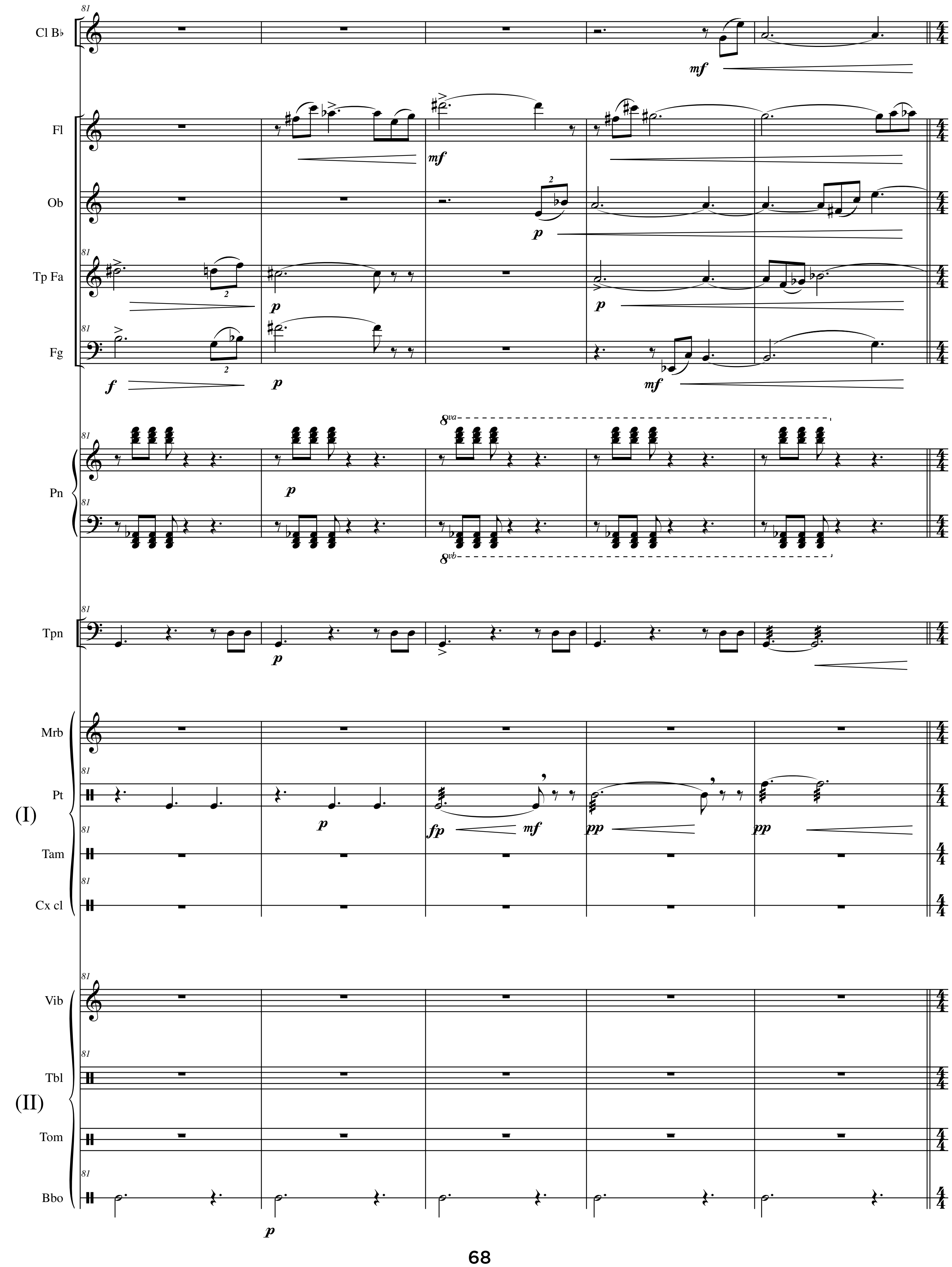

a tempo
(com o grupo)
61
Cl B♭
f
Fl
Ob
Tp Fa
Fg
8va
Pn
simile
Tpn
mf
Mrb
Pt
(I)
Tam
s/ est.
Cx cl
Vib
Tbl
(II)
Tom
Bbo

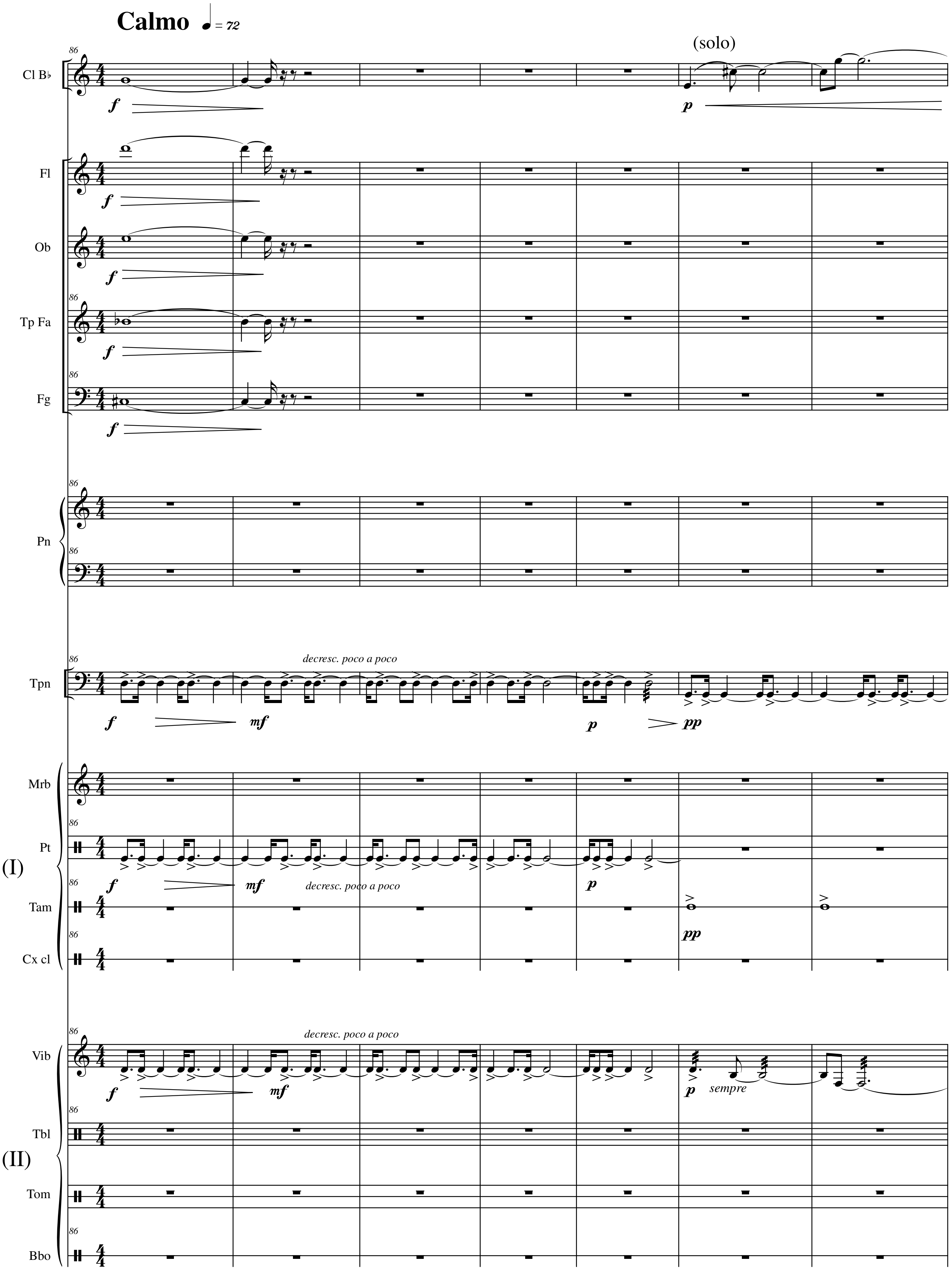

Andante (♩. = 84) (♩=♩.)
64
Cl B♭
Fl
Ob
Tp Fa
Fg
(8va)
Pn
mf
Tpn
f
p
3
Mrb
Pt
fp
mf
pp
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
mp

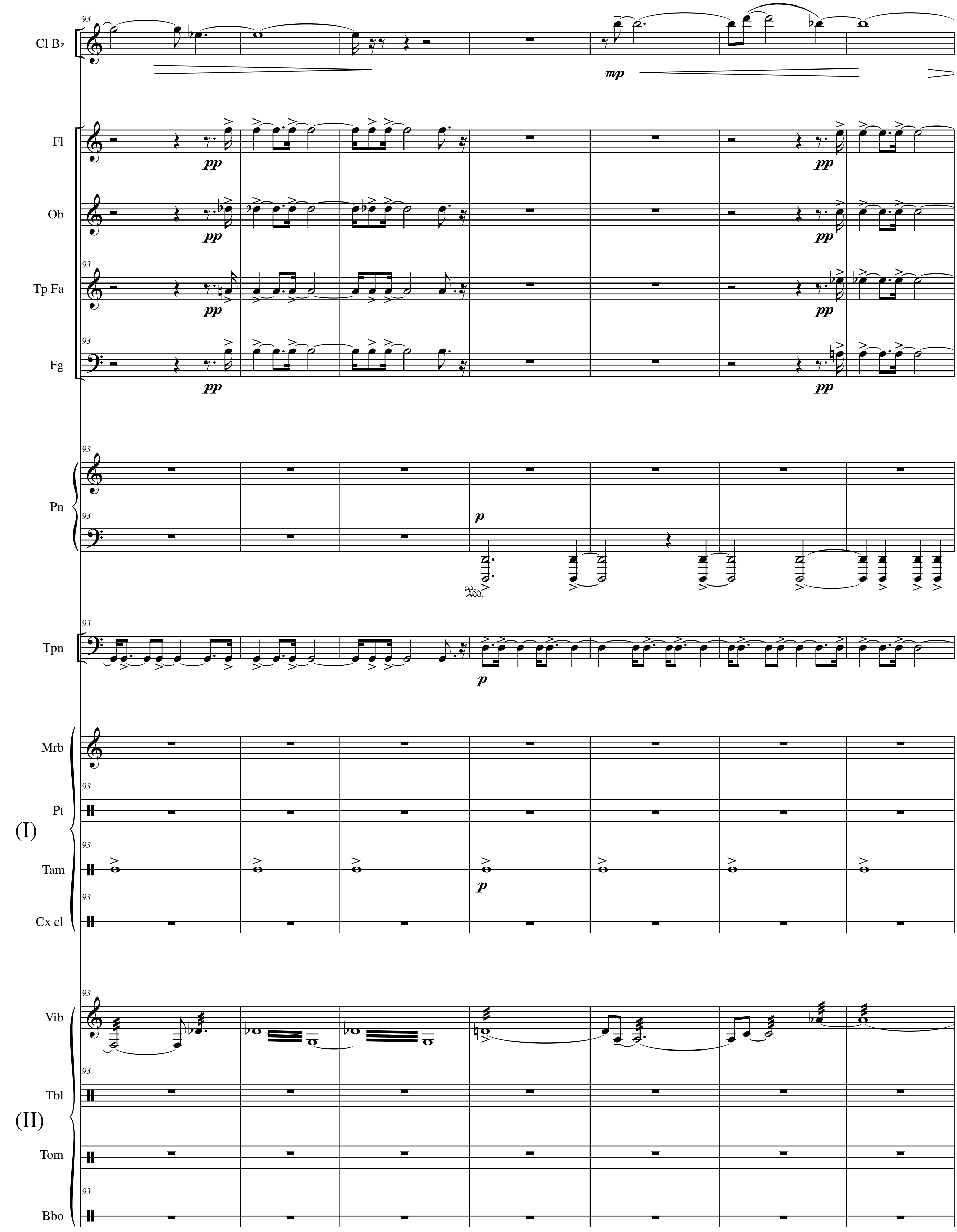
[Reiterações Concertantes]

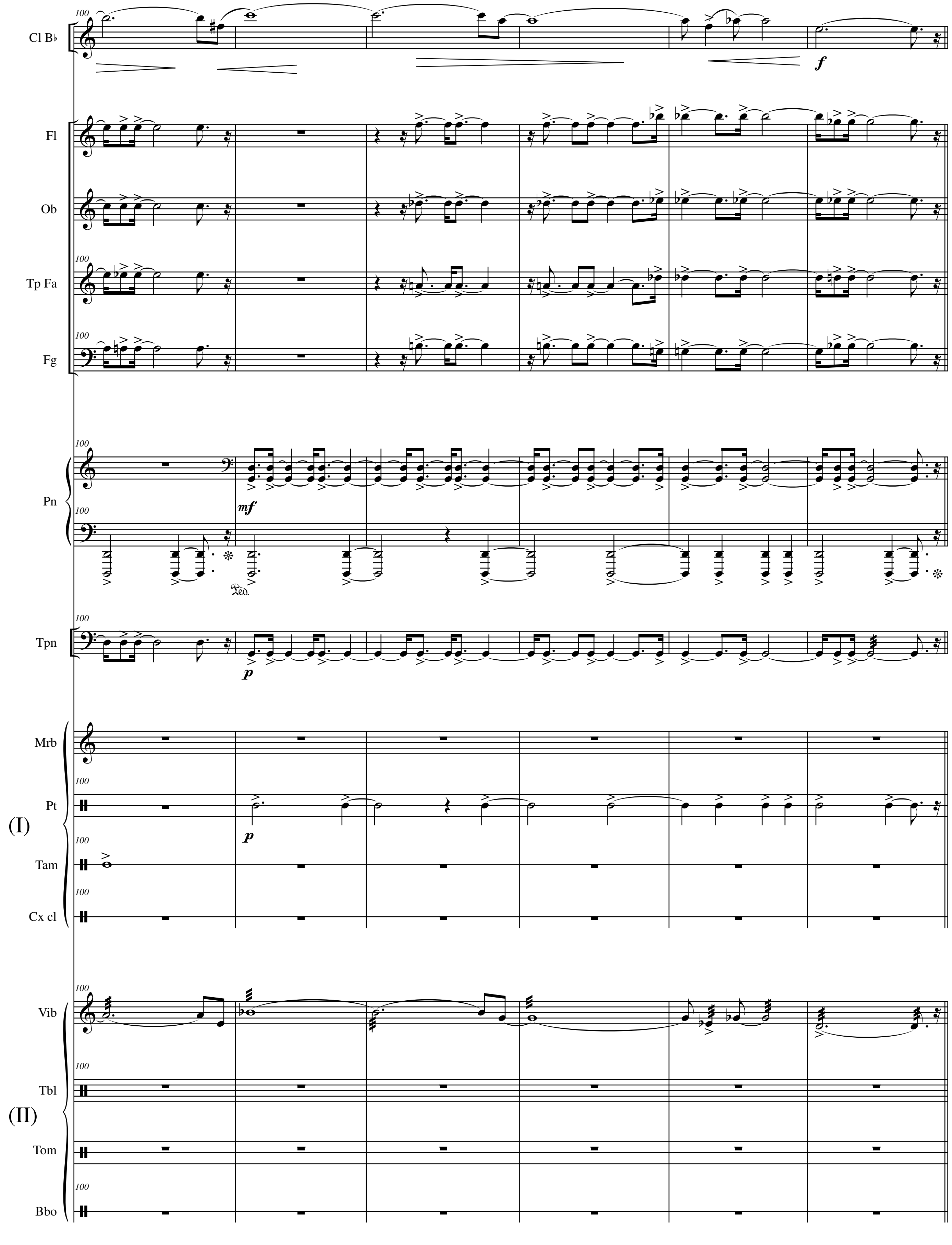


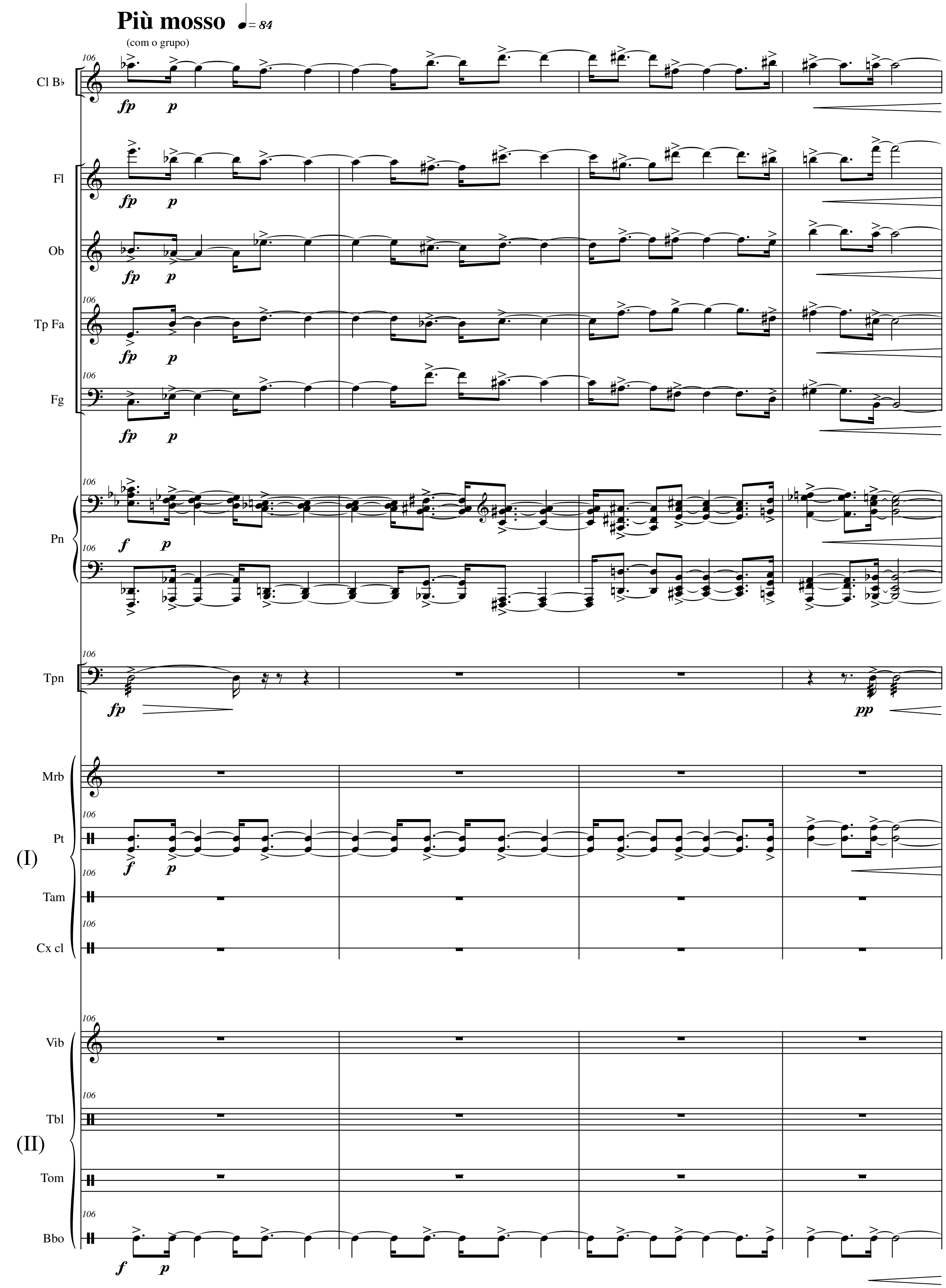

Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
decrescendo

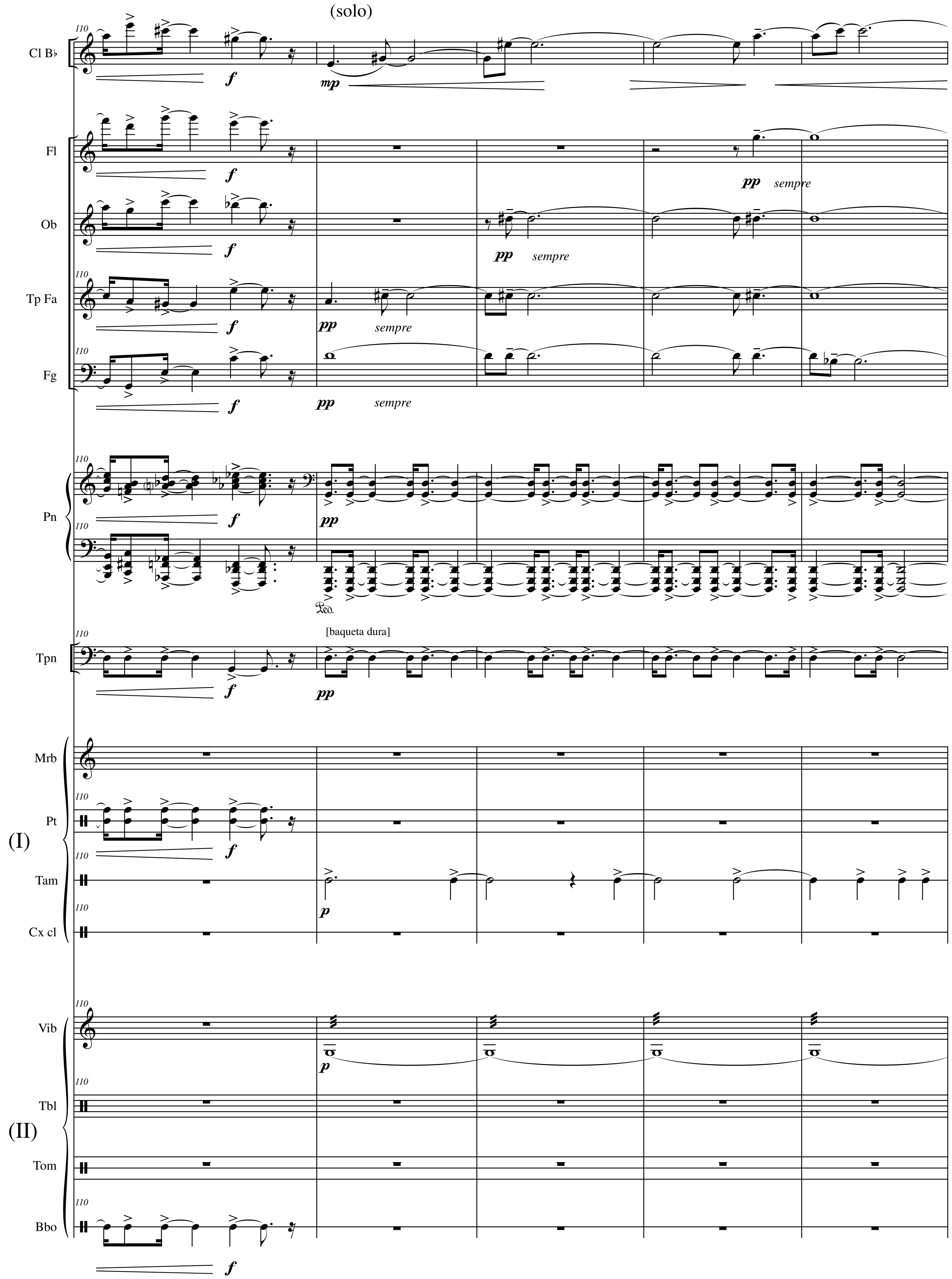

81
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
8va
8vb
mf
p
f
fp
pp


Calmo ♩ = 72
(solo)
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
decresc. poco a poco
Mrb
Pt
(I)
Tam
Cx cl
Vib
sempre
Tbl
(II)
Tom
Bbo

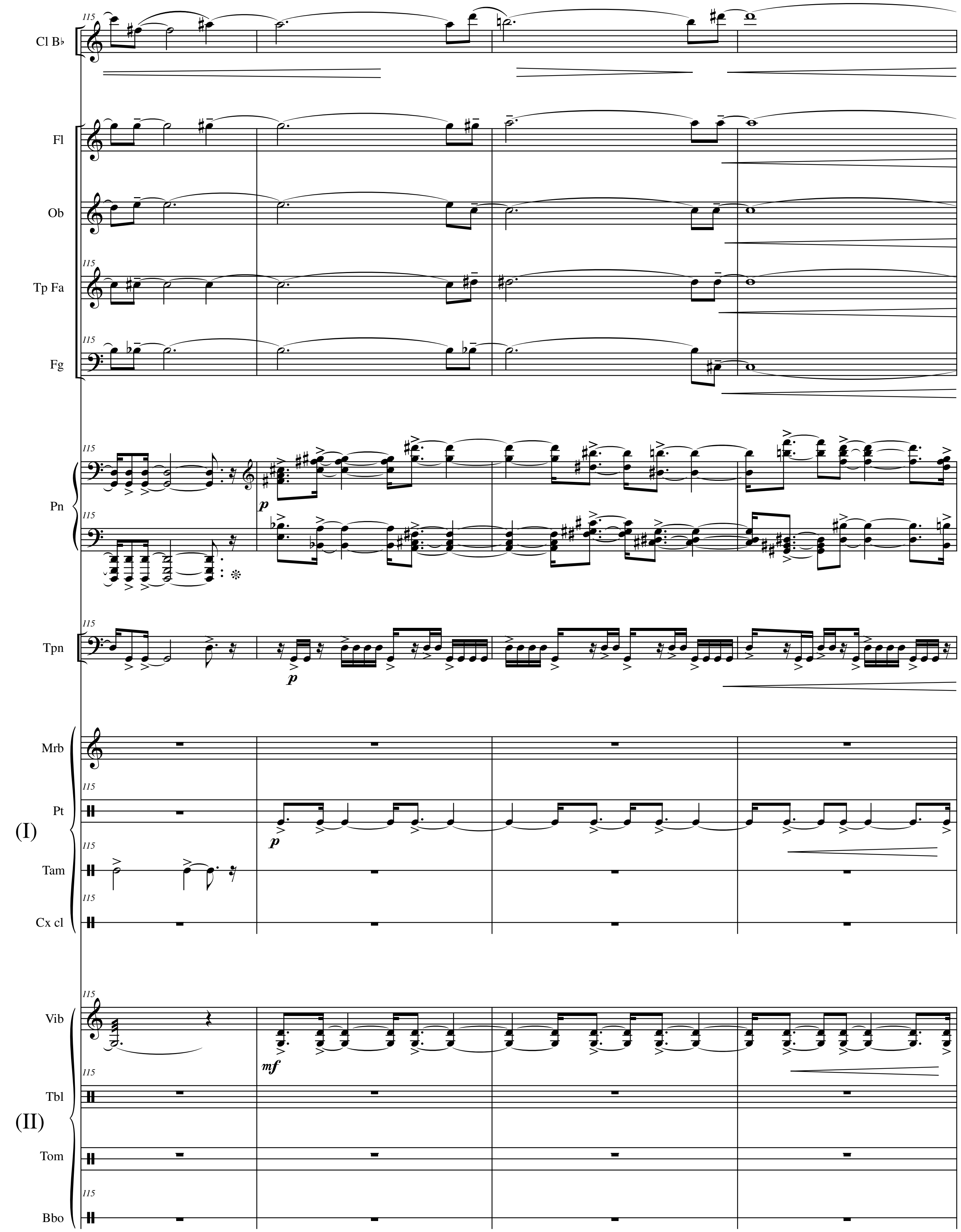

Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
mp
pp
p
Ped.

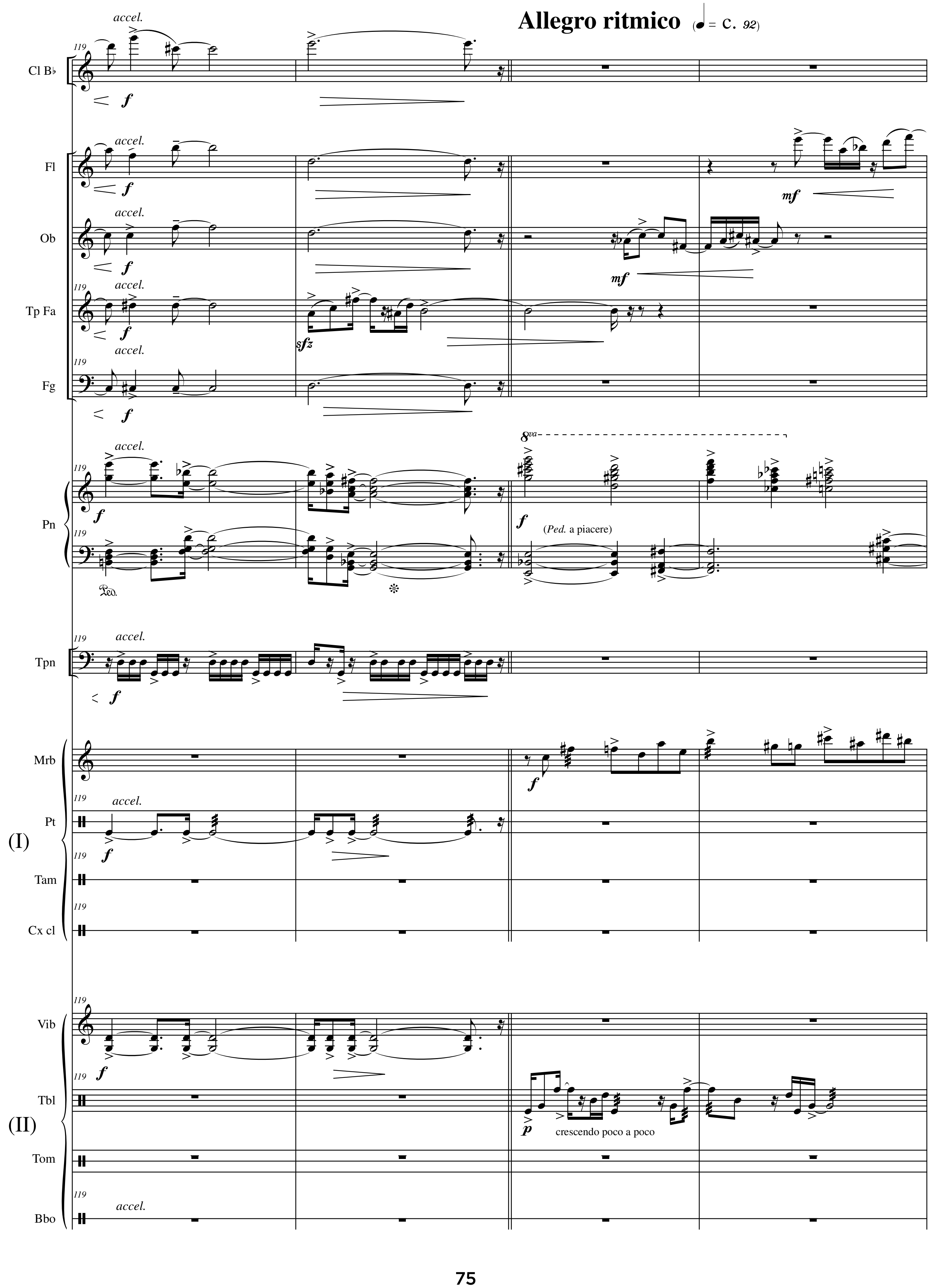

100
Cl B♭
f
Fl
Ob
Tp Fa
Fg
Pn
mf
Ped.
Tpn
p
Mrb
Pt
p
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo


Più mosso ♩= 84
(com o grupo)
106
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
fp
p
f
pp

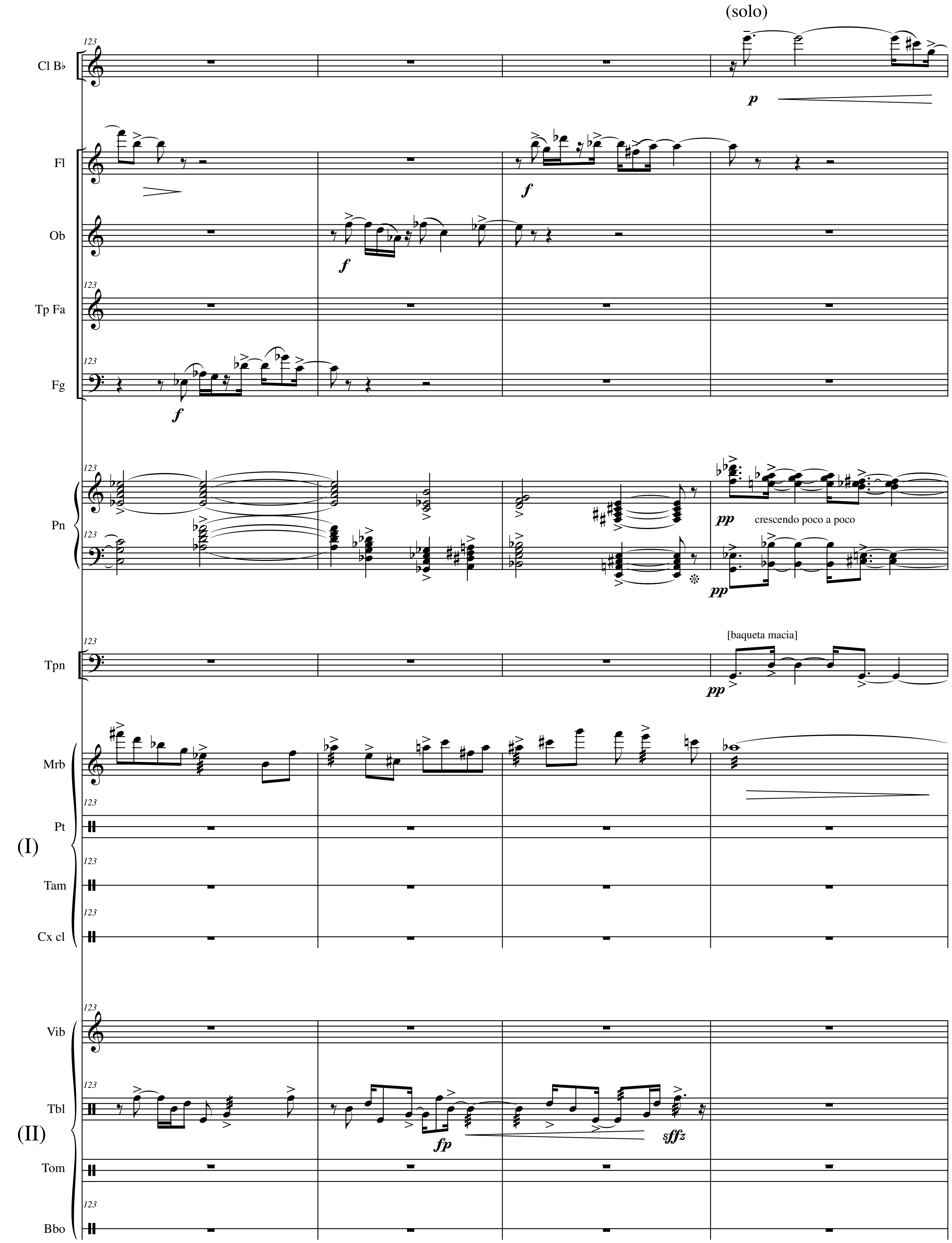

(solo)
110
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
f
mp
pp
sempre
p
[baqueta dura]

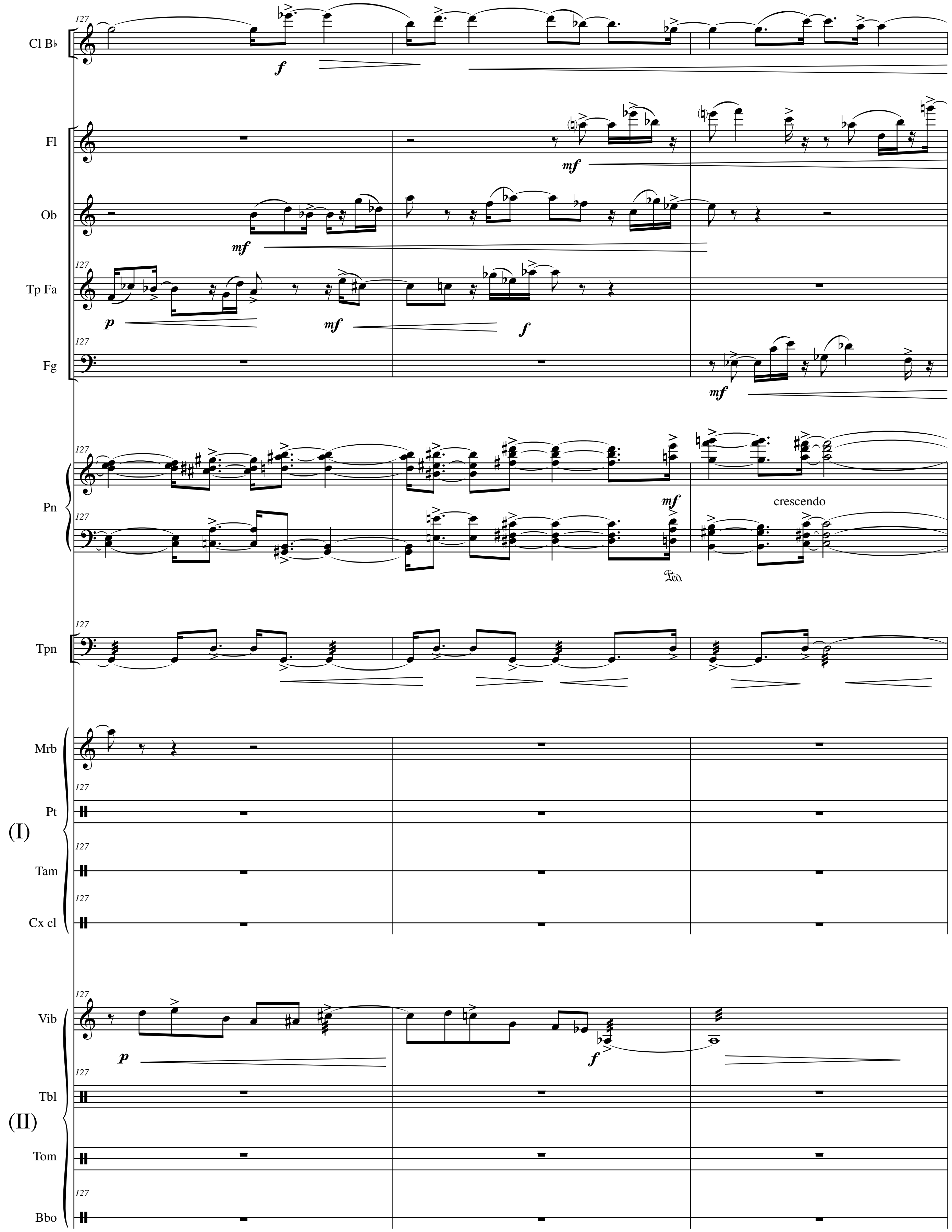
[Reiterações Concertantes]

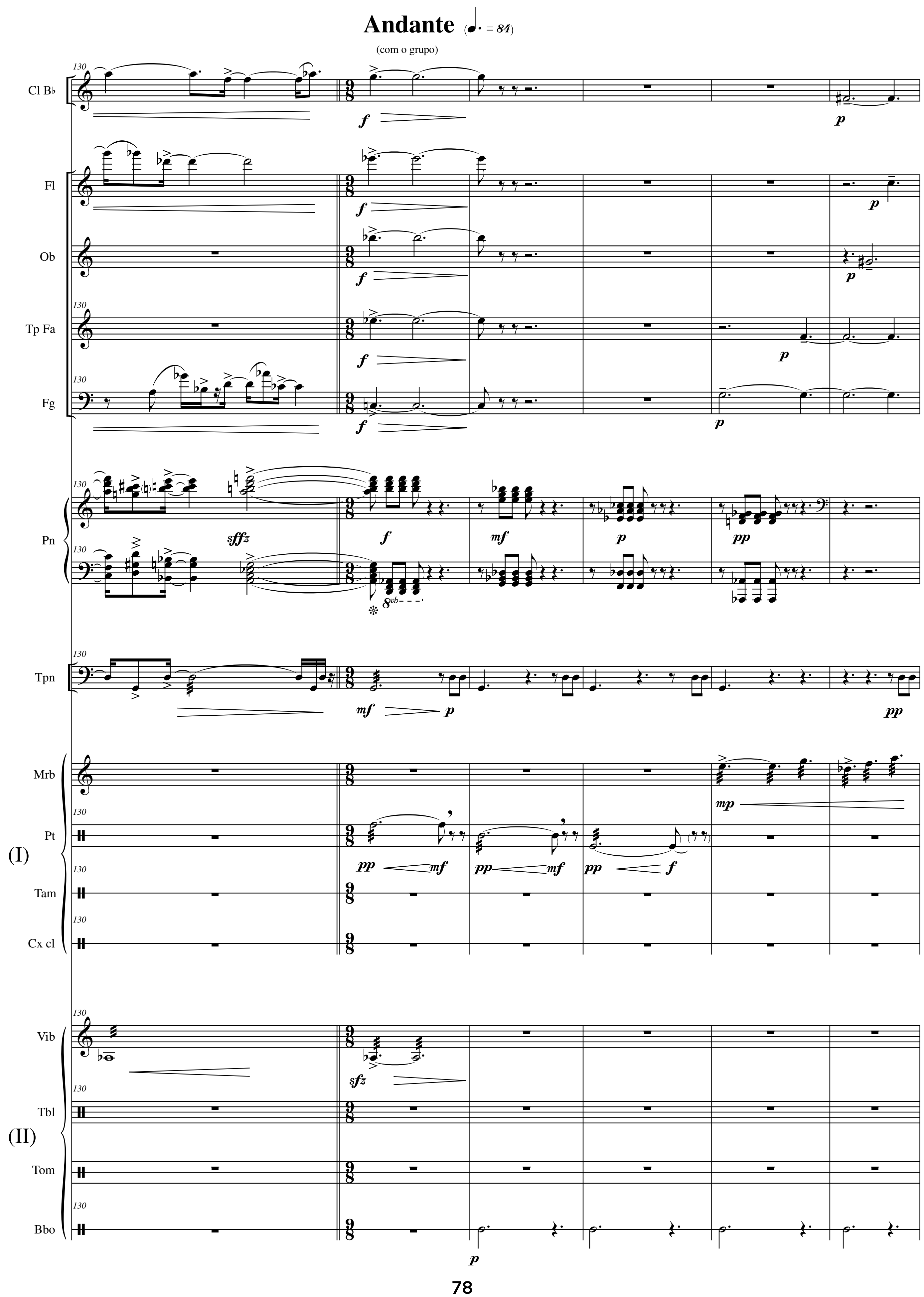


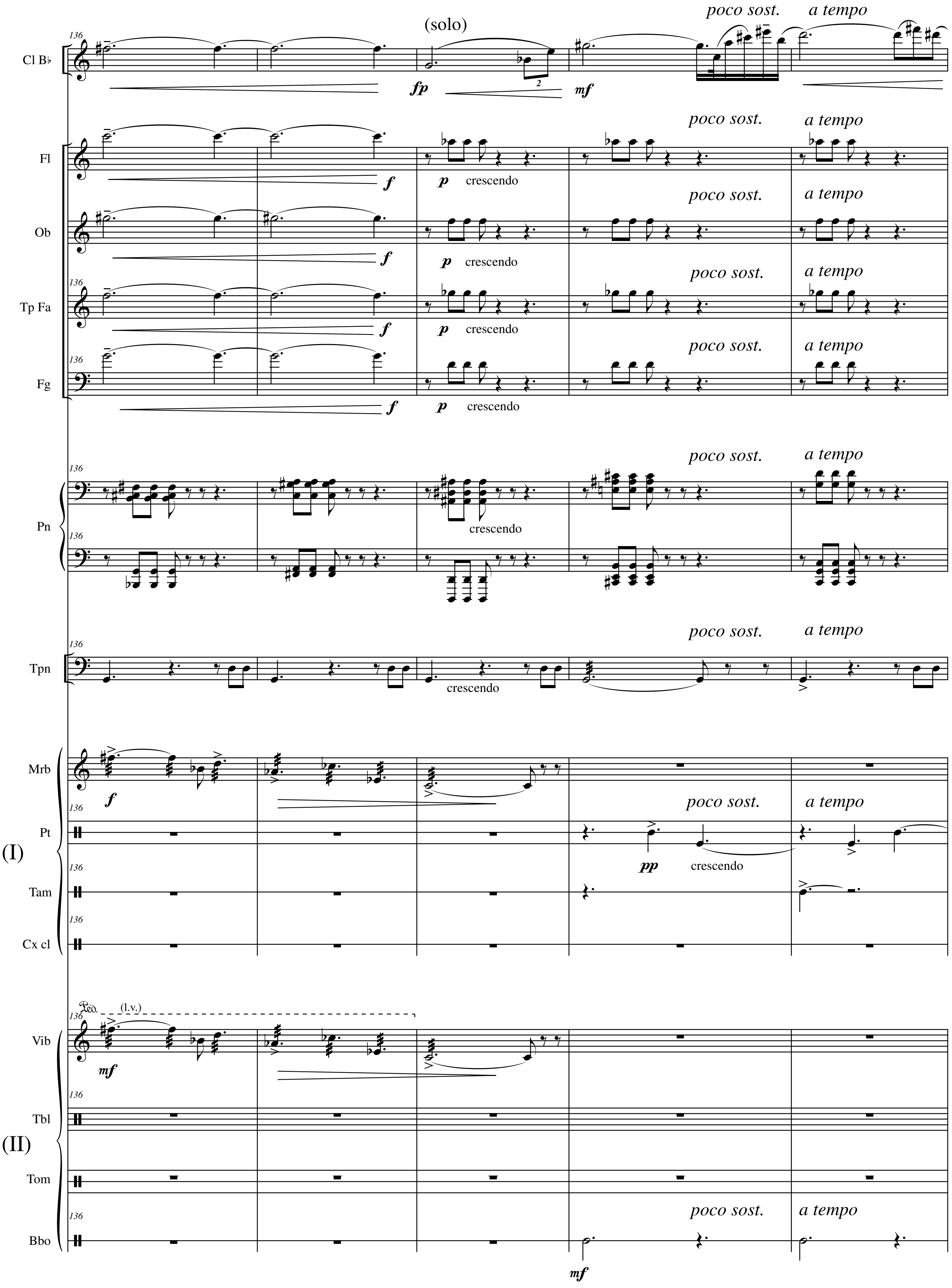

accel.
Allegro ritmico (♩ = c. 92)
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
(Ped. a piacere)
crescendo poco a poco

[Reiterações Concertantes]

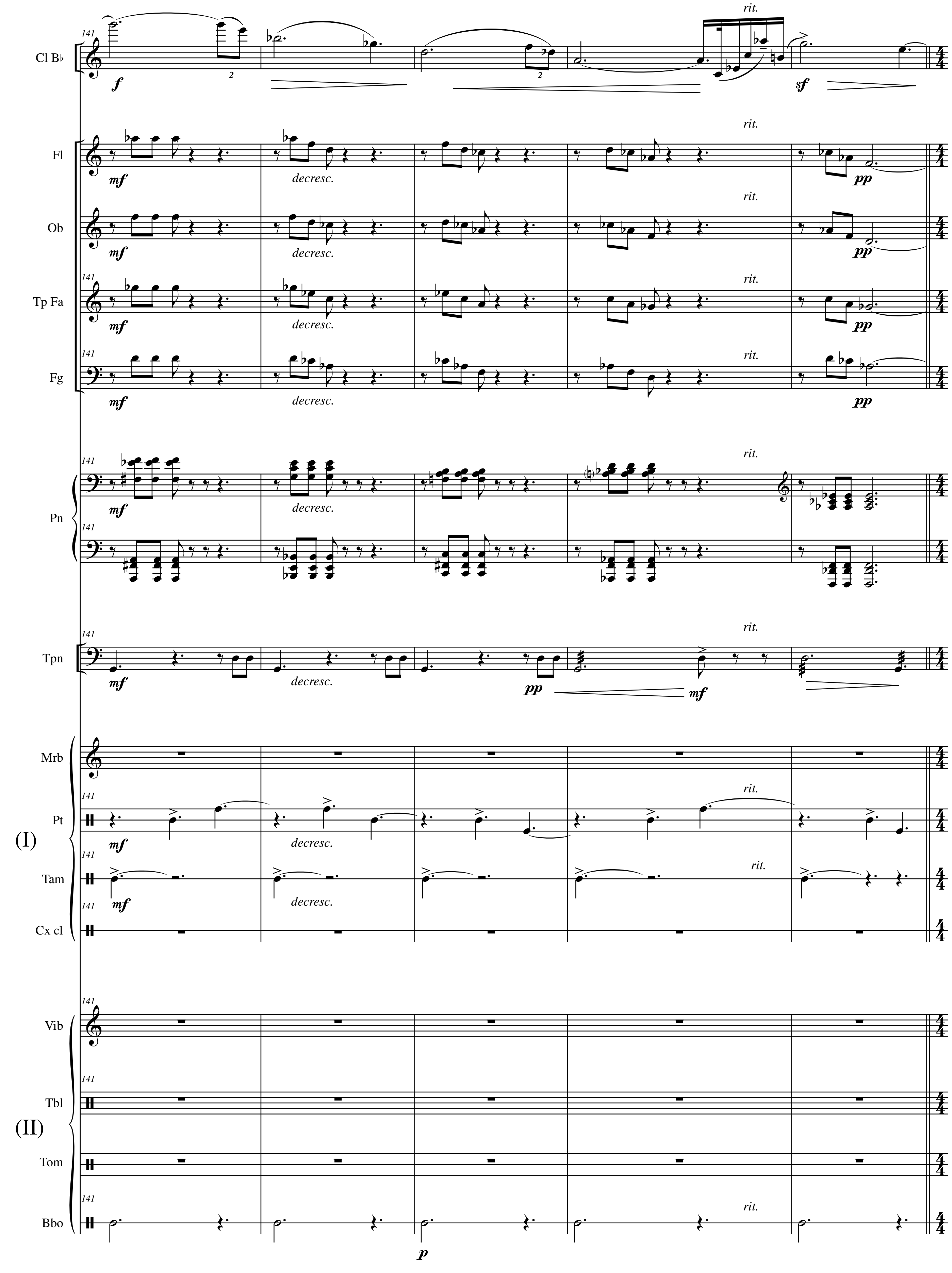


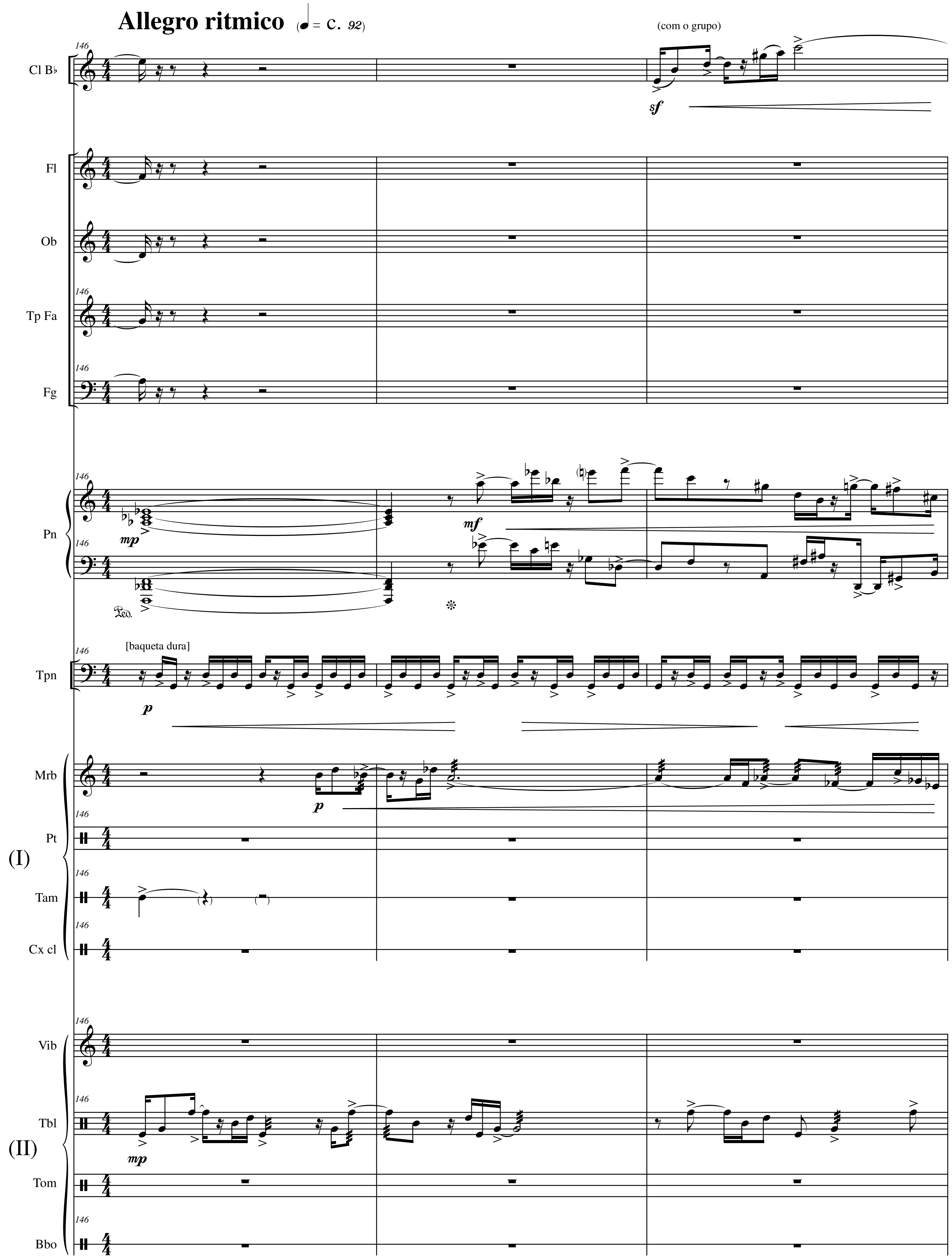

127
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
crescendo
𝆮
f
mf
p

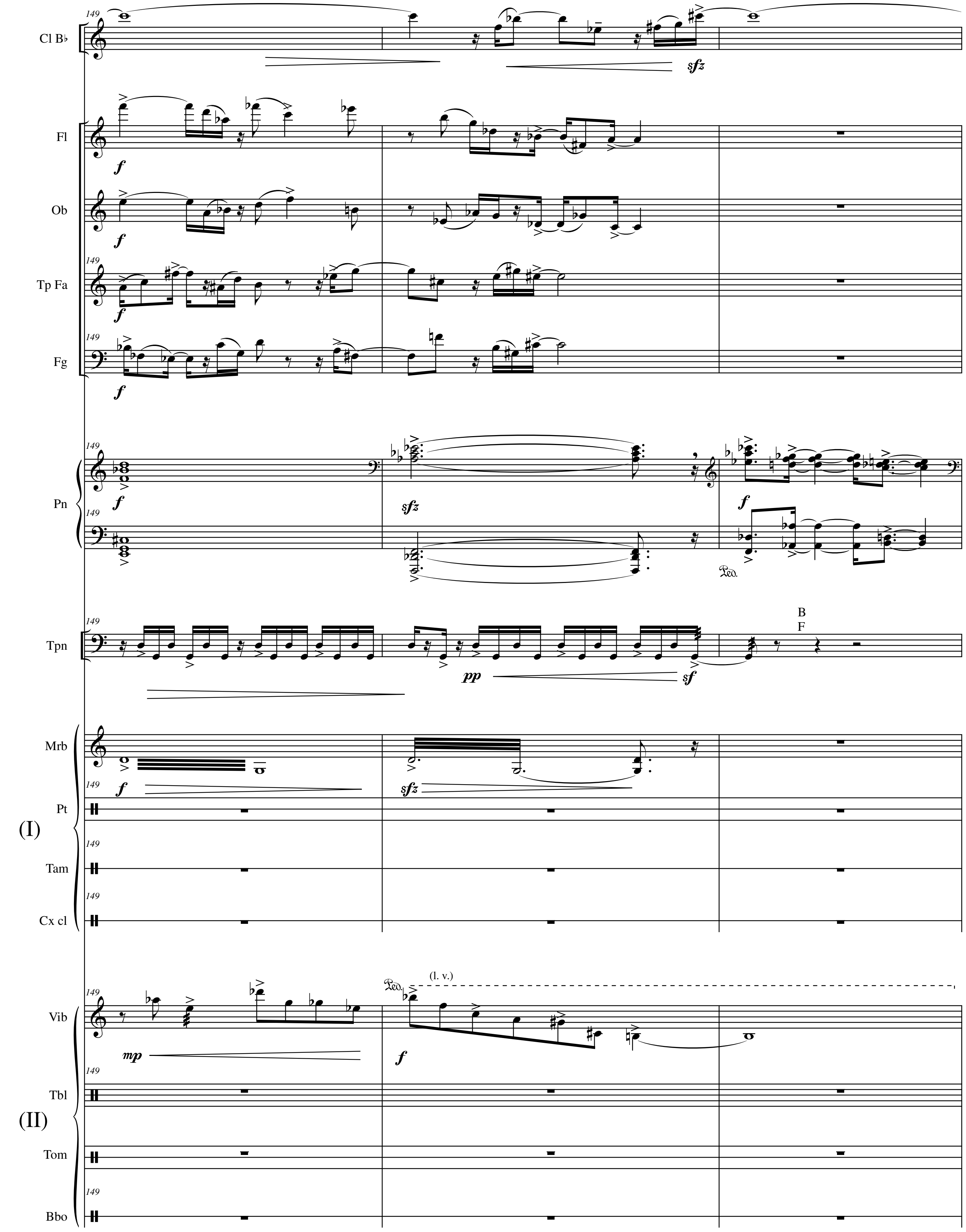

Andante (♩. = 84)
(com o grupo)
130
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
f
p
sffz
mf
pp
mp
sfz

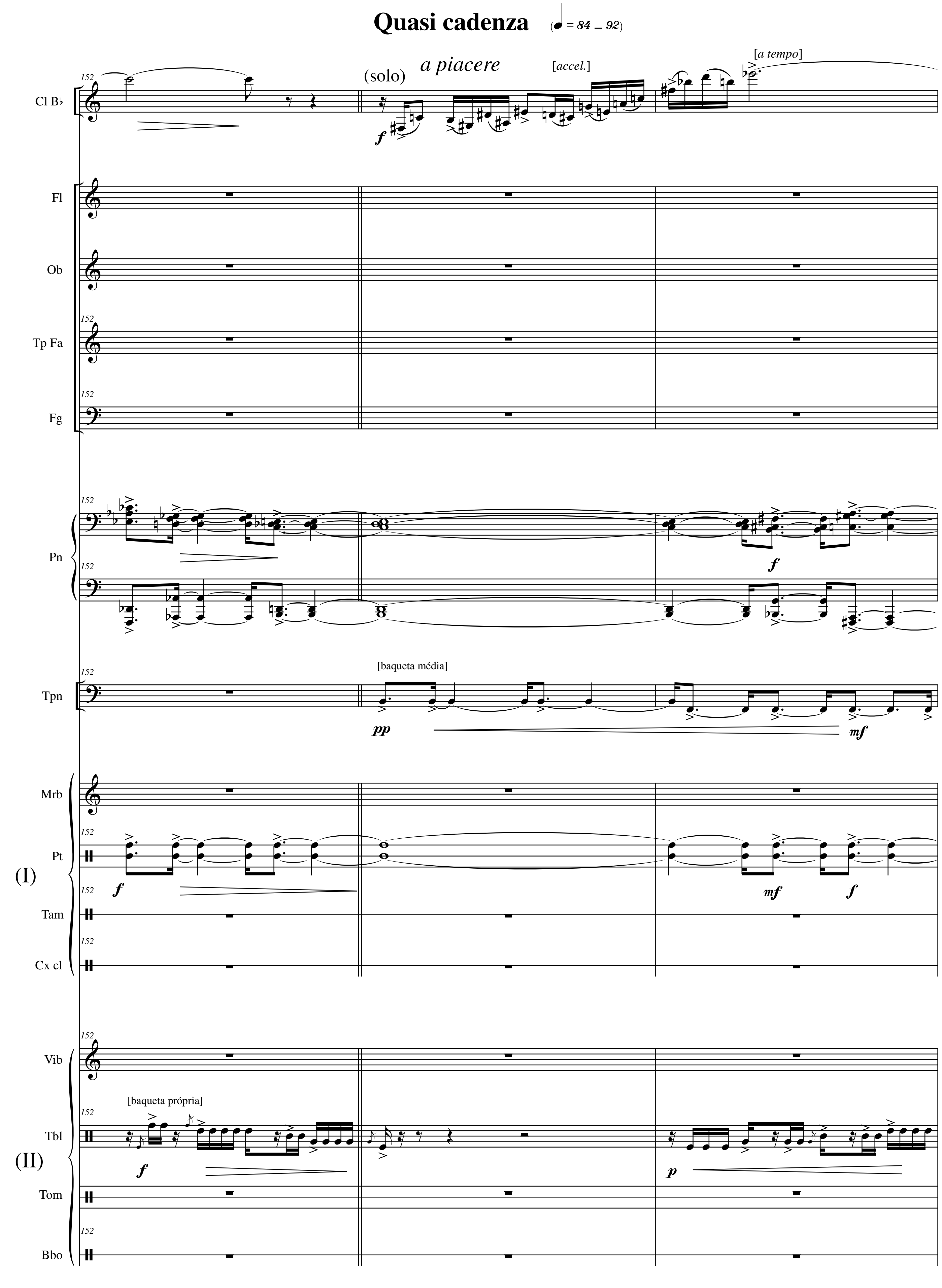

136
(solo)
poco sost.
a tempo
Cl B♭
fp
mf
Fl
Ob
Tp Fa
Fg
f
p
crescendo
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
pp
(l.v.)
Vib
Tbl
(II)
Tom
Bbo

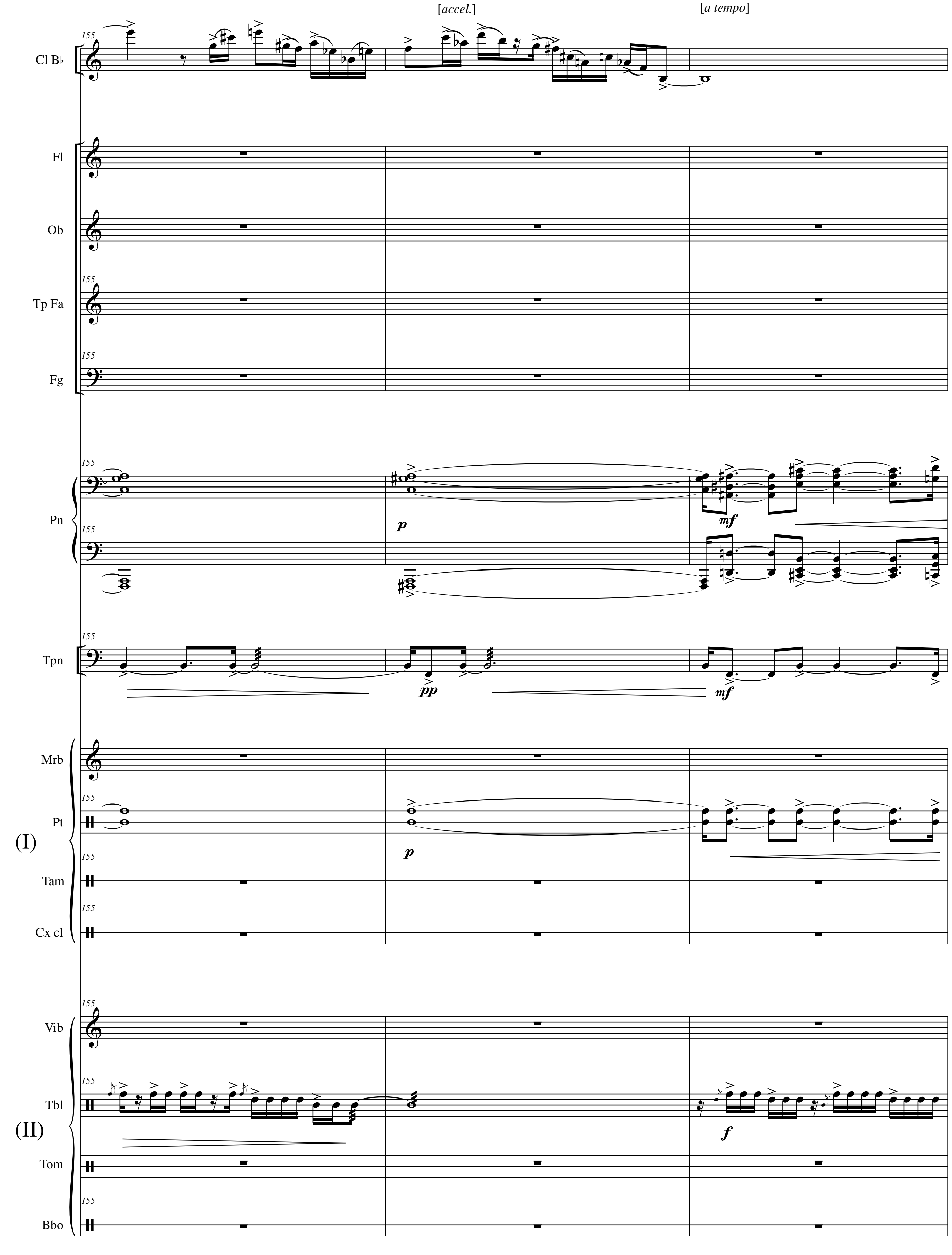
[Reiterações Concertantes]

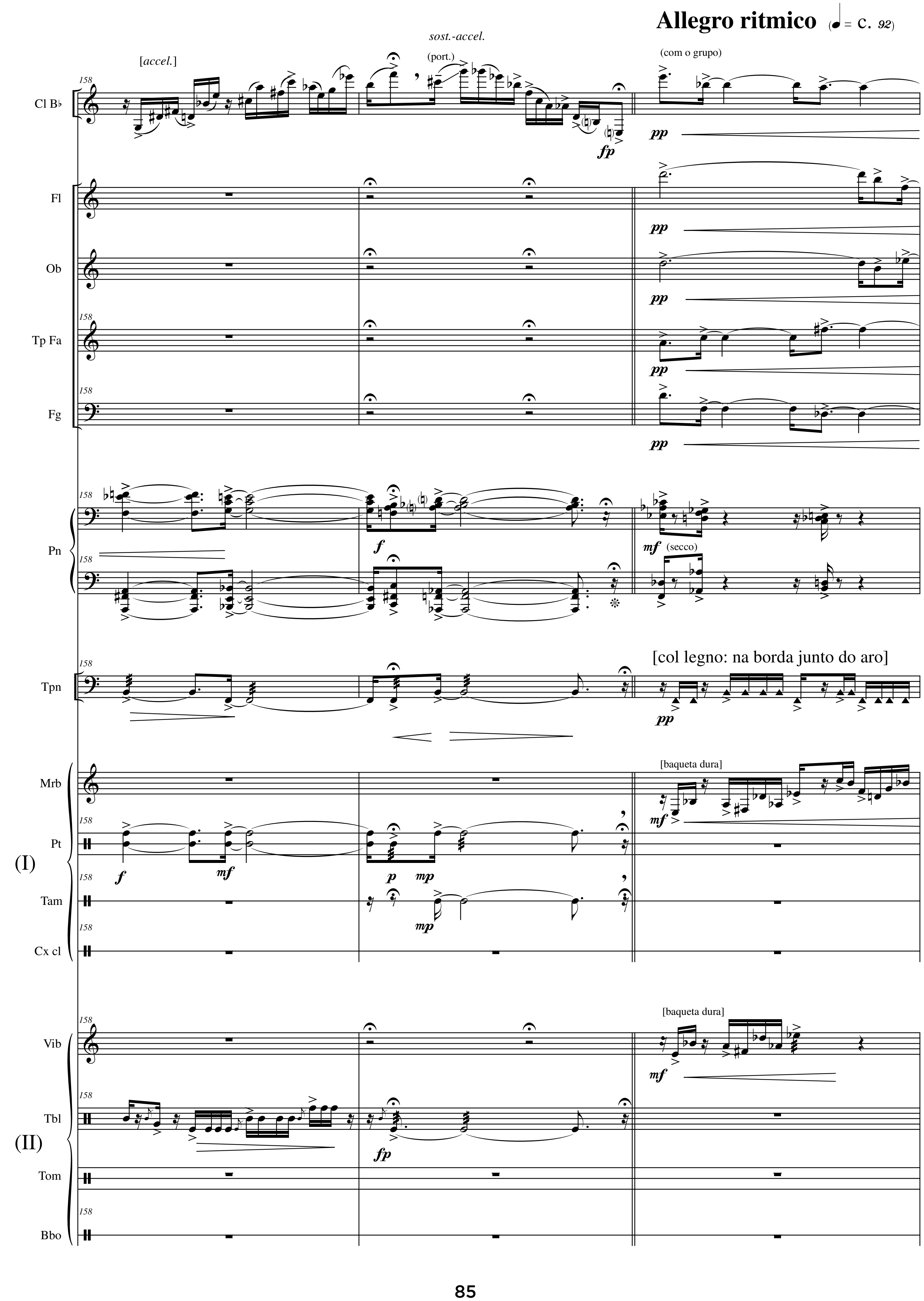



Allegro ritmico (♩= c. 92)
(com o grupo)
146
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
[baqueta dura]
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
sf
mp
mf
p


149
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
B
F
Mrb
Pt
(I)
Tam
Cx cl
(l. v.)
Vib
Tbl
(II)
Tom
Bbo

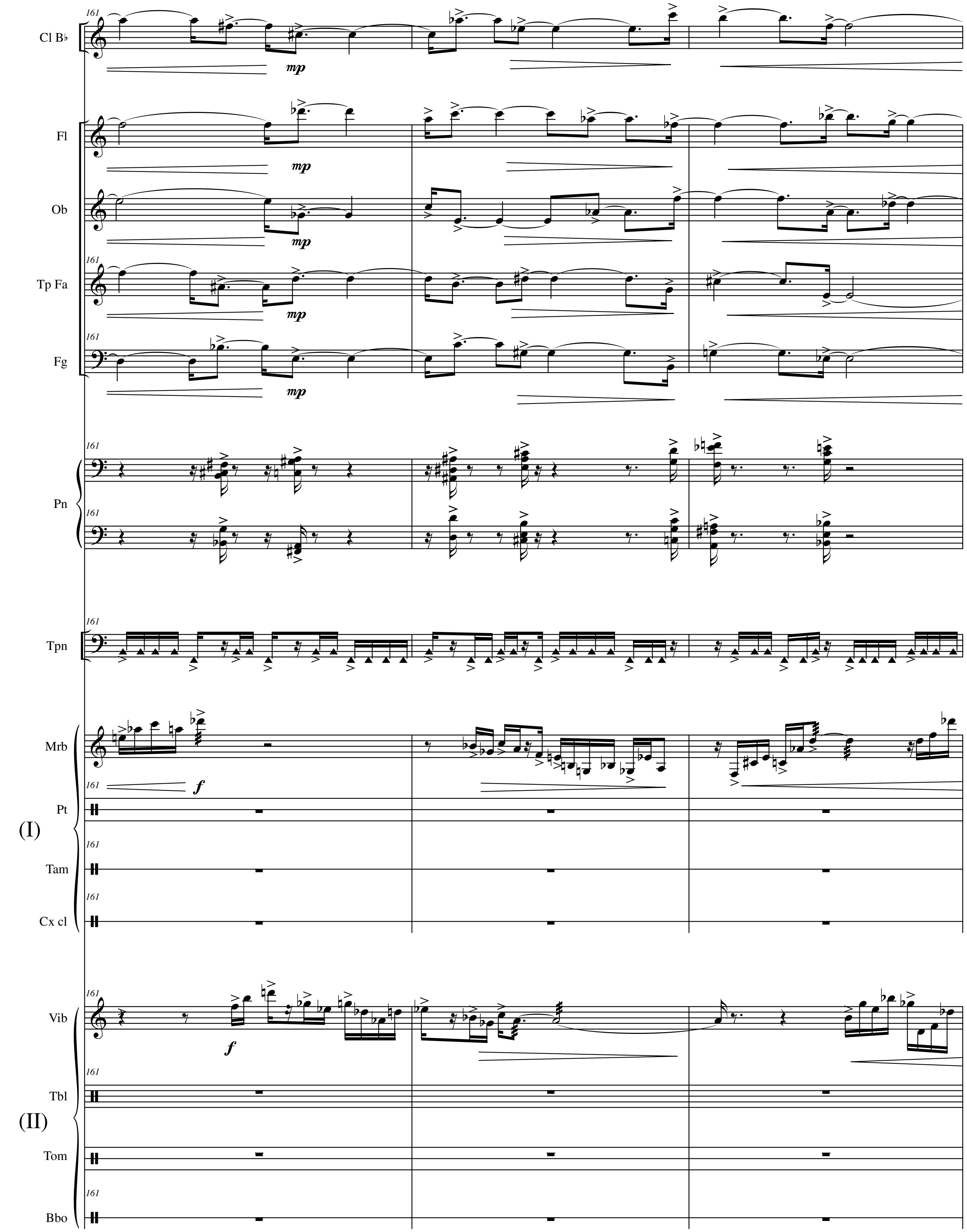

Quasi cadenza
(♩ = 84 – 92)
152
(solo)
a piacere
[accel.]
[a tempo]
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
[baqueta média]
Mrb
Pt
(I)
Tam
Cx cl
Vib
[baqueta própria]
Tbl
(II)
Tom
Bbo

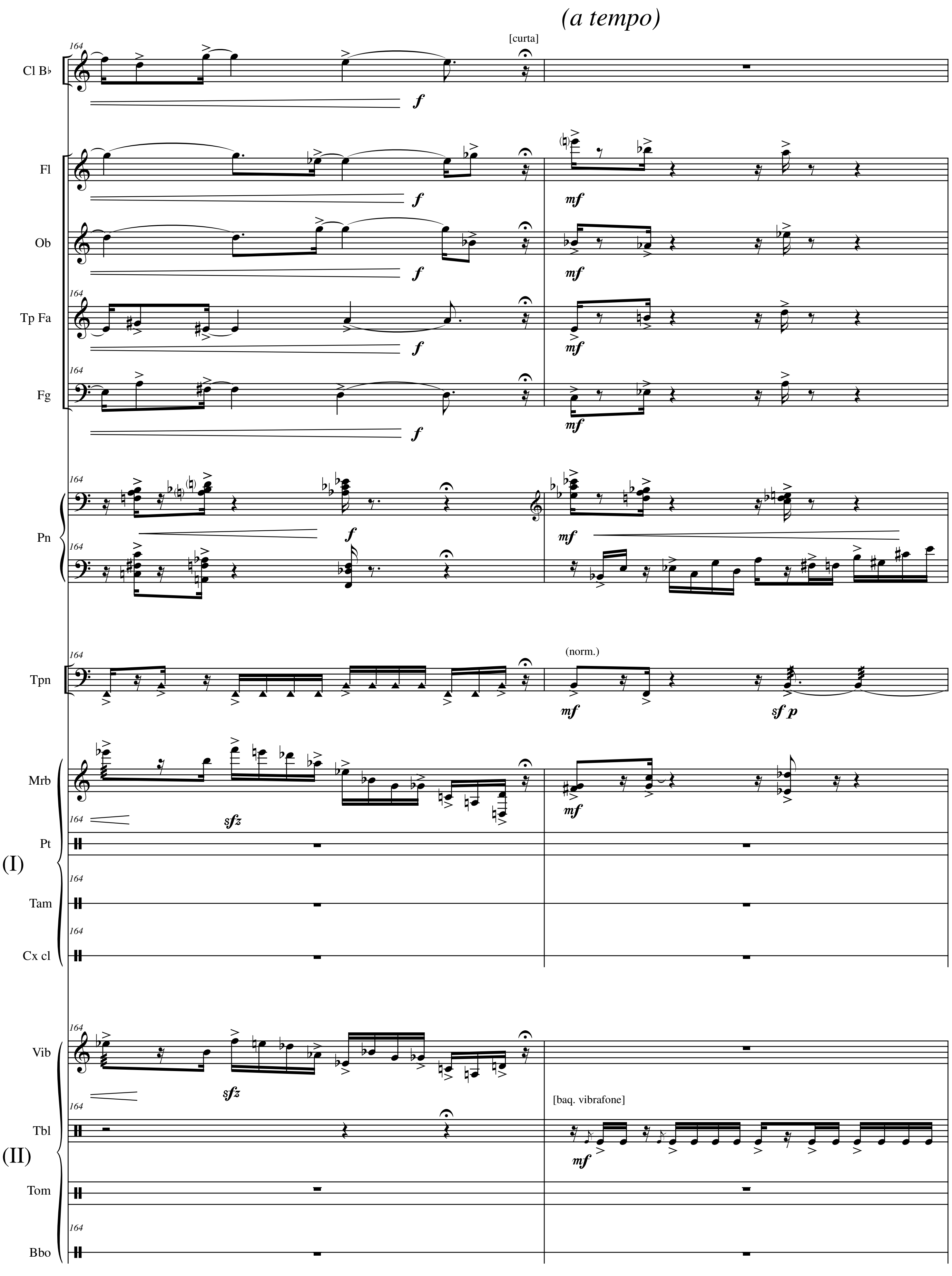

[accel.]
[a tempo]
155
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
p
mf
pp
f

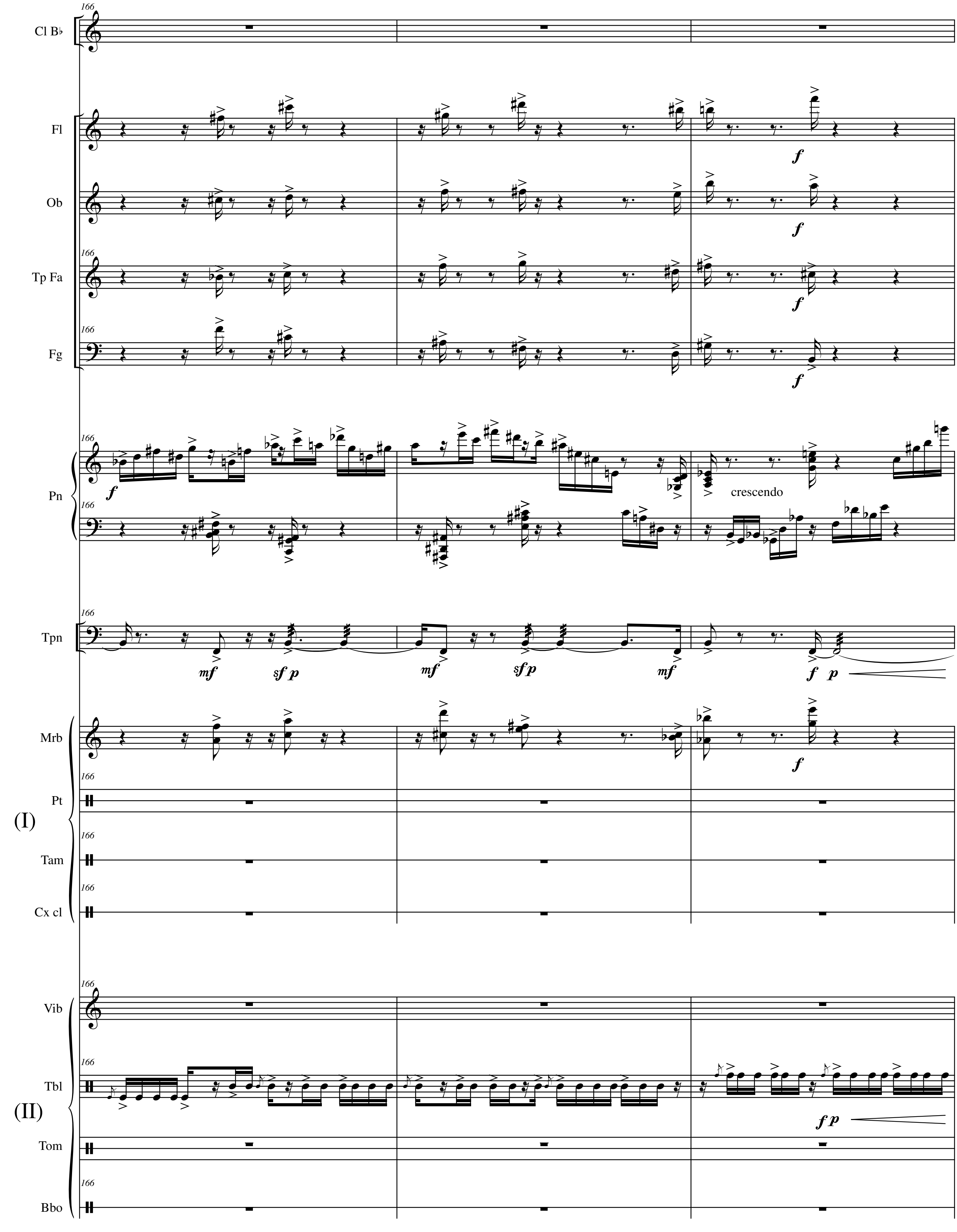

Allegro ritmico (♩ = c. 92)
sost.-accel.
[accel.]
(port.)
(com o grupo)
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
(secco)
Tpn
[col legno: na borda junto do aro]
Mrb
[baqueta dura]
Pt
(I)
Tam
Cx cl
Vib
[baqueta dura]
Tbl
(II)
Tom
Bbo

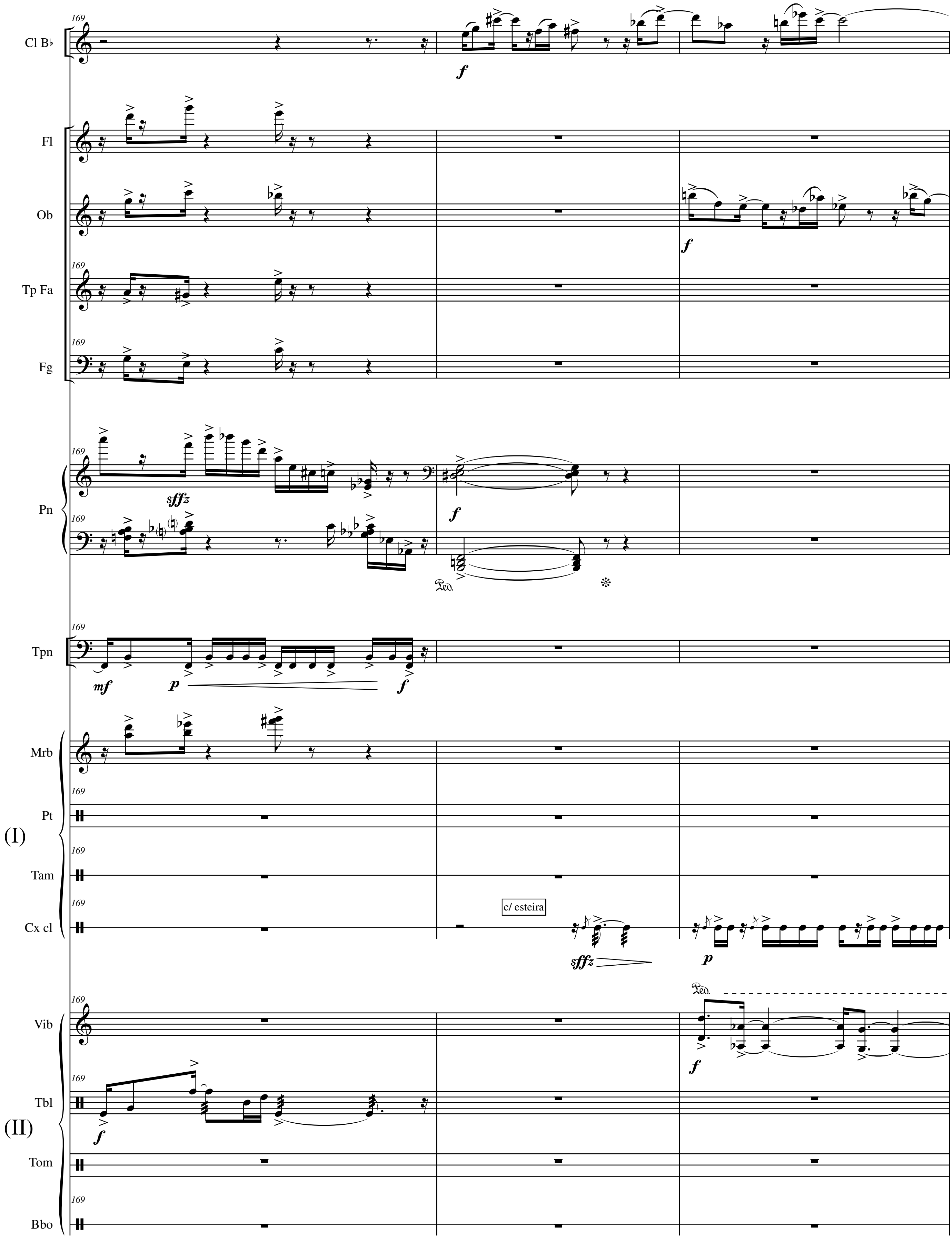
[Reiterações Concertantes]

36

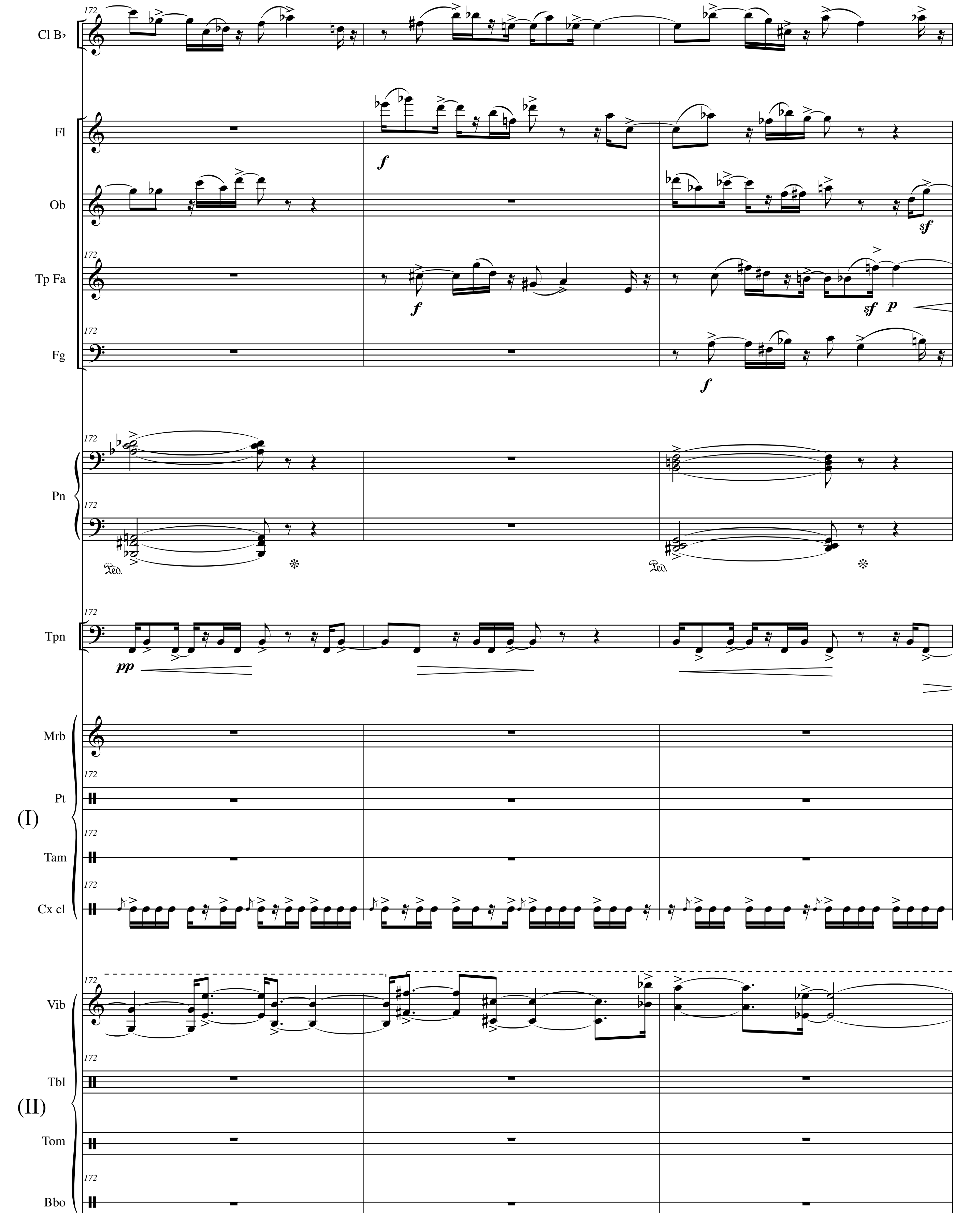


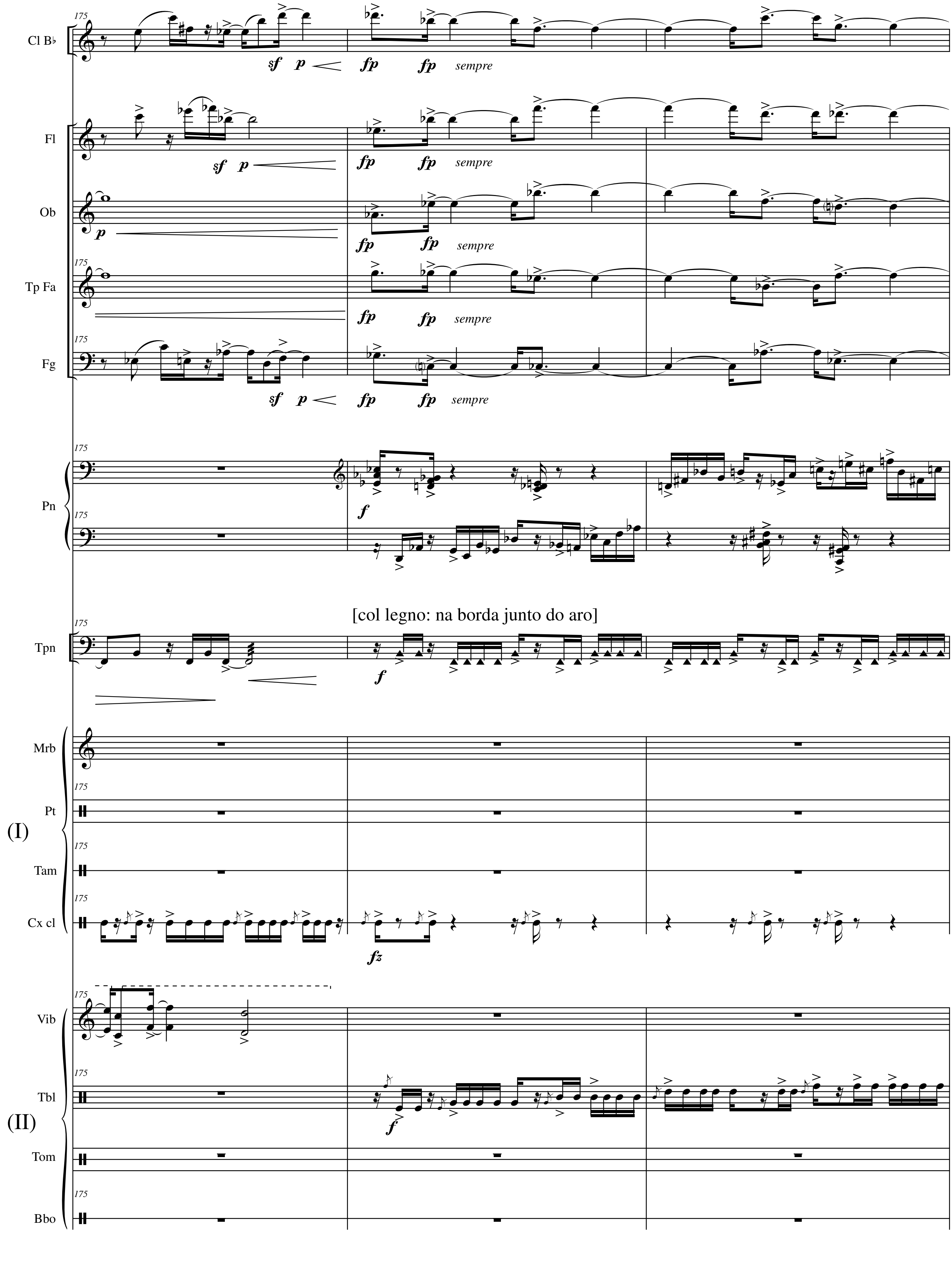

(a tempo)
[curta]
164
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
(norm.)
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
[baq. vibrafone]
Tbl
(II)
Tom
Bbo


166
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
crescendo
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo

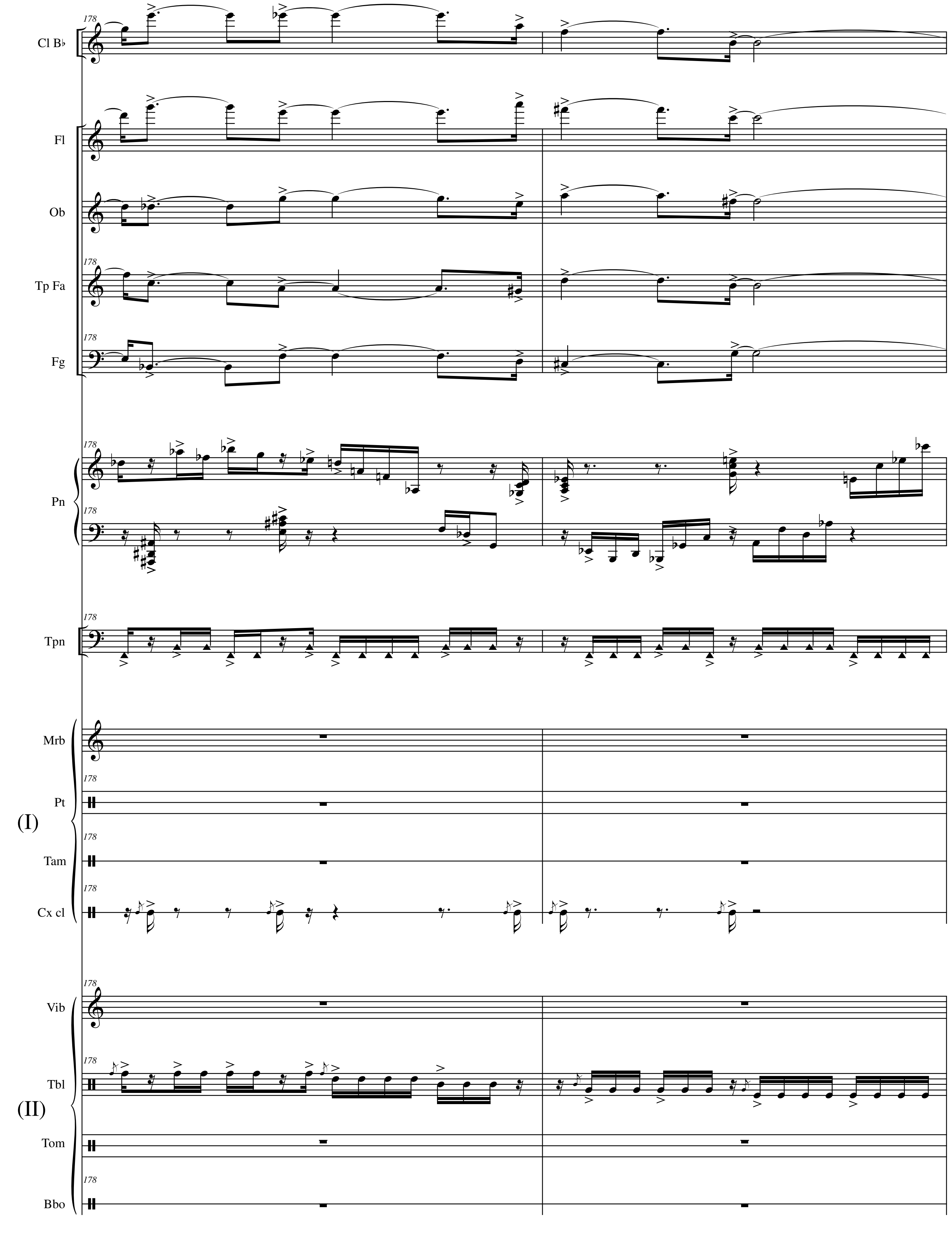

Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
c/ esteira
Cx cl
Vib
Tbl
(II)
Tom
Bbo

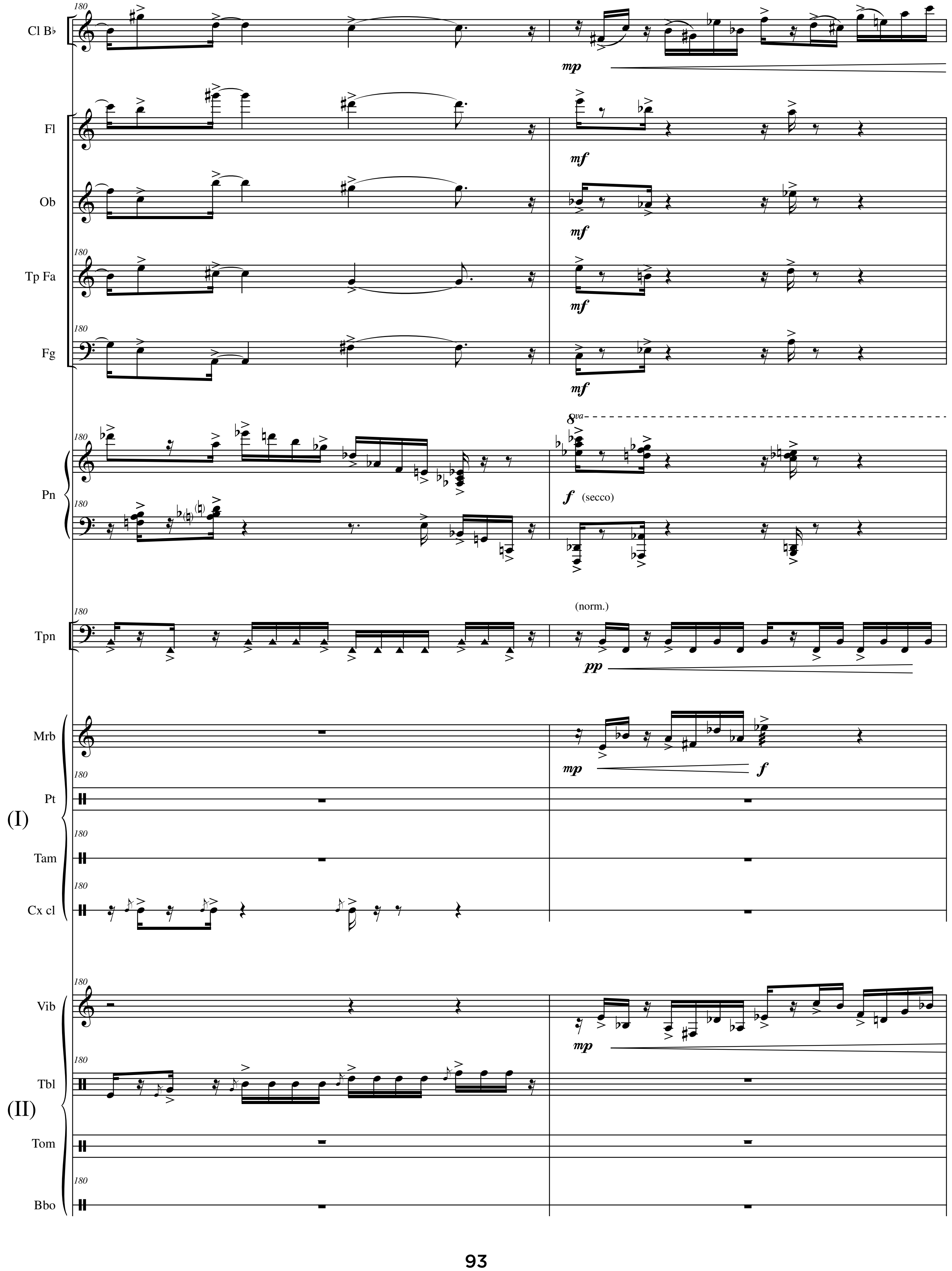
[Reiterações Concertantes]




175
Cl B♭
sf p fp fp sempre
Fl
sf p fp fp sempre
Ob
p fp fp sempre
Tp Fa
fp fp sempre
Fg
sf p fp fp sempre
Pn
f
[col legno: na borda junto do aro]
Tpn
f
Mrb
Pt
(I)
Tam
Cx cl
fz
Vib
Tbl
f
(II)
Tom
Bbo

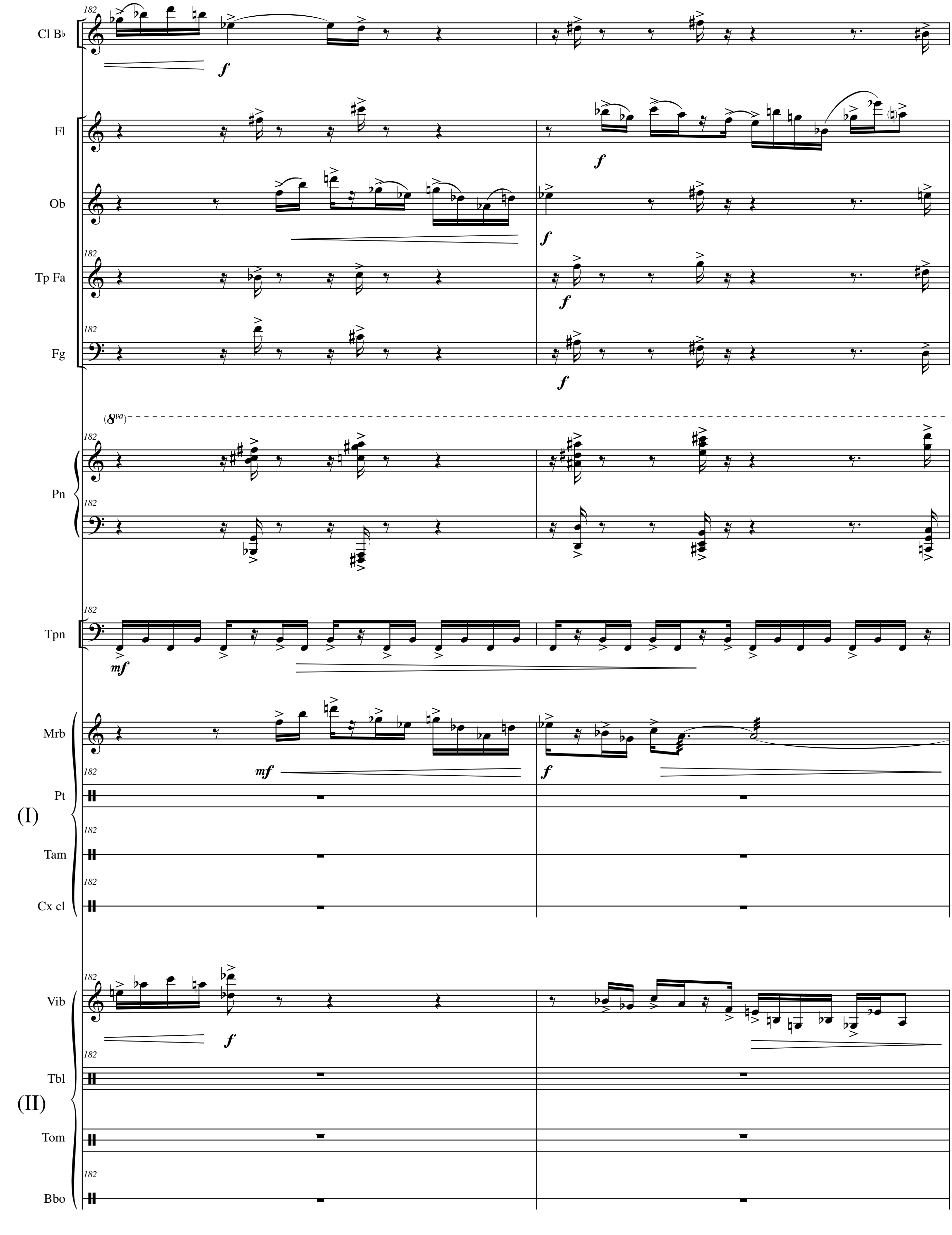
[Reiterações Concertantes]



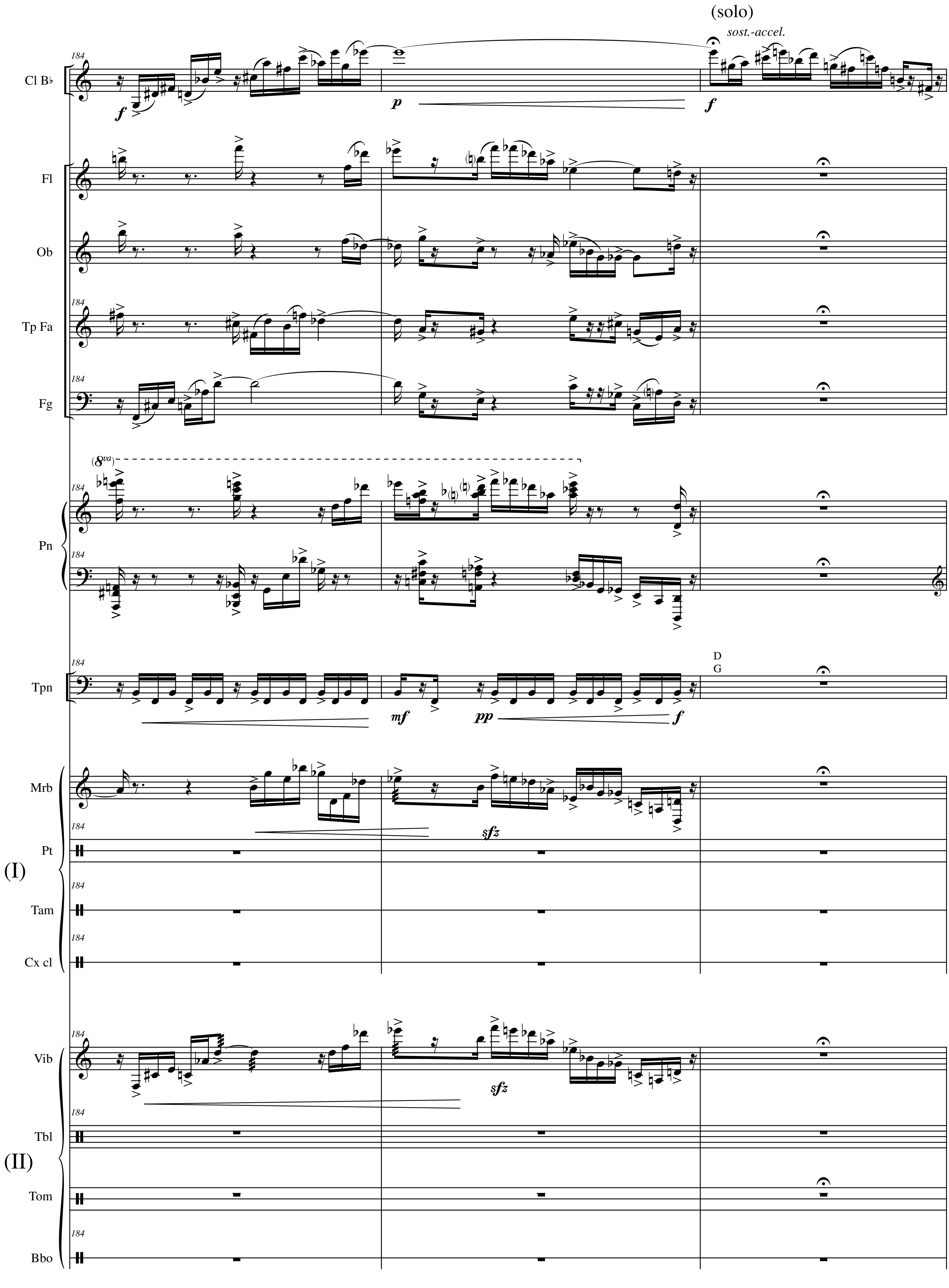

180
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
8va
f (secco)
(norm.)
Tpn
mp
mf
pp
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo

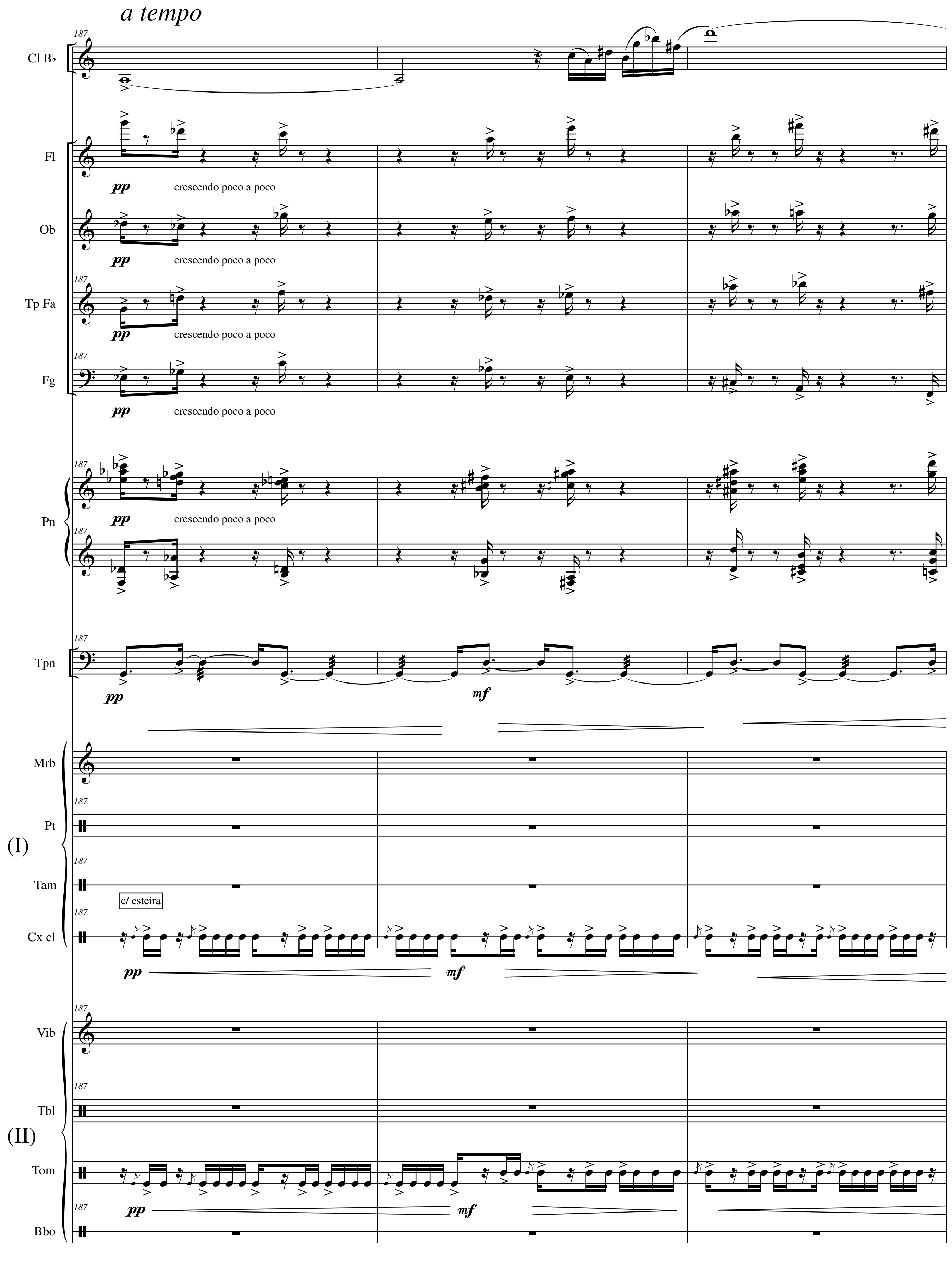
[Reiterações Concertantes]

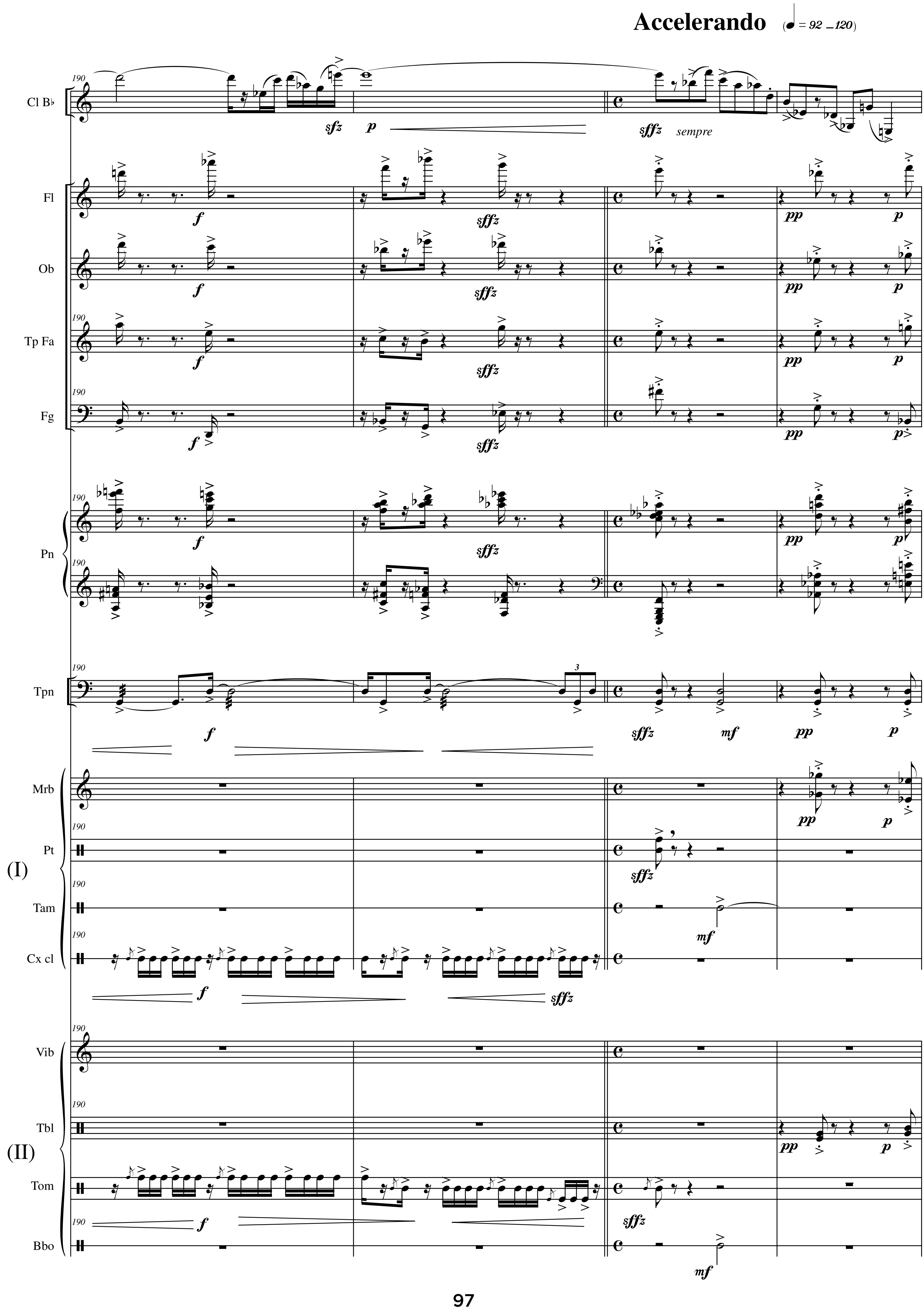
44



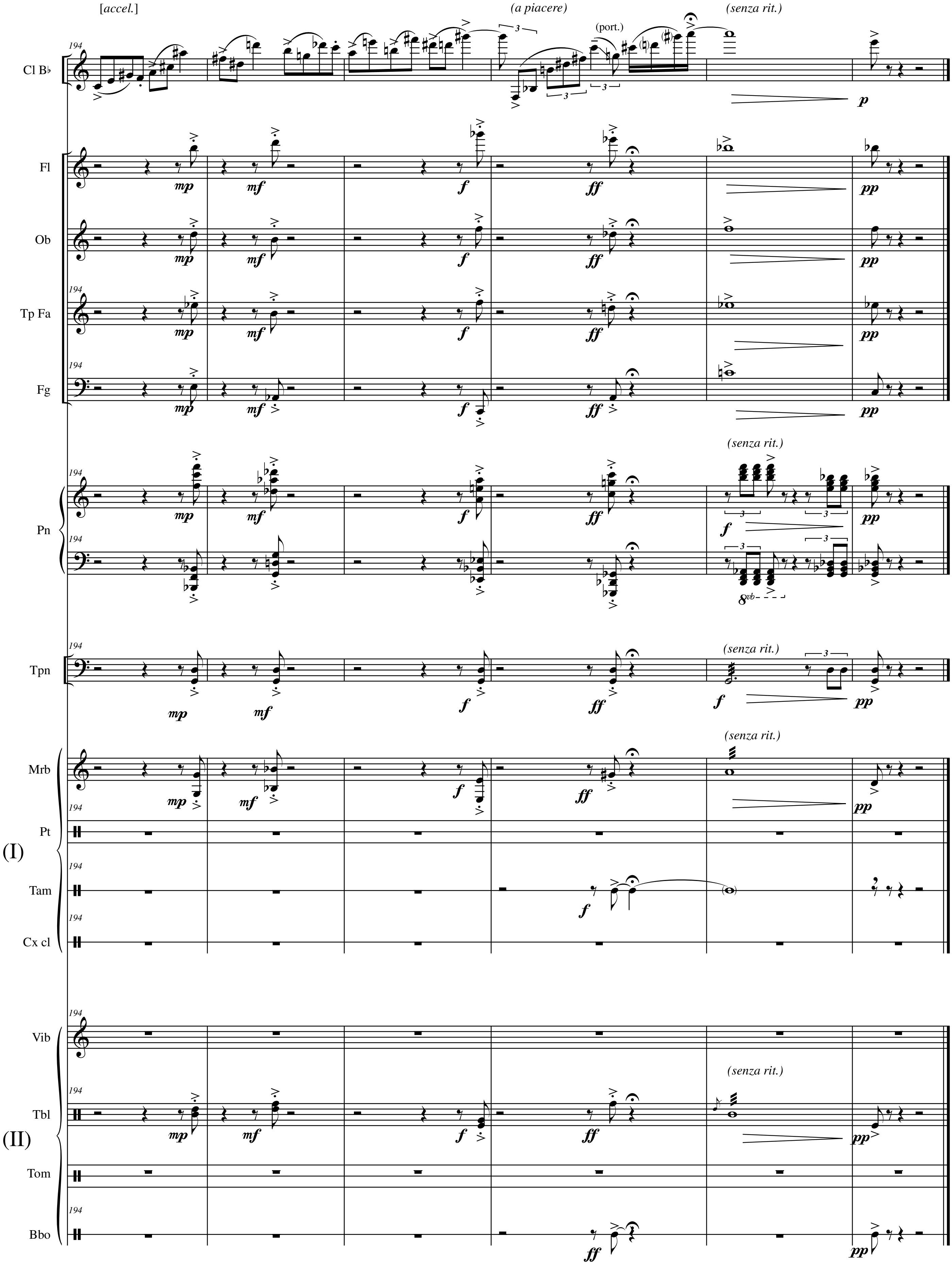
[Reiterações Concertantes]




a tempo
187
Cl B♭
Fl
pp
crescendo poco a poco
Ob
Tp Fa
Fg
Pn
Tpn
mf
Mrb
Pt
(I)
Tam
c/ esteira
Cx cl
Vib
Tbl
(II)
Tom
Bbo


Accelerando (♩ = 92 – 120)
190
Cl B♭
Fl
Ob
Tp Fa
Fg
Pn
Tpn
Mrb
Pt
(I)
Tam
Cx cl
Vib
Tbl
(II)
Tom
Bbo
sfz
p
sffz
sempre
f
pp
mf
3

[Reiterações Concertantes]



Dur.: c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

quarteto de sopros, piano, tímpanos, dois percussionistas e regente

2012

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

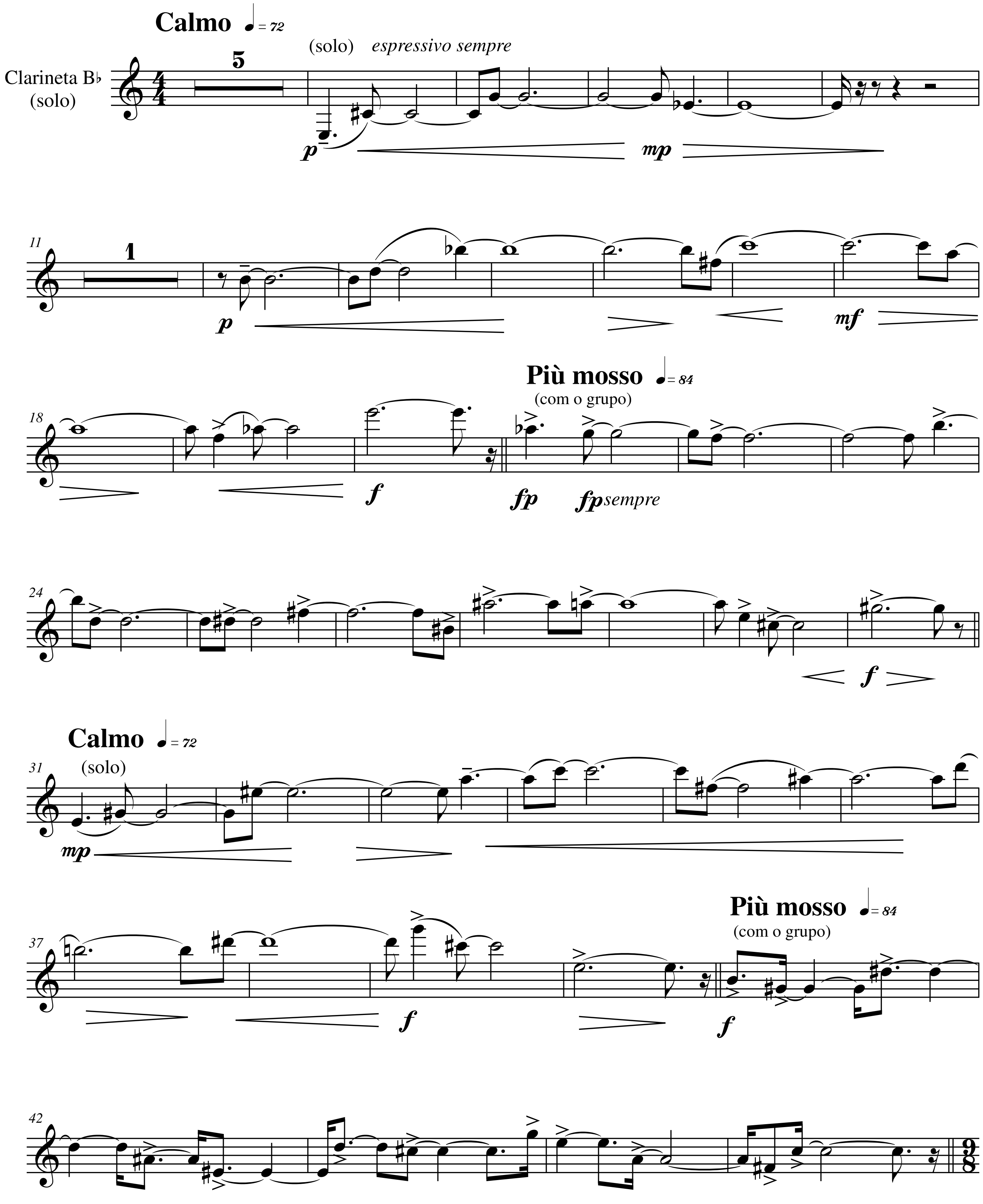
Dur. c. 9: 30 min

Clarineta Si♭

Reiterações Concertantes

para clarineta solo e grupo instrumental

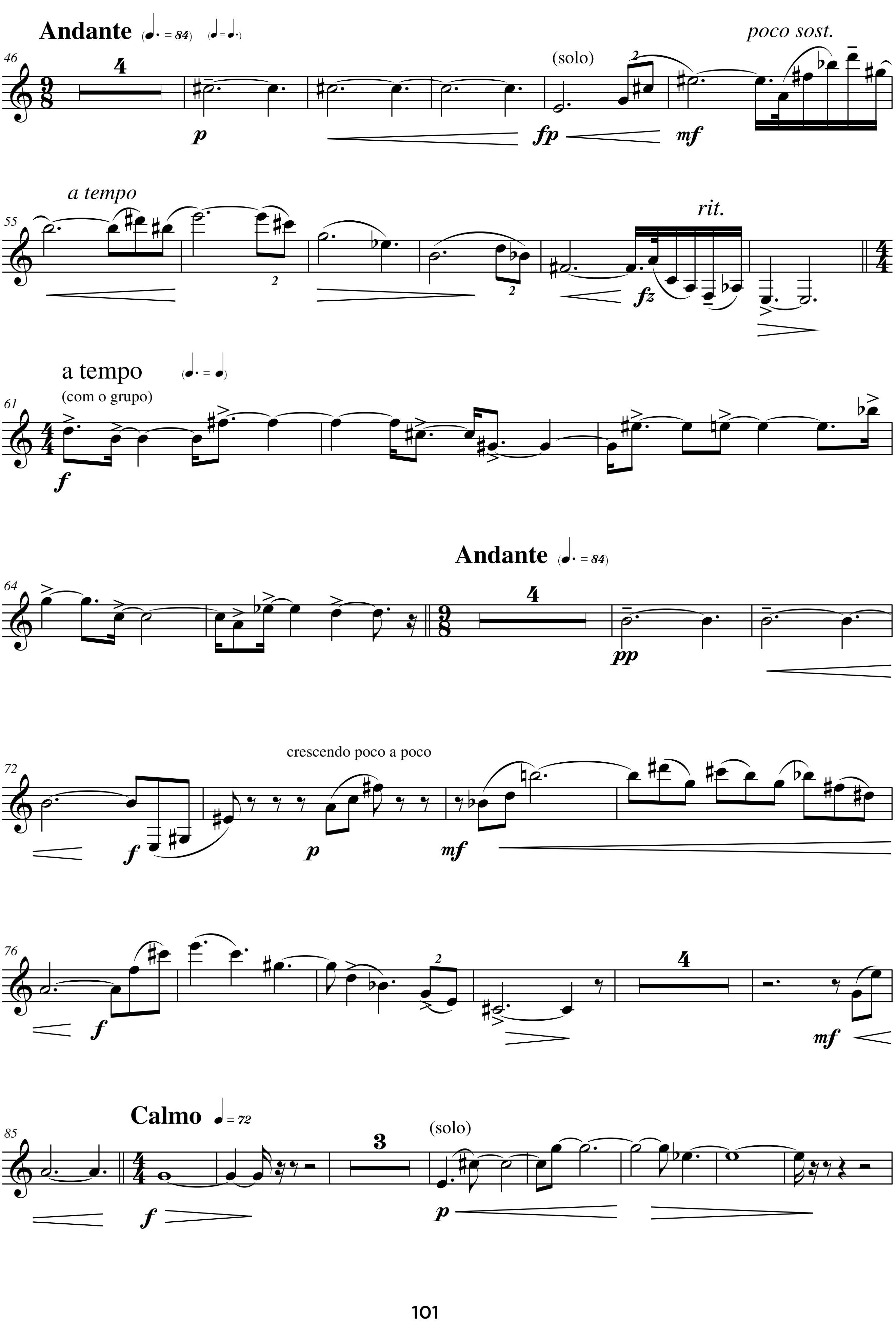
Fernando Cerqueira
(2012)



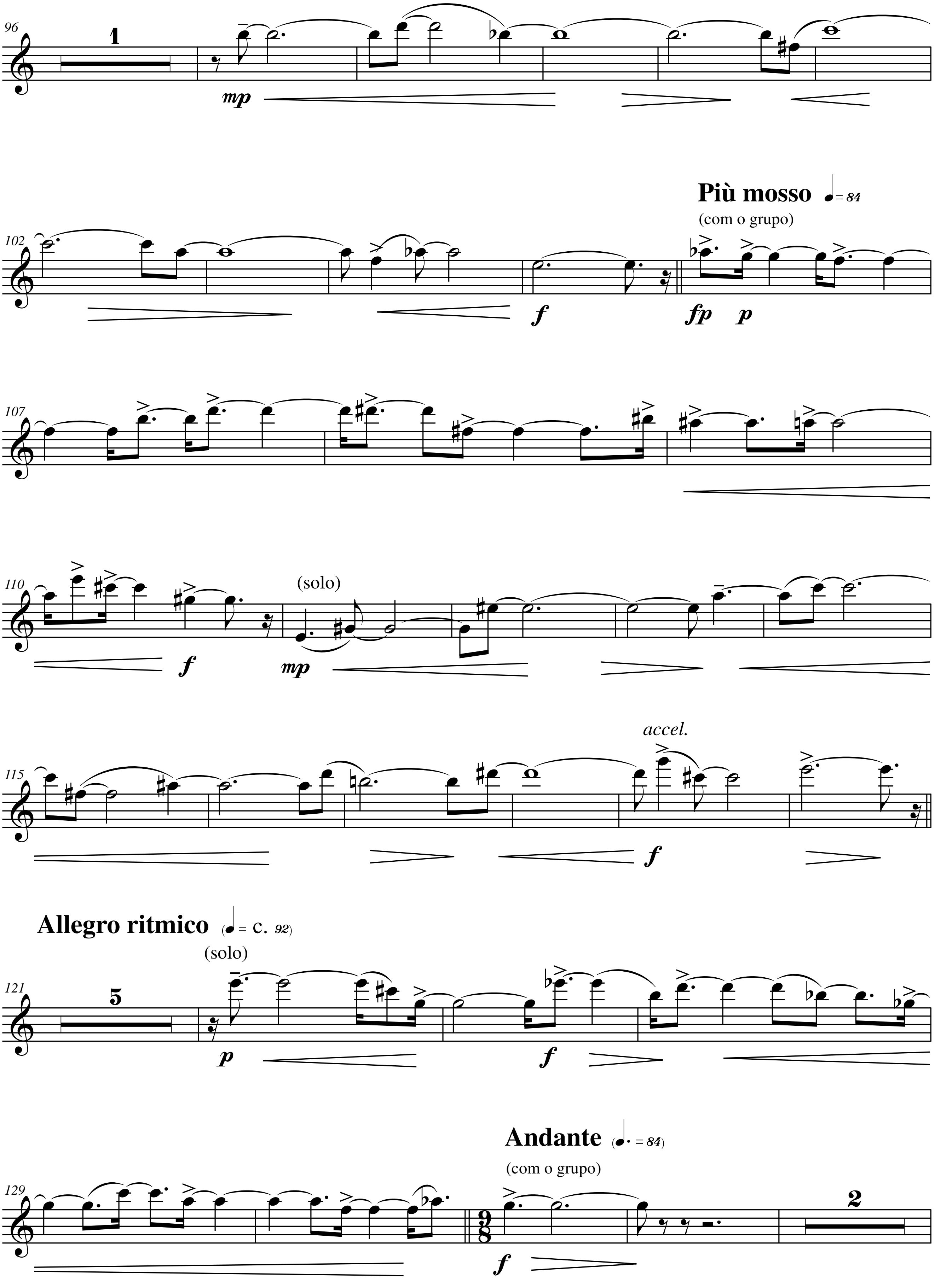
© F. Cerqueira 2012

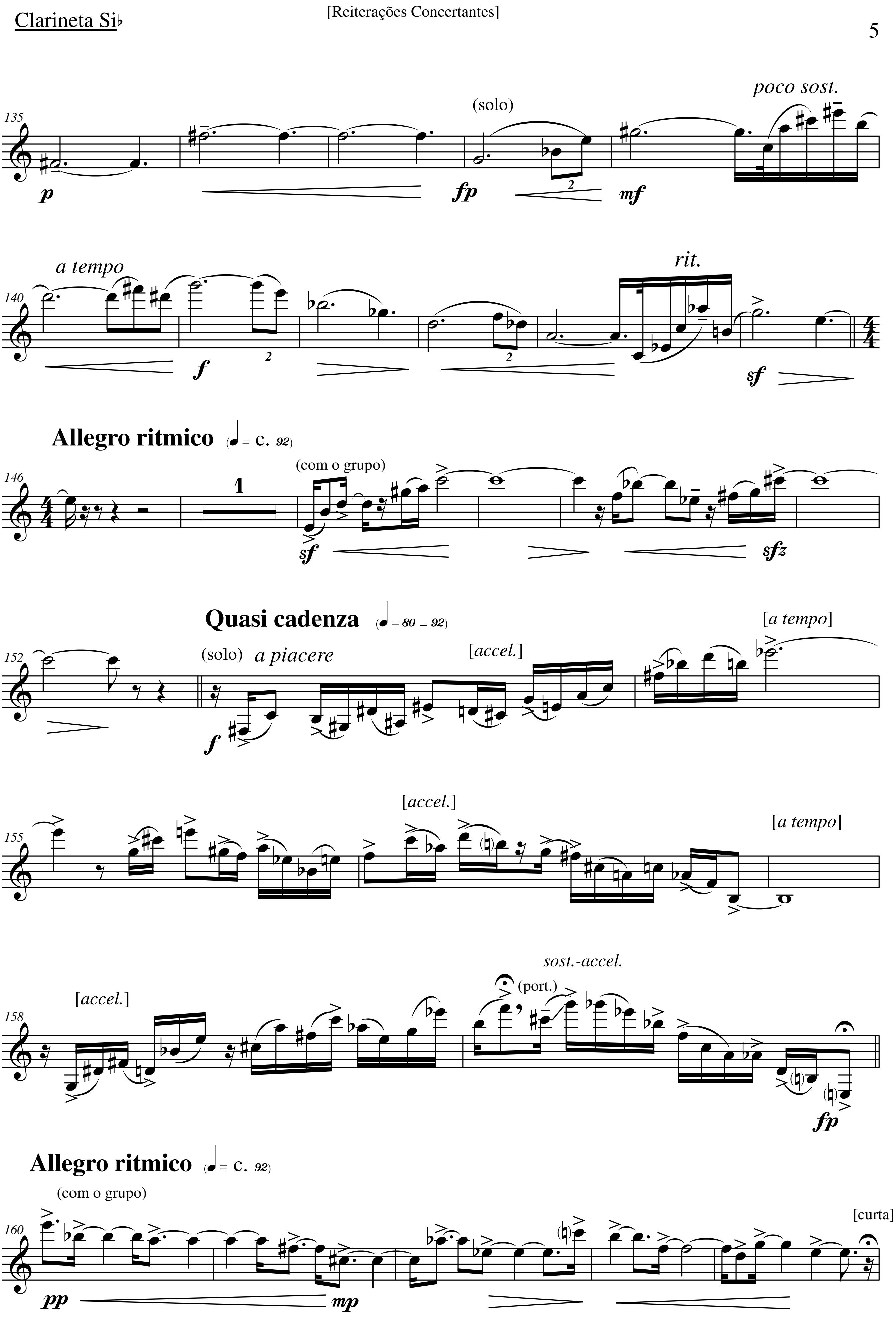
Clarineta Si♭

[Reiterações Concertantes]



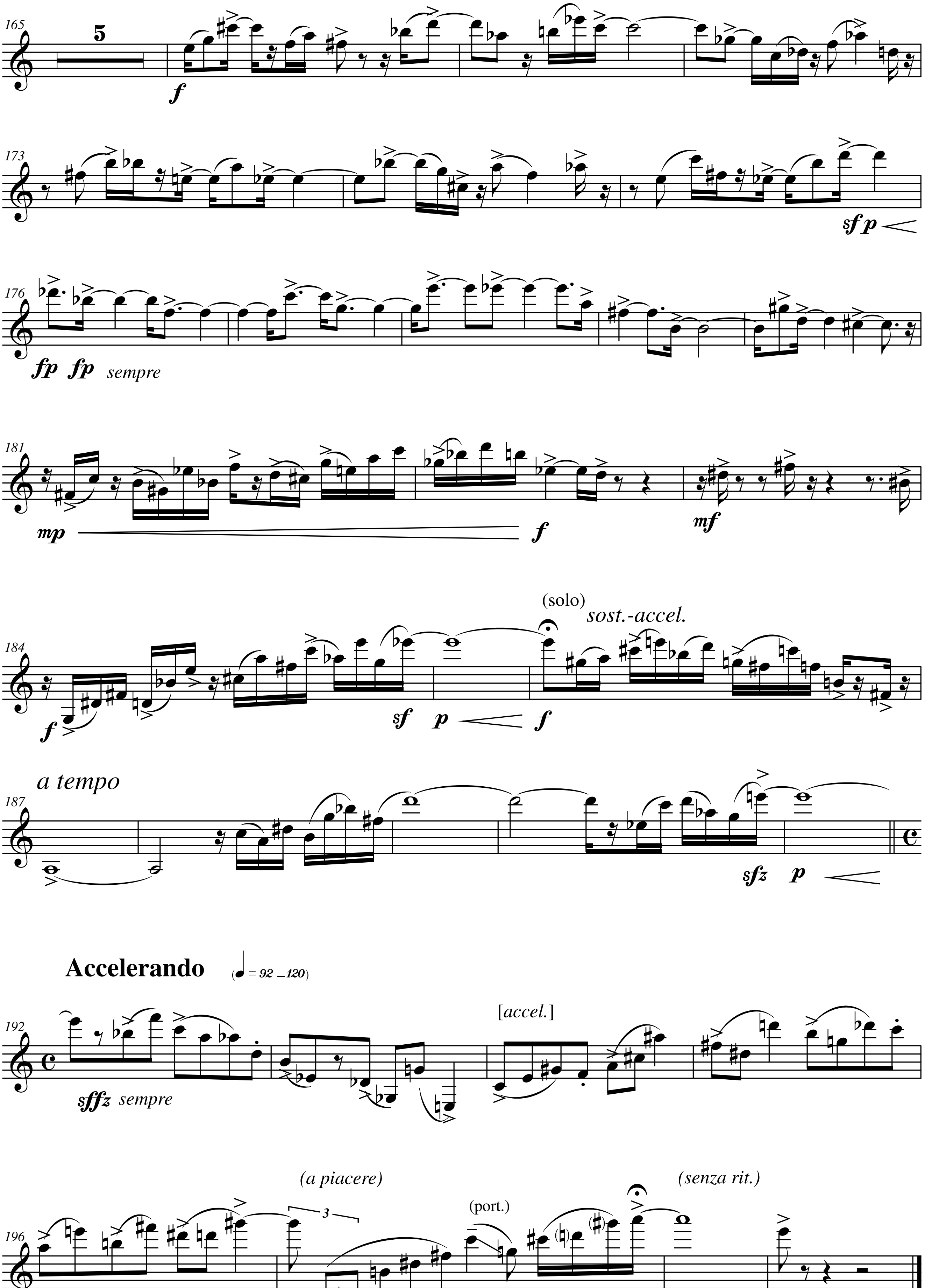
4 Clarineta Si♭ [Reiterações Concertantes]




Clarineta Si♭
[Reiterações Concertantes]
5
poco sost.
(solo)
a tempo
rit.
Allegro ritmico (♩= c. 92)
(com o grupo)
Quasi cadenza (♩= 80 – 92)
[a tempo]
(solo) a piacere
[accel.]
[accel.]
[a tempo]
sost.-accel.
(port.)
[accel.]
Allegro ritmico (♩= c. 92)
(com o grupo)
[curta]

Clarineta Si♭

[Reiterações Concertantes]



Dur.: c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

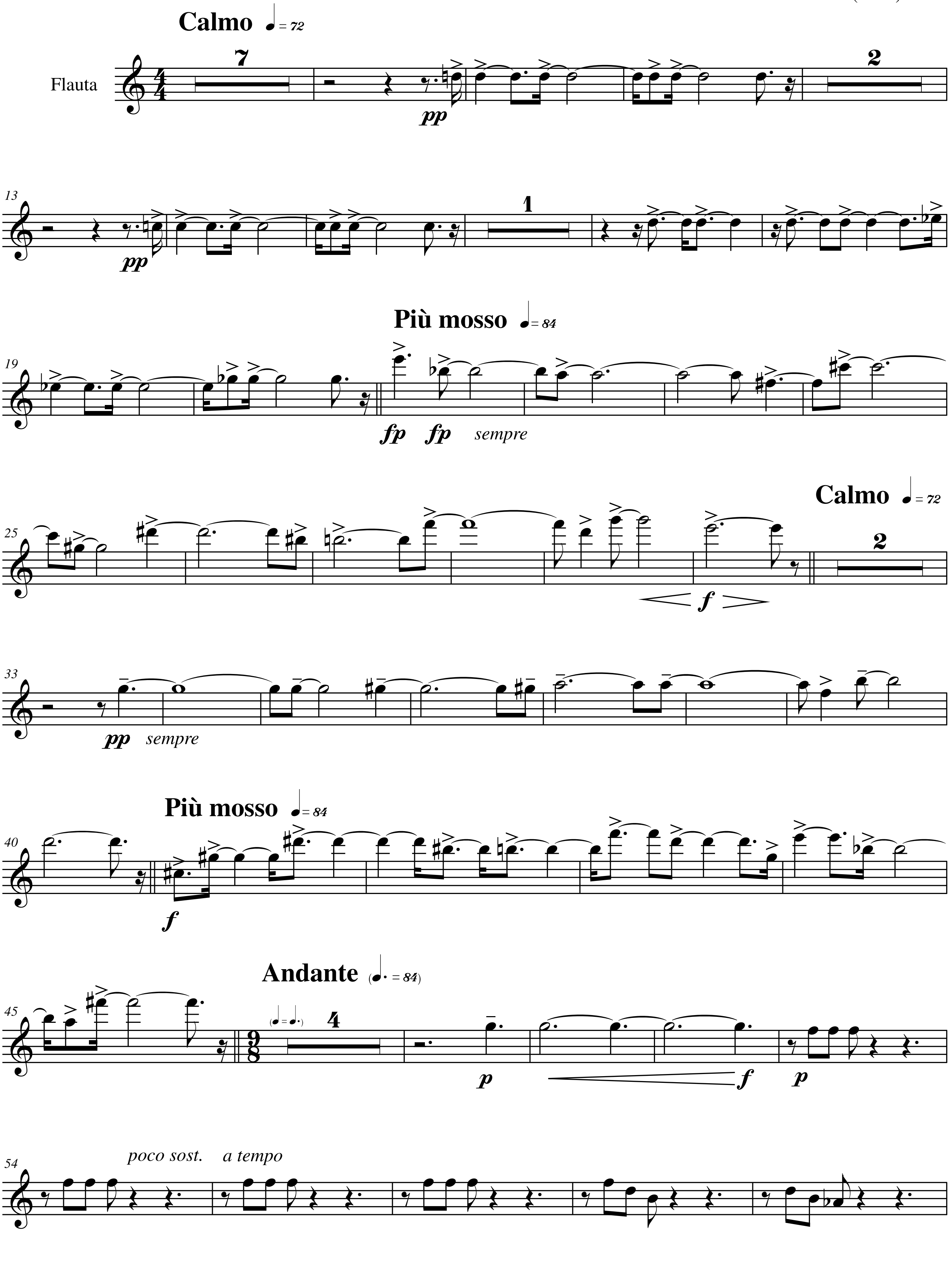
Dur. c. 9: 30 min

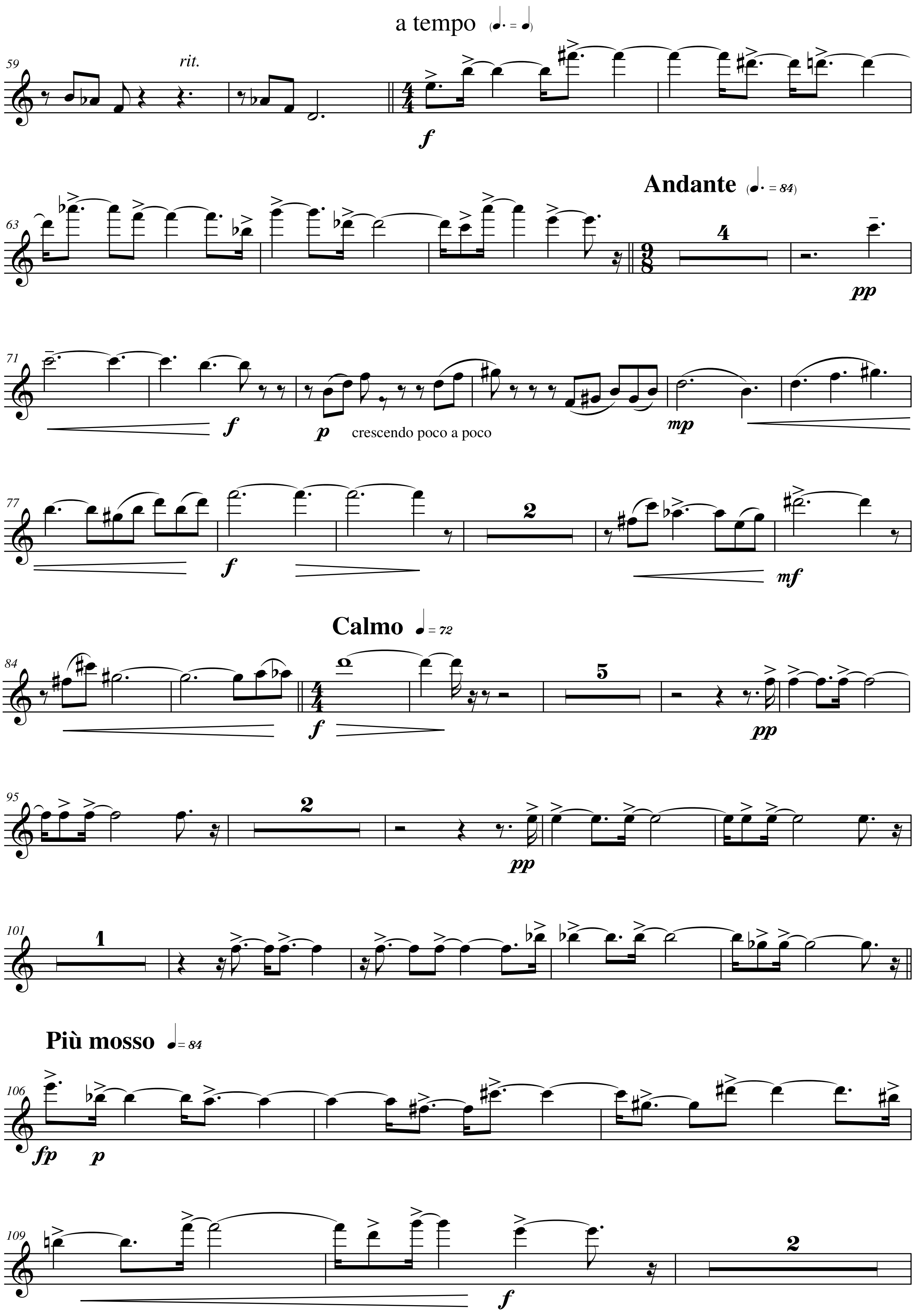
Flauta

Reiterações Concertantes

para clarineta solo e grupo instrumental

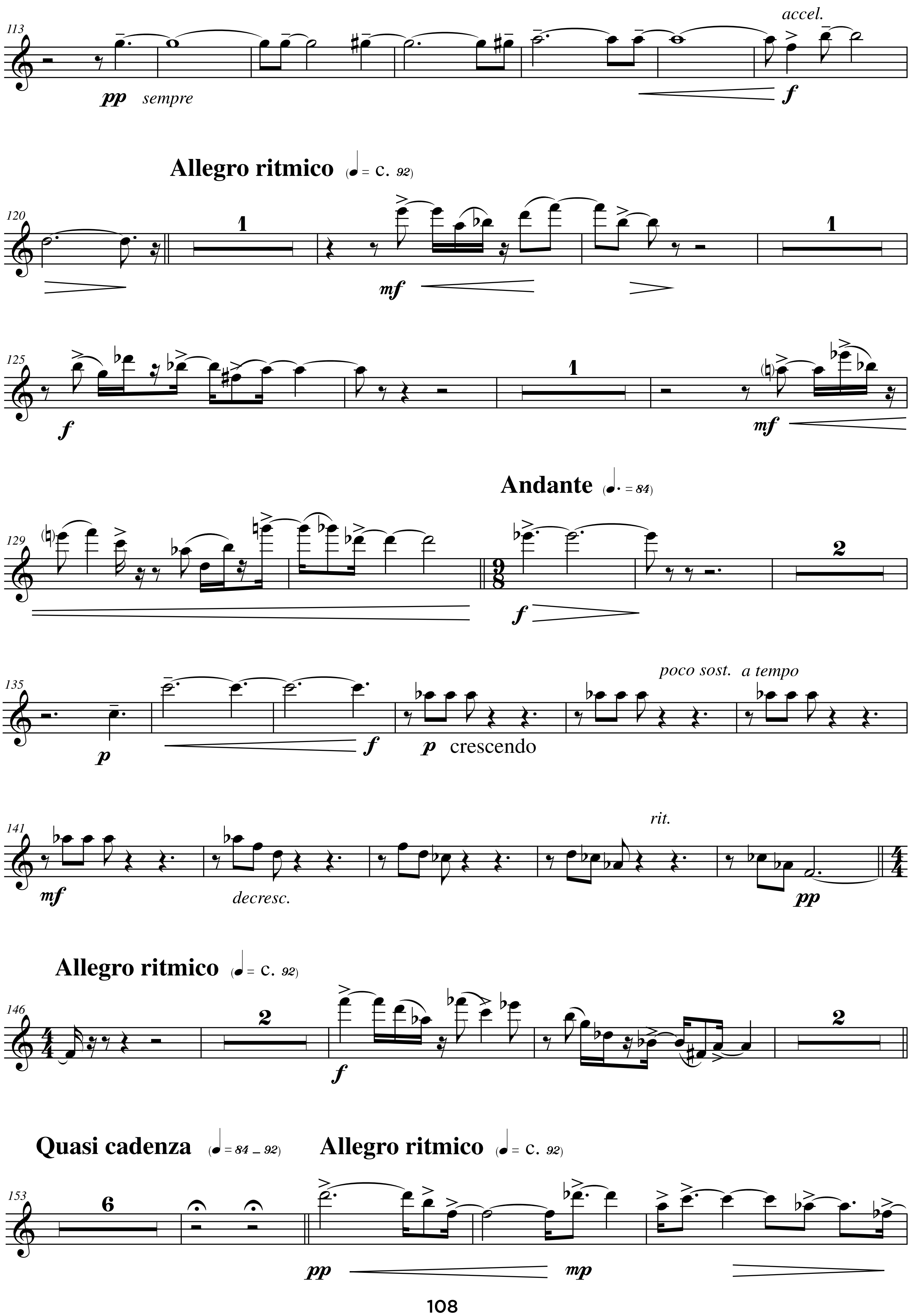
Fernando Cerqueira
(2012)

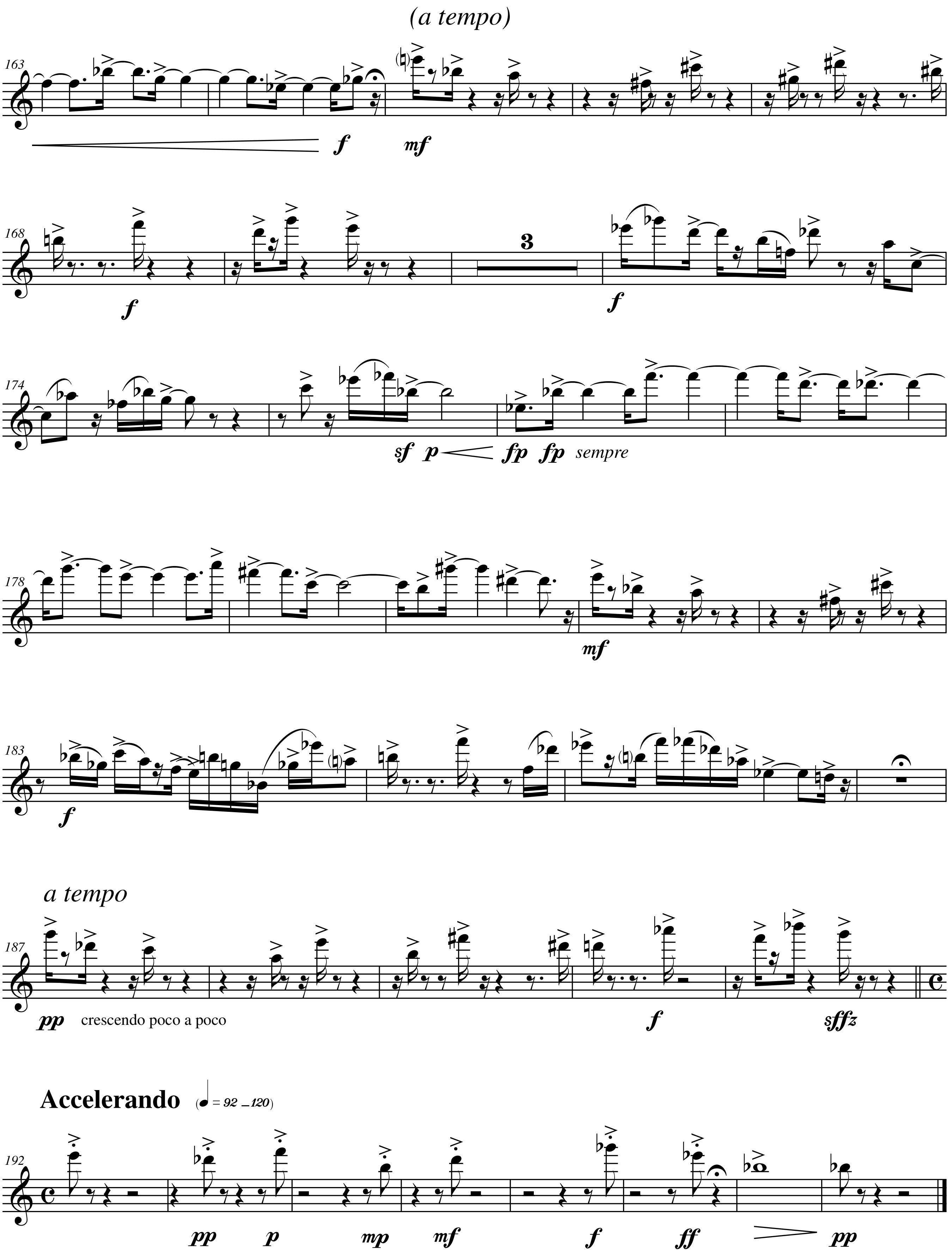



a tempo
rit.
Andante
crescendo poco a poco
Calmo
Più mosso

Flauta

[Reiterações Concertantes]





Dur. c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

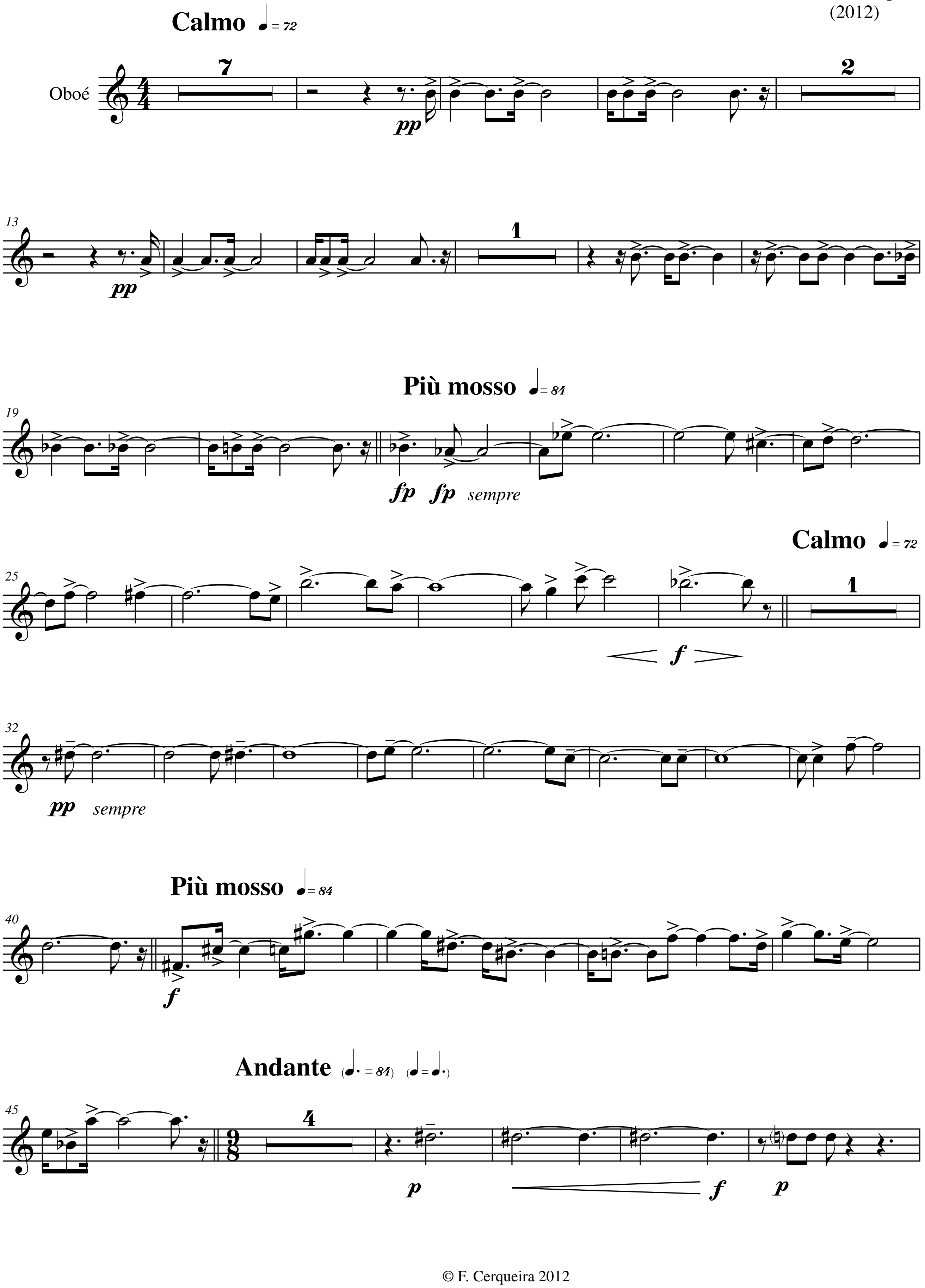
Dur. c. 9:30 min

Oboé

Reiterações Concertantes

para clarineta solo e grupo instrumental

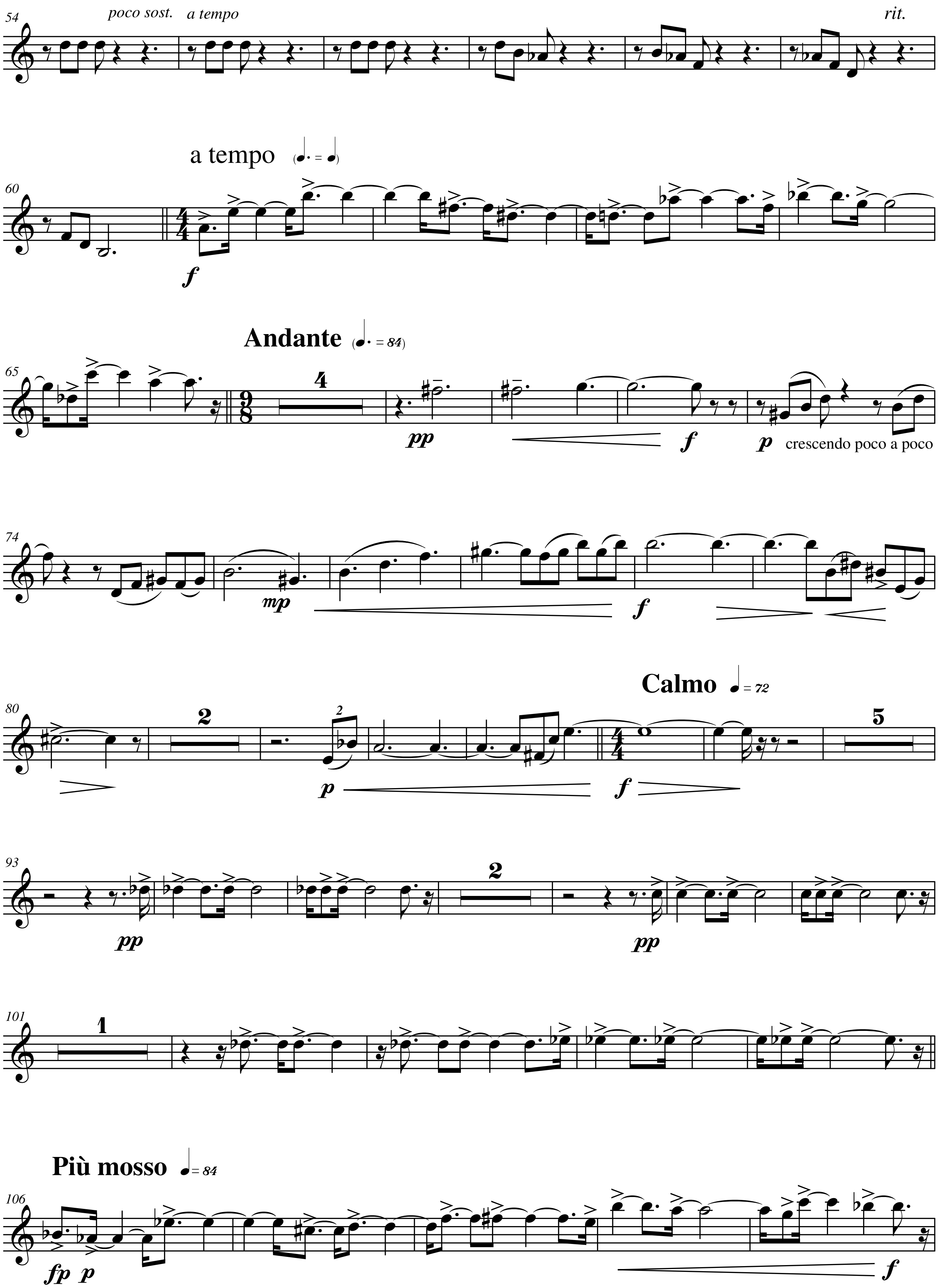
Fernando Cerqueira
(2012)



© F. Cerqueira 2012

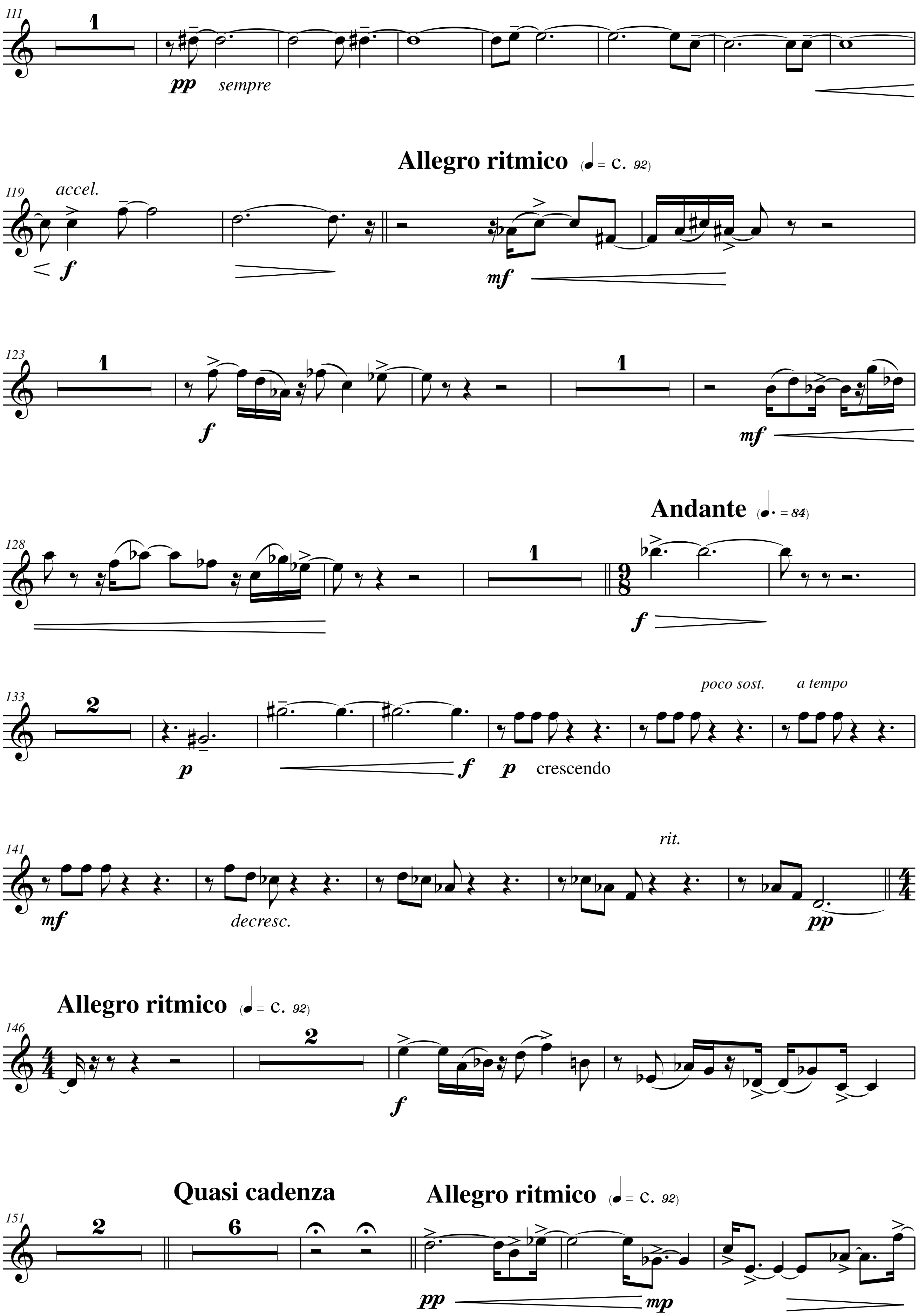
Oboé

[Reiterações Concertantes]



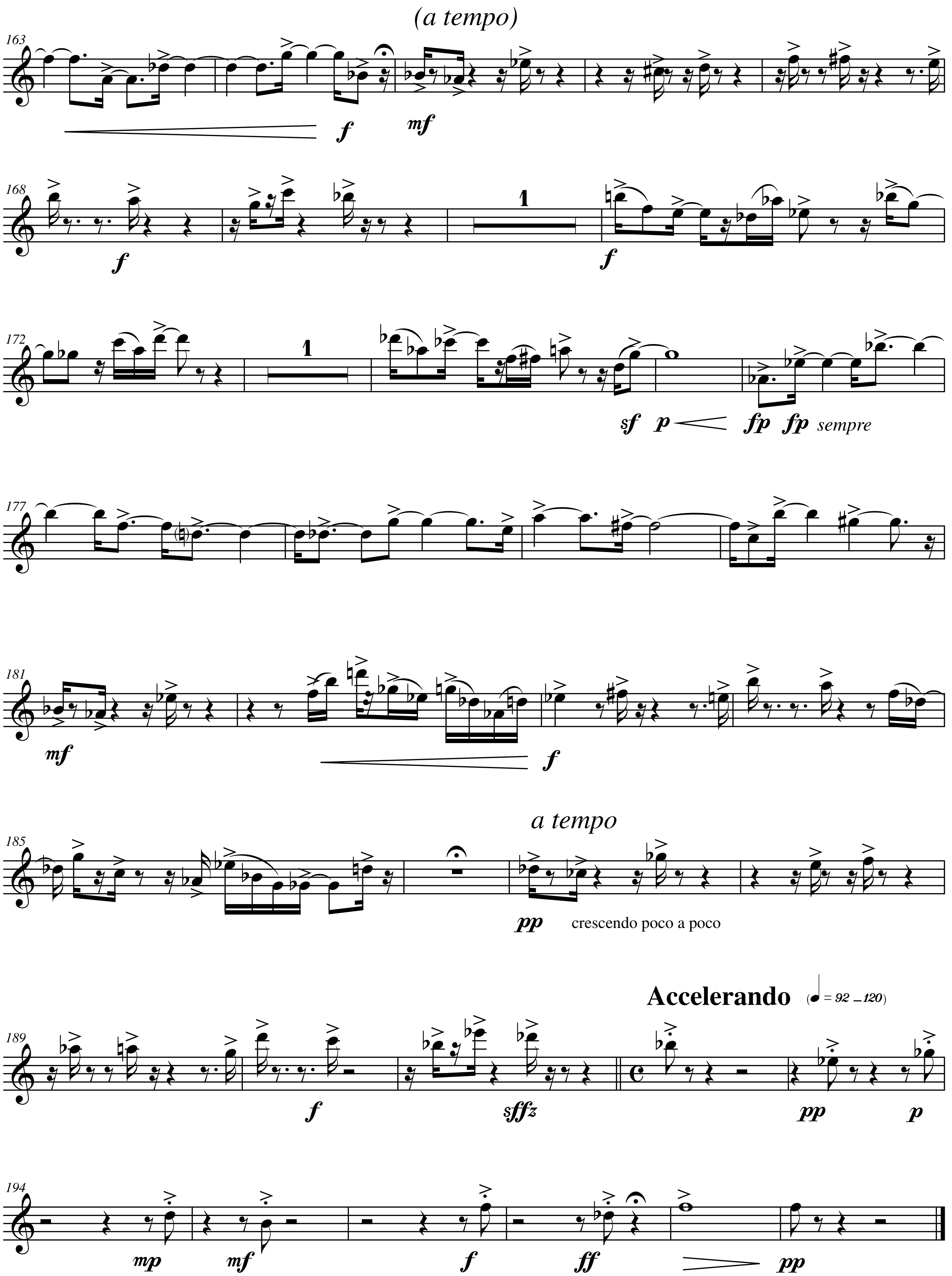
Oboé

[Reiterações Concertantes]



Oboé

[Reiterações Concertantes]



Dur.: c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

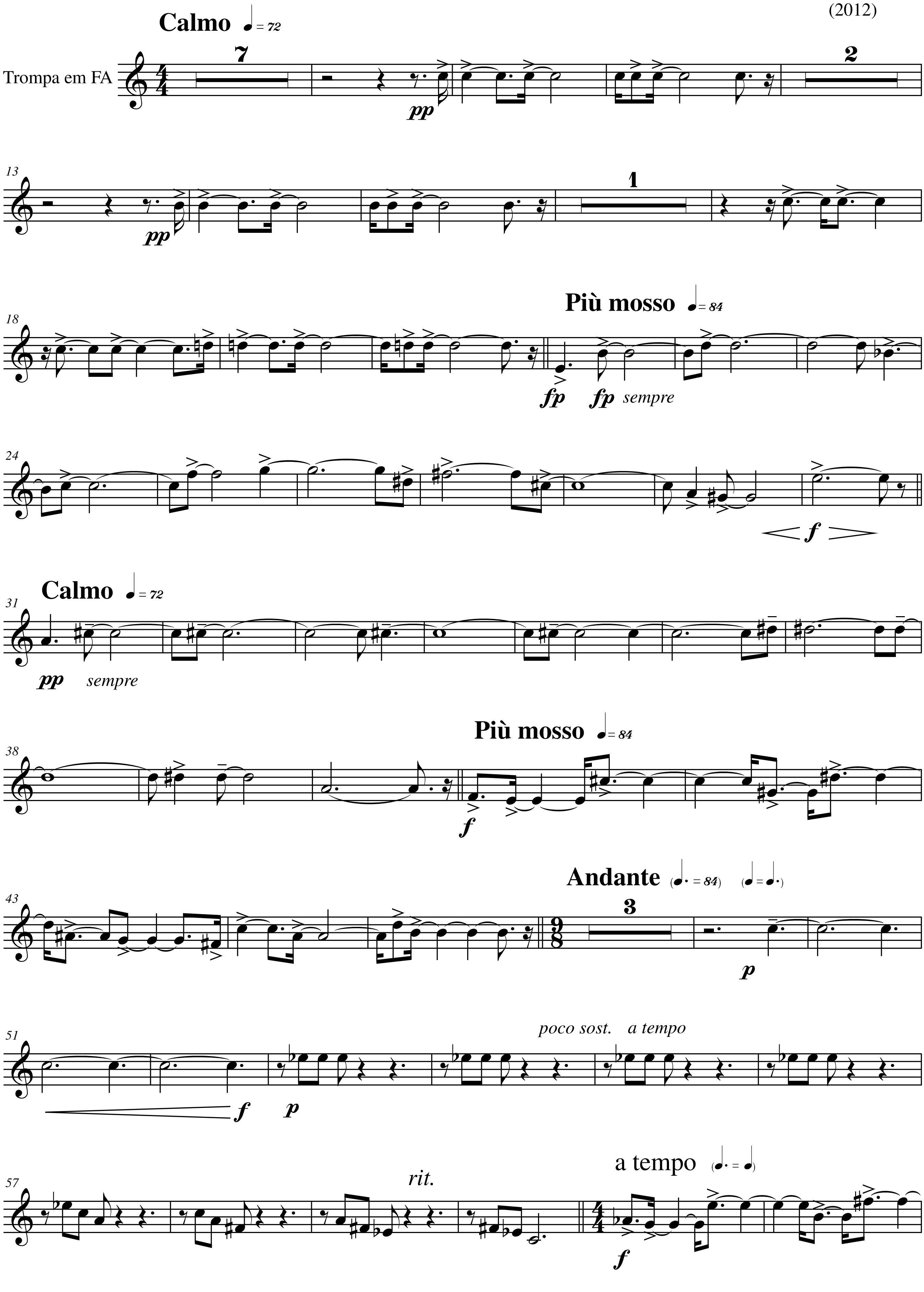
Dur. c. 9:30 min

Trompa em Fa

Reiterações Concertantes

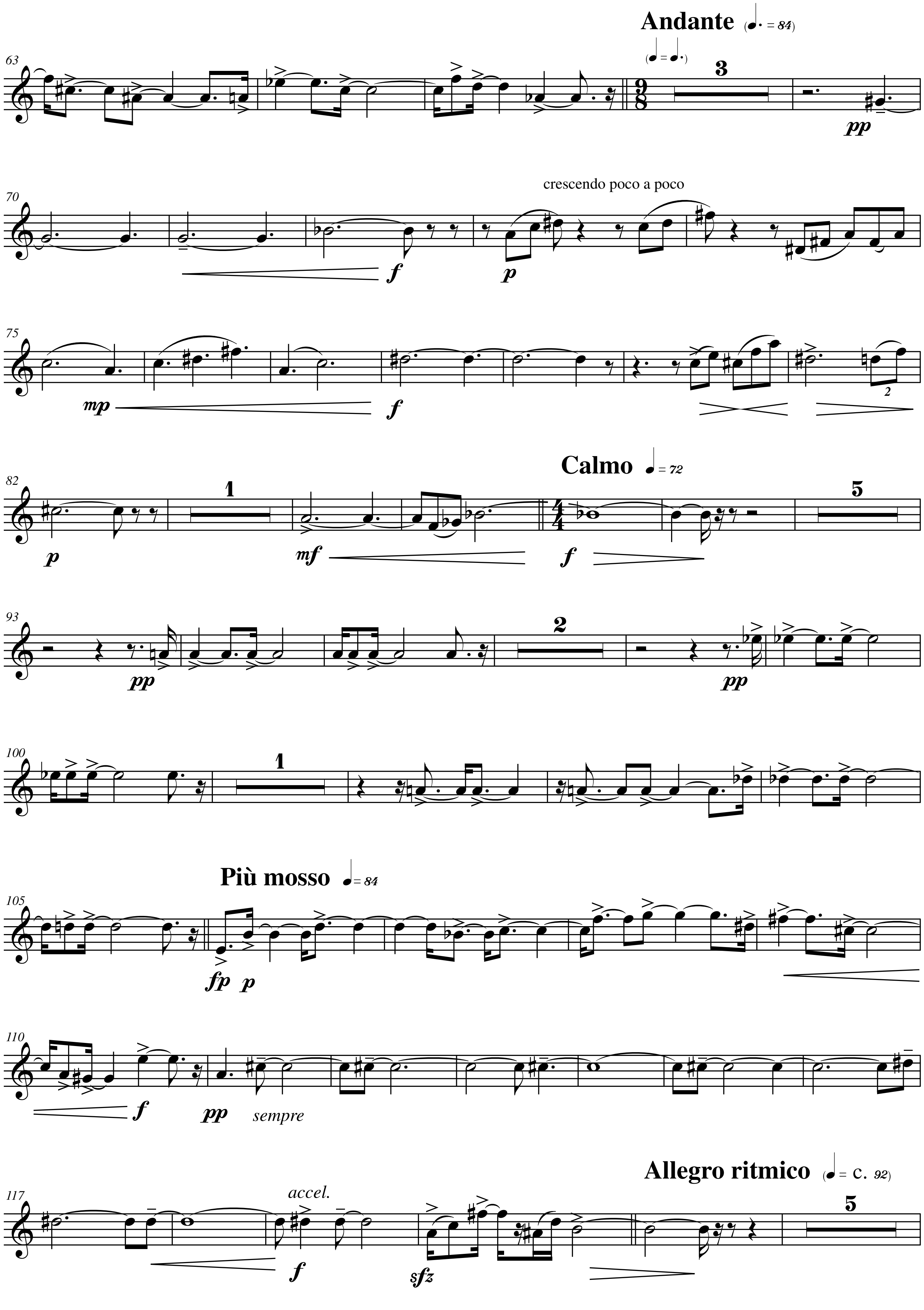
para clarineta solo e grupo instrumental

Fernando Cerqueira
(2012)



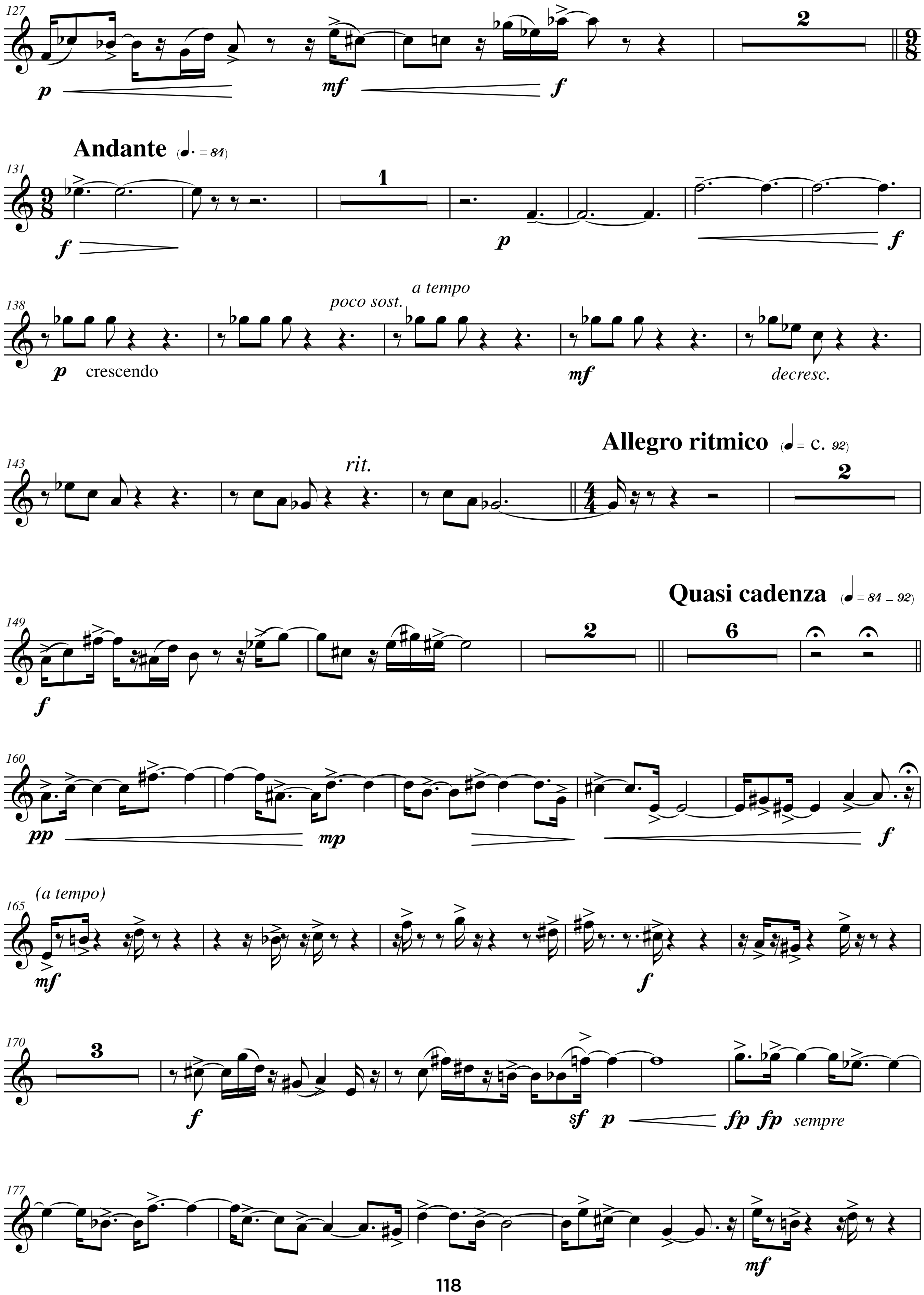
[Reiterações Concertantes]

Trompa



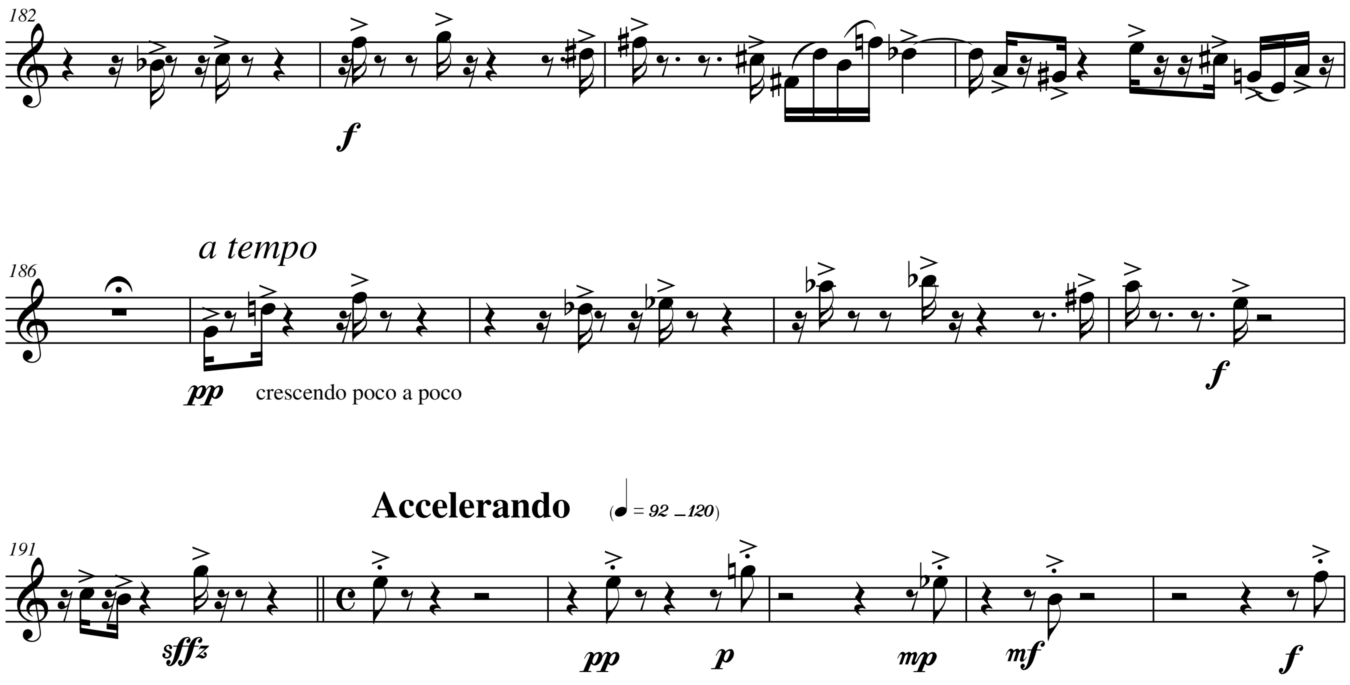
[Reiterações Concertantes]

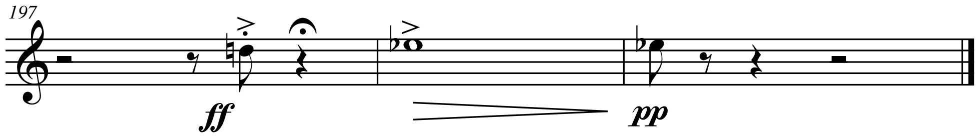
Trompa



[Reiterações Concertantes]

Trompa





Dur. c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

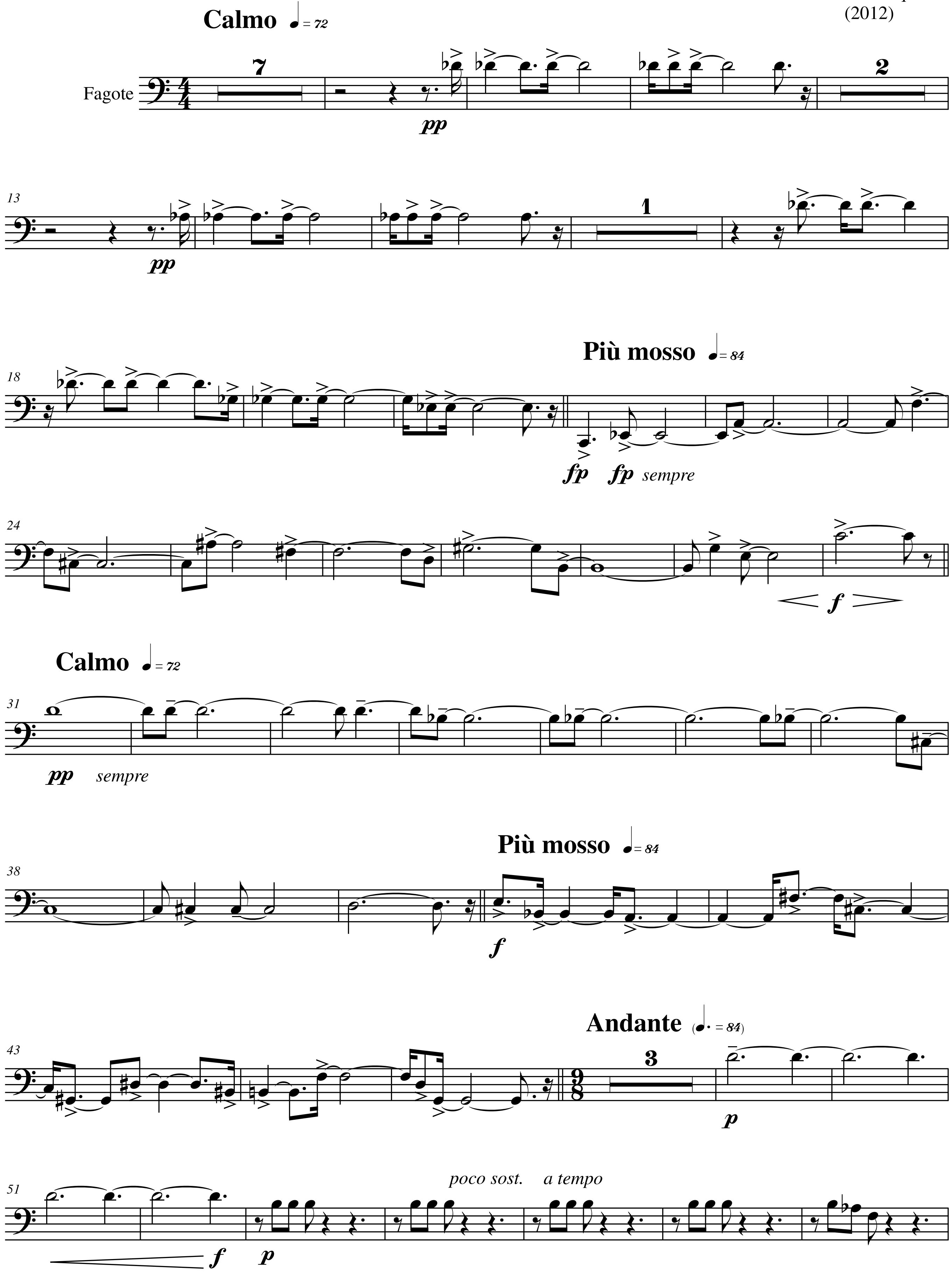
Dur. c. 9:30 min

Fagote

Reiterações Concertantes

para clarineta solo e grupo instrumental

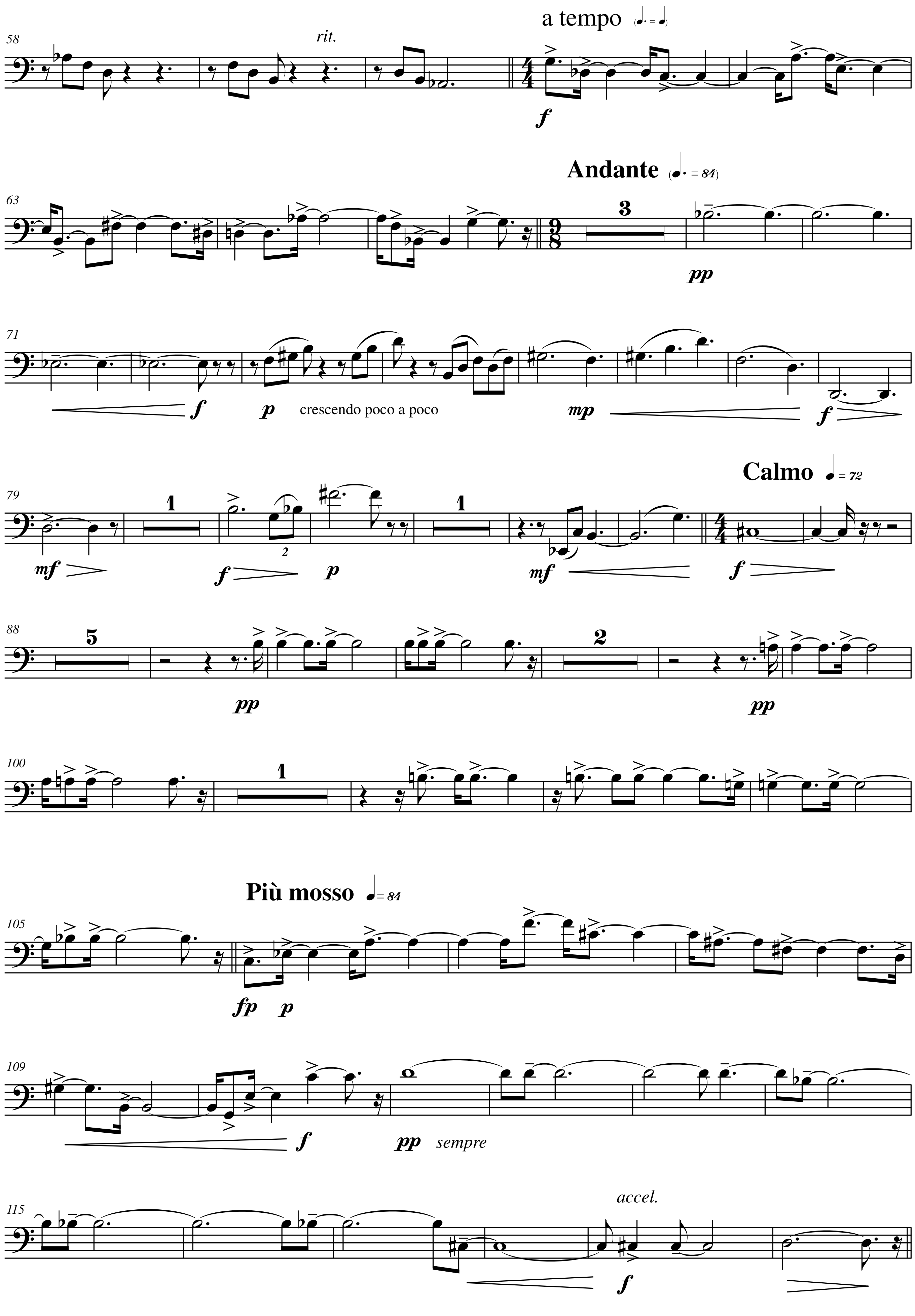
Fernando Cerqueira
(2012)



© F. Cerqueira 2012

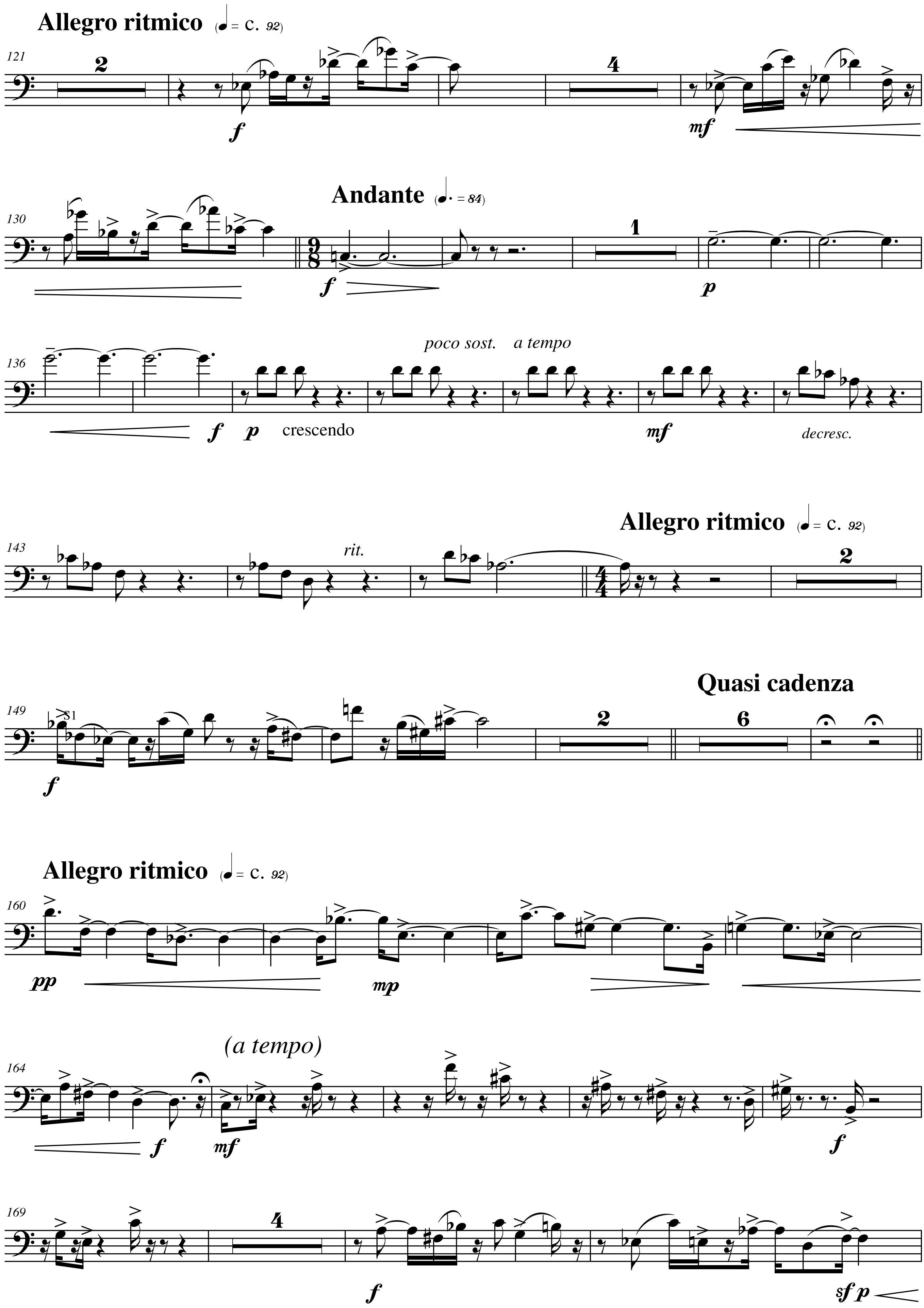
Fagote

[Reiterações Concertantes]



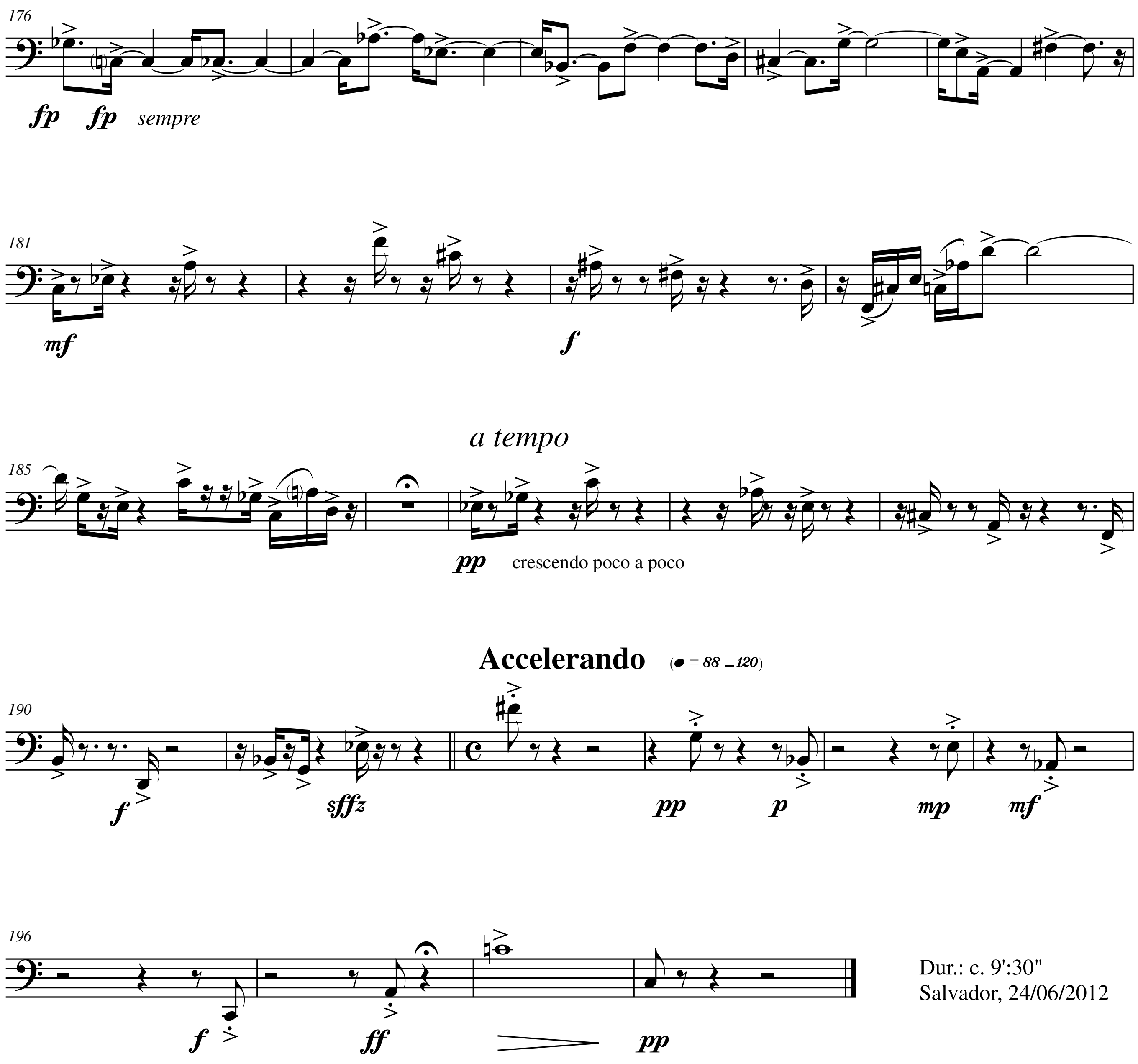
4 Fagote

[Reiterações Concertantes]



Fagote

[Reiterações Concertantes]



Dur.: c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

Dur. c. 9:30 min

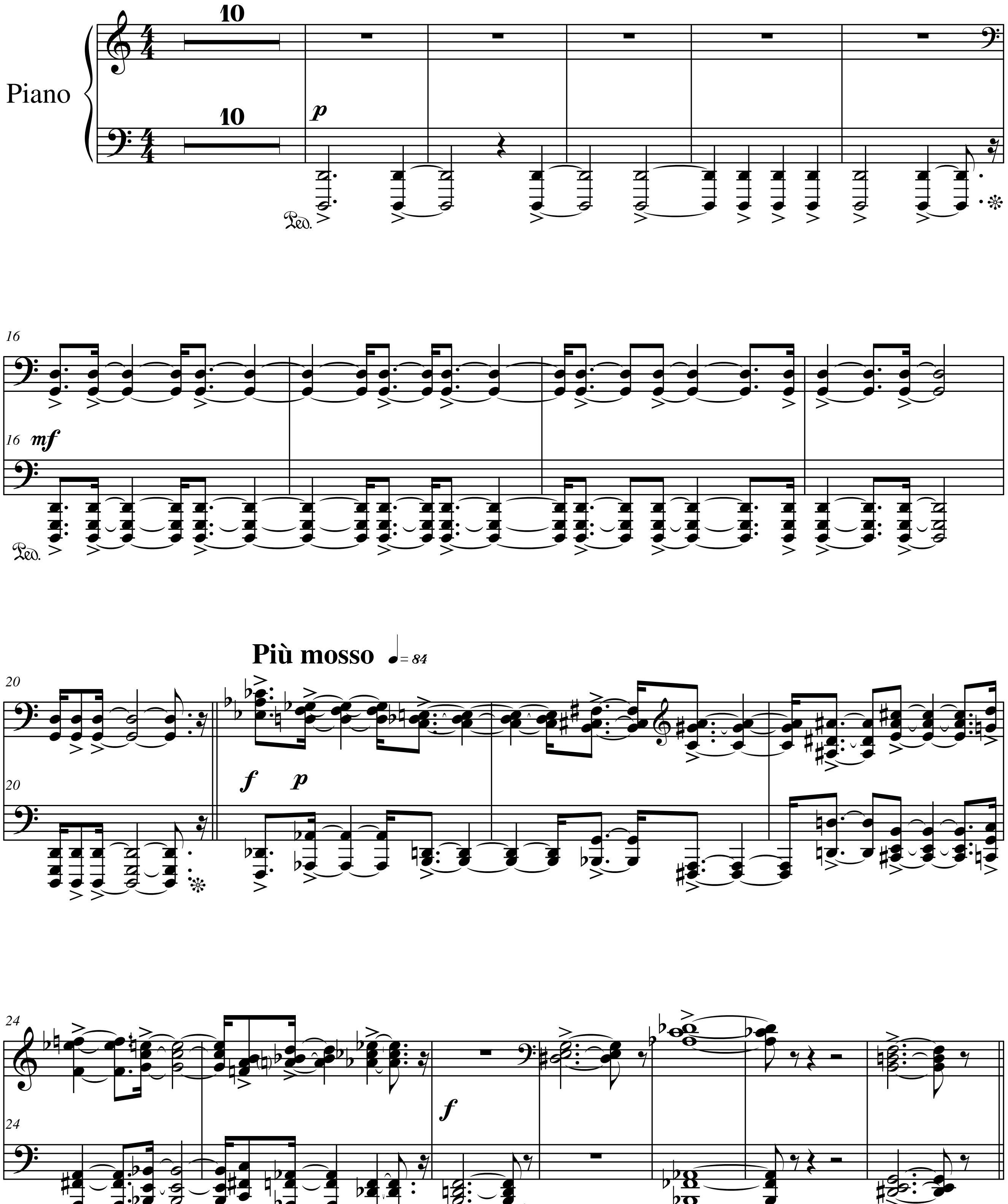
Piano

Reiterações Concertantes

para clarineta solo e grupo instrumental

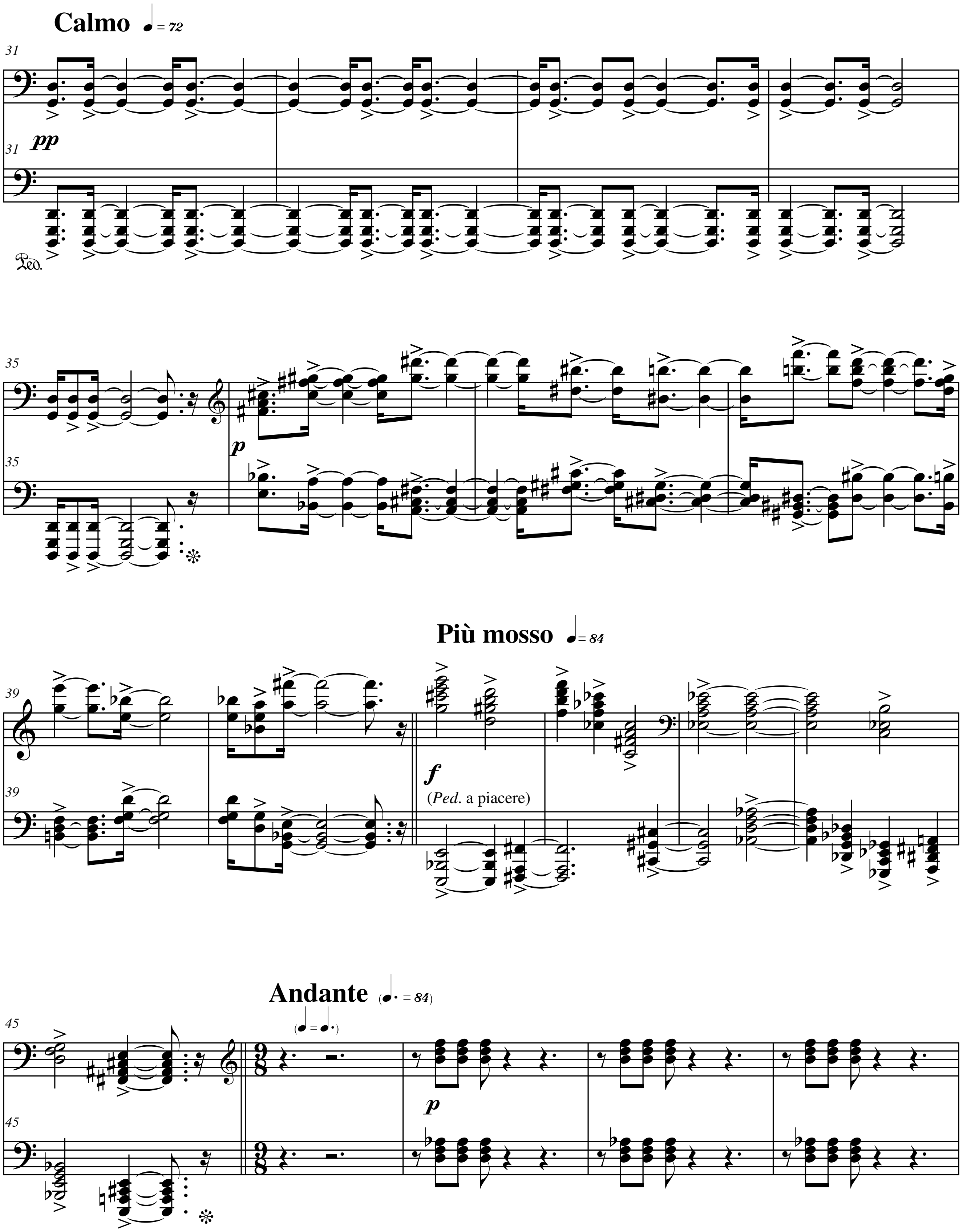
Fernando Cerqueira
(2012)

Calmo ♩= 72



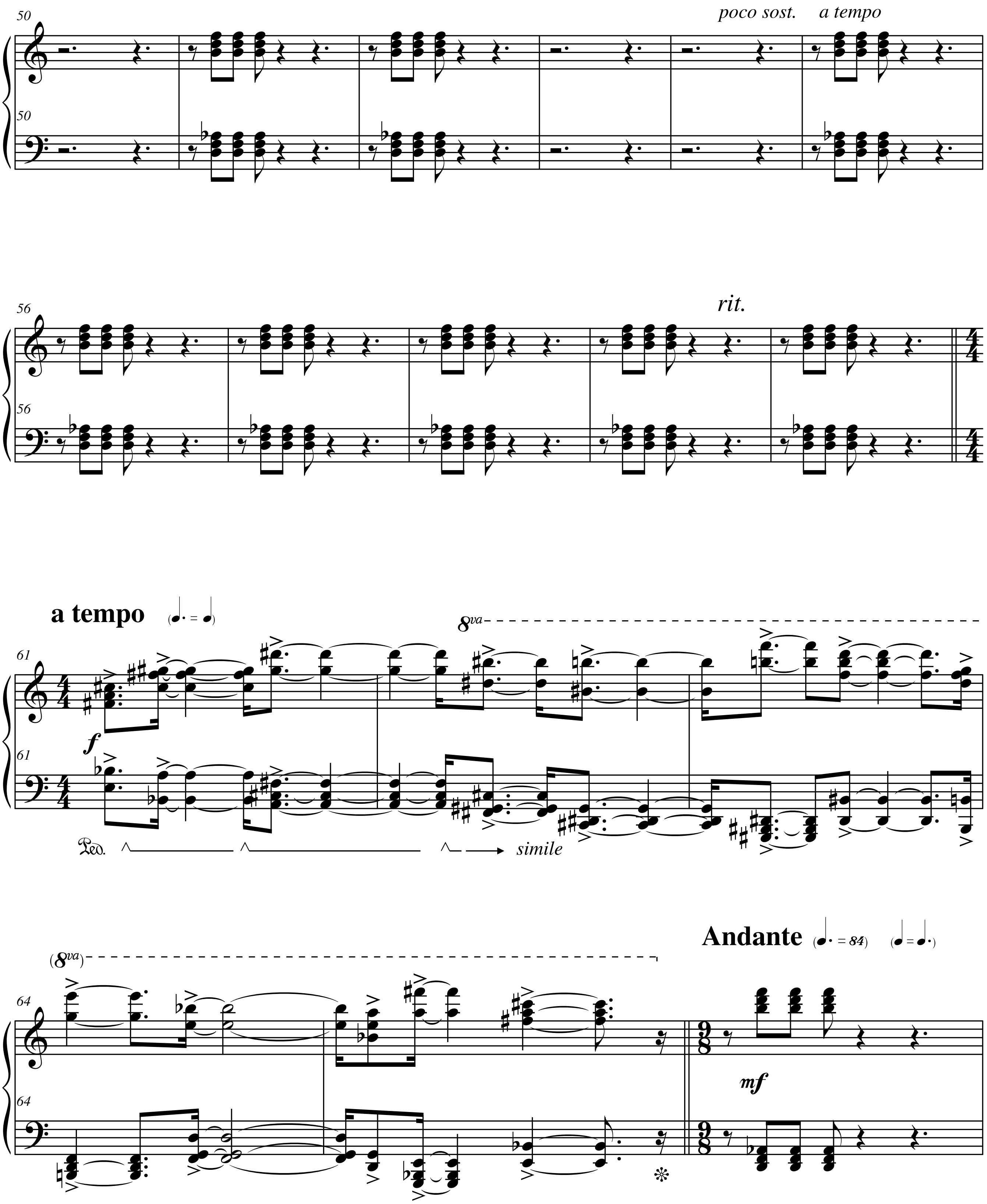
© F. Cerqueira 2012

Piano [Reiterações Concertantes] 3

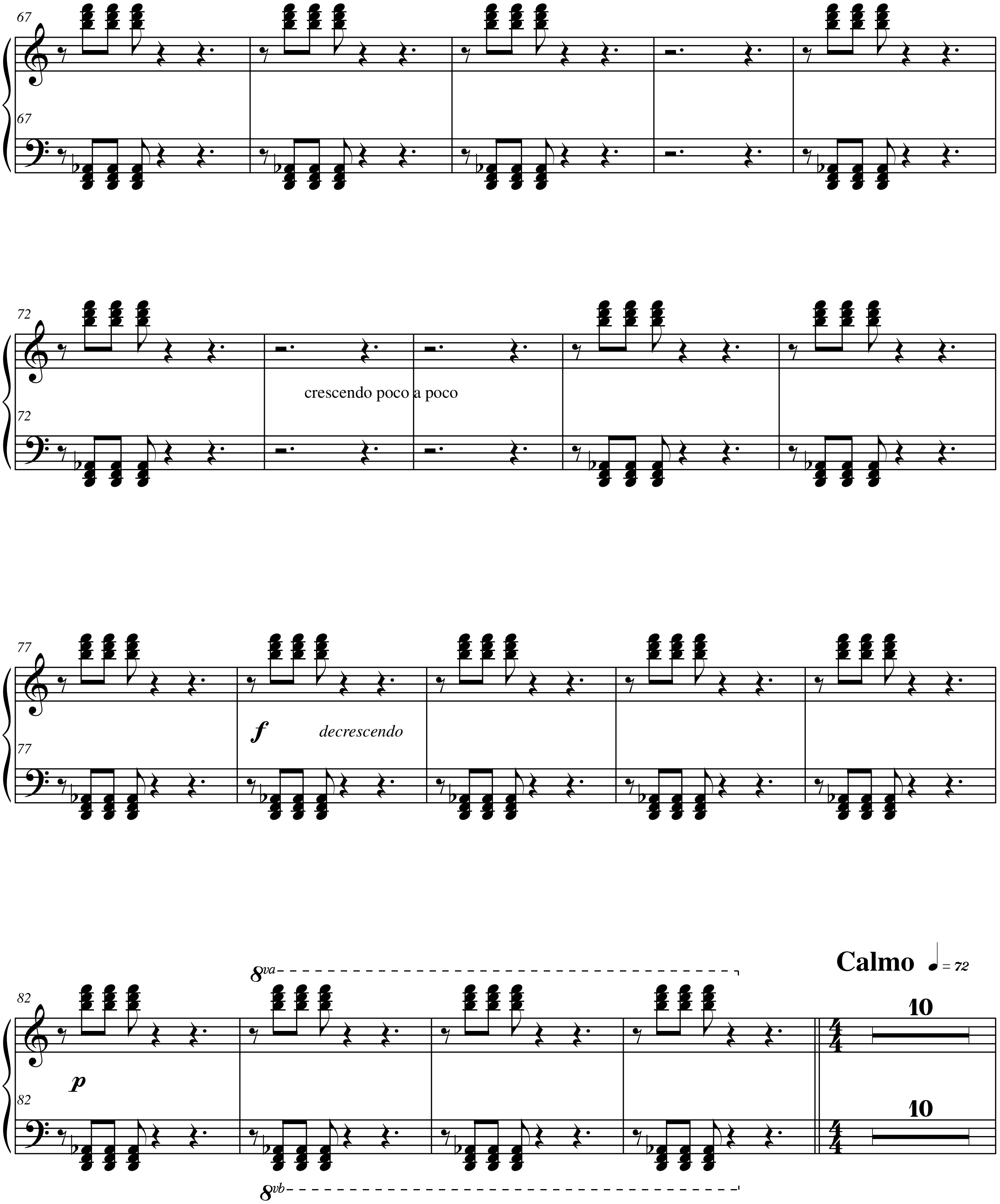


Piano

[Reiterações Concertantes]



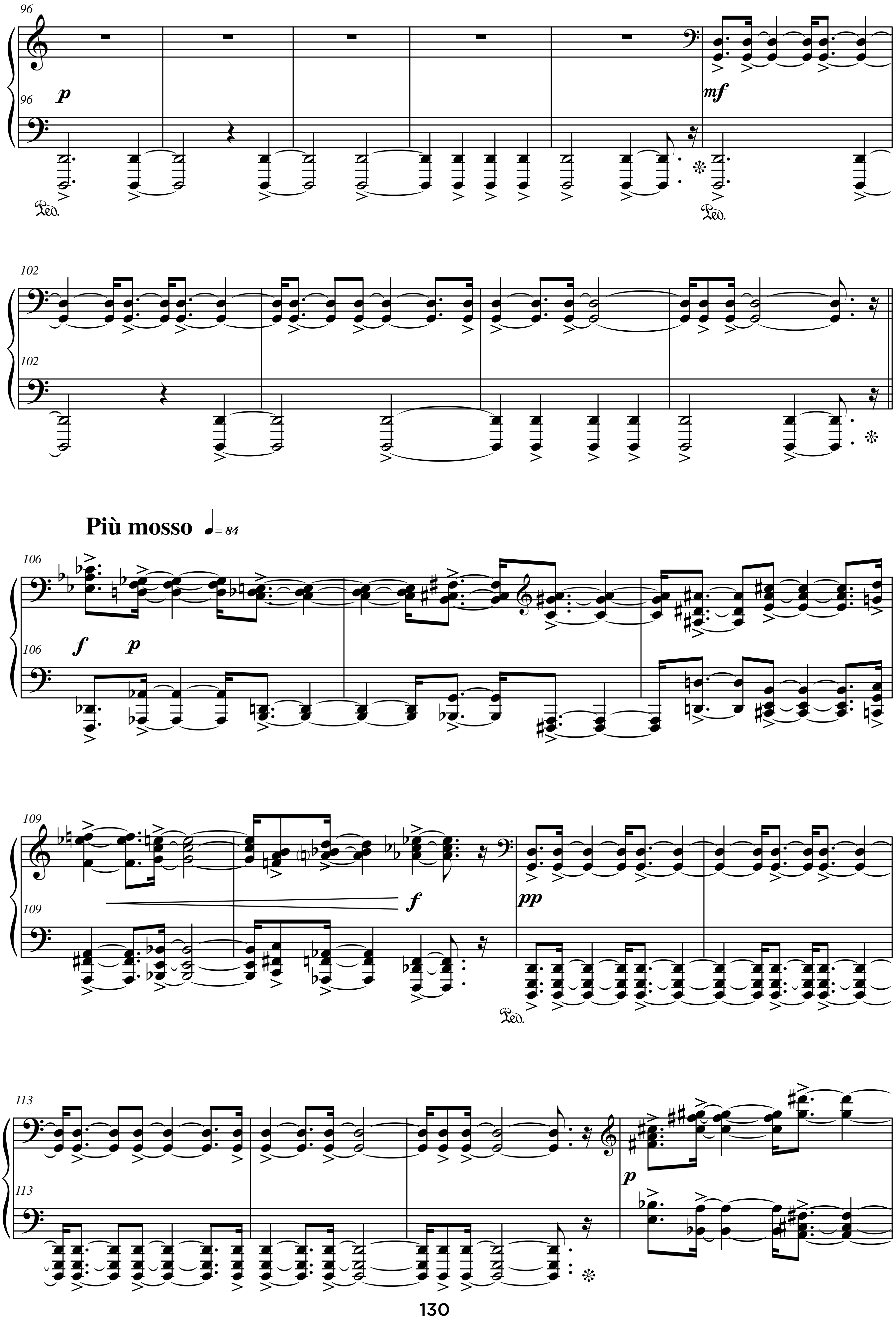
Piano [Reiterações Concertantes] 5

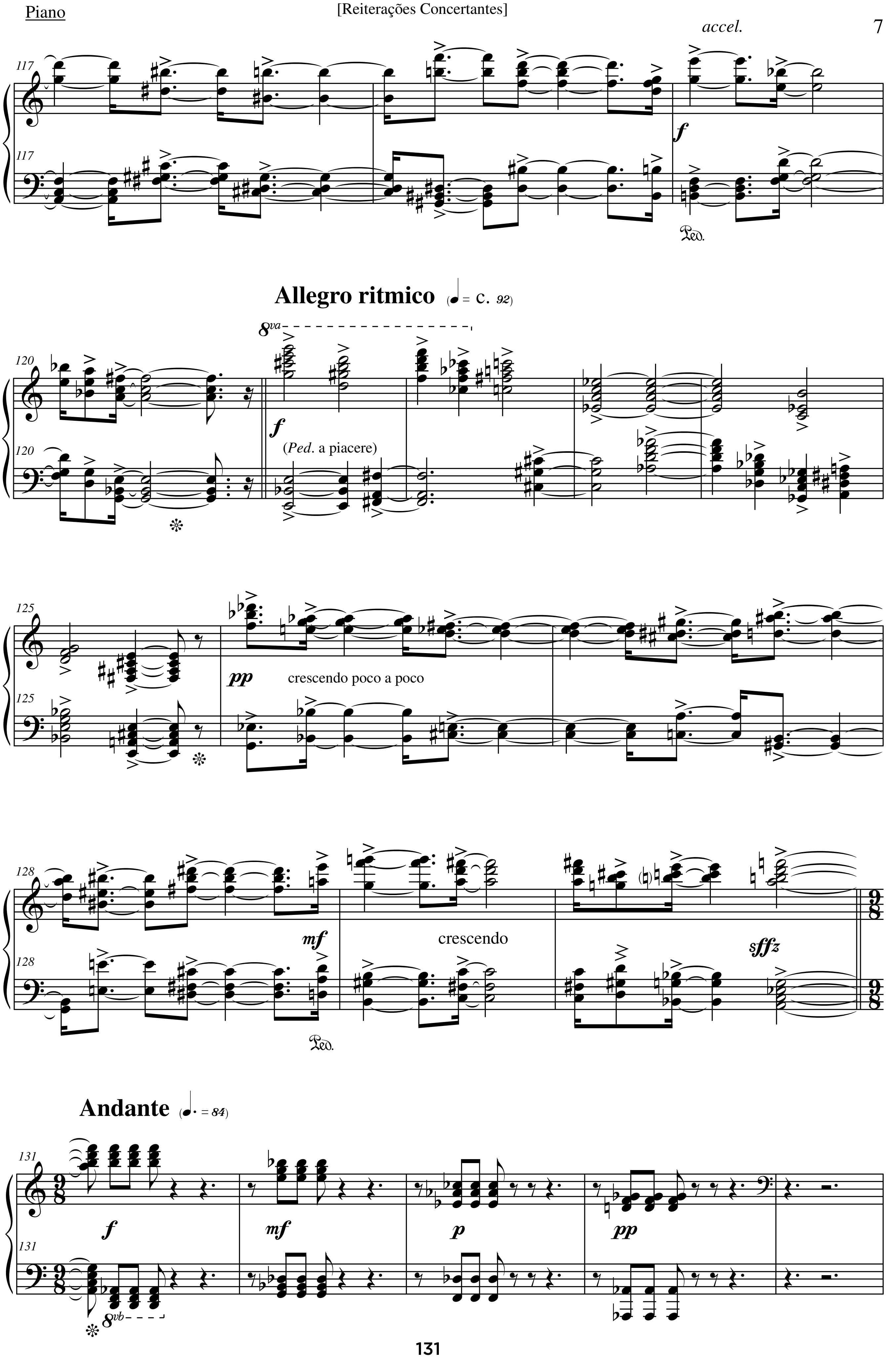


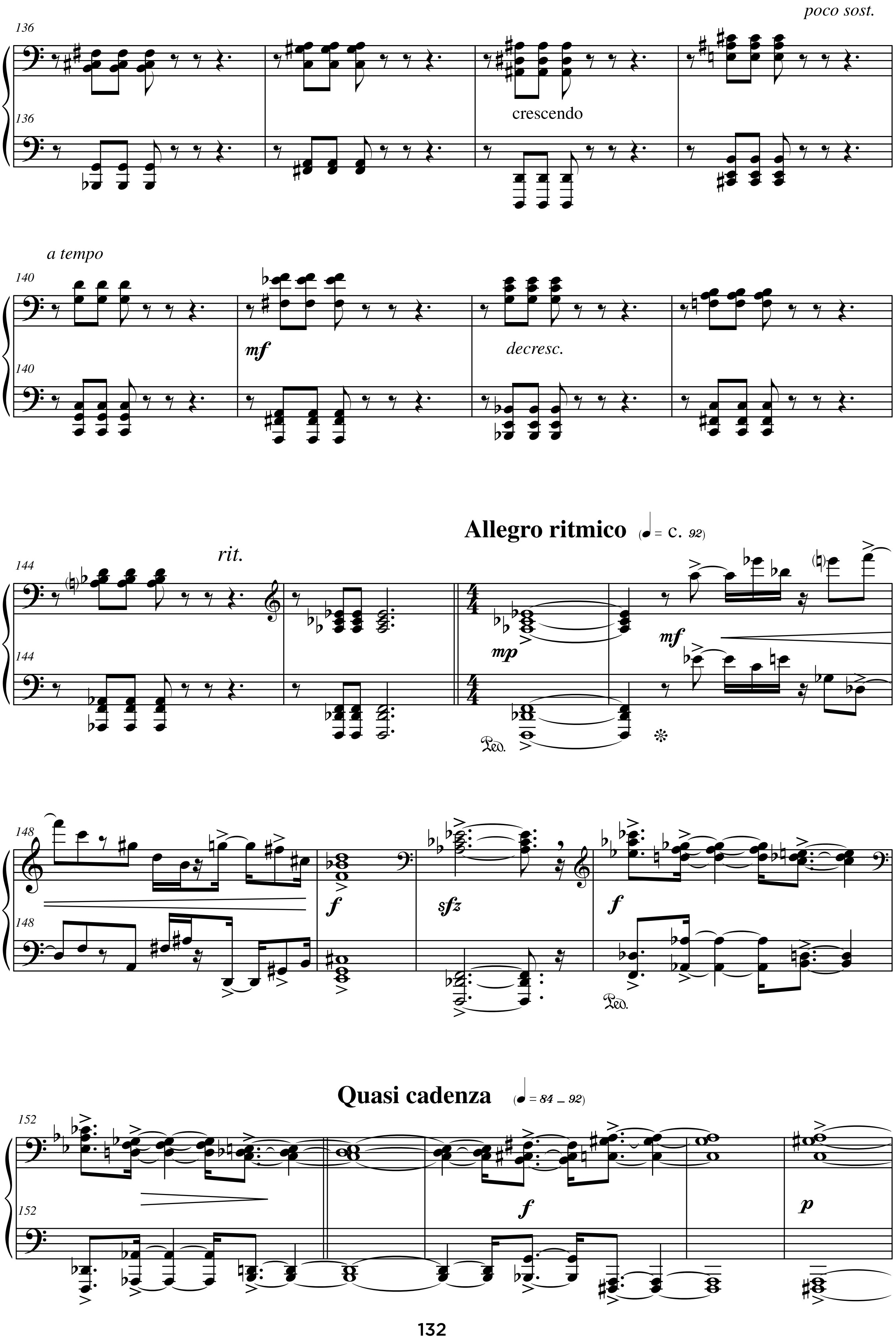
6

Piano

[Reiterações Concertantes]

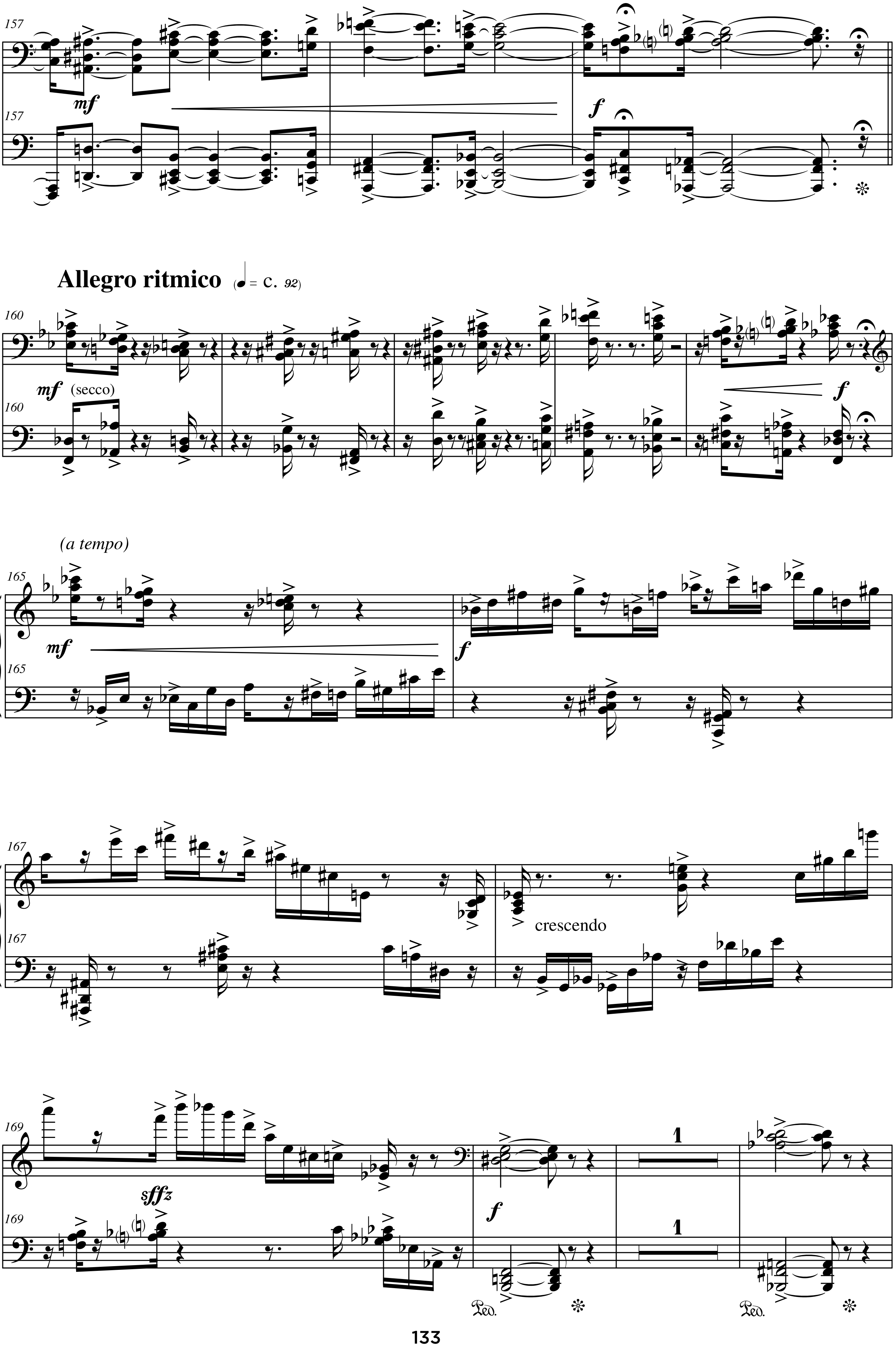



accel.
117
Ped.
Allegro ritmico (♩ = c. 92)
8va
120
(Ped. a piacere)
125
pp
crescendo poco a poco
128
mf
crescendo
sffz
Andante (♩. = 84)
131
8vb


poco sost.
136
crescendo
a tempo
140
mf
decresc.
Allegro ritmico (♩ = c. 92)
144
rit.
mp
mf
148
f
sfz
f
Quasi cadenza (♩ = 84 – 92)
152
f
p

Piano

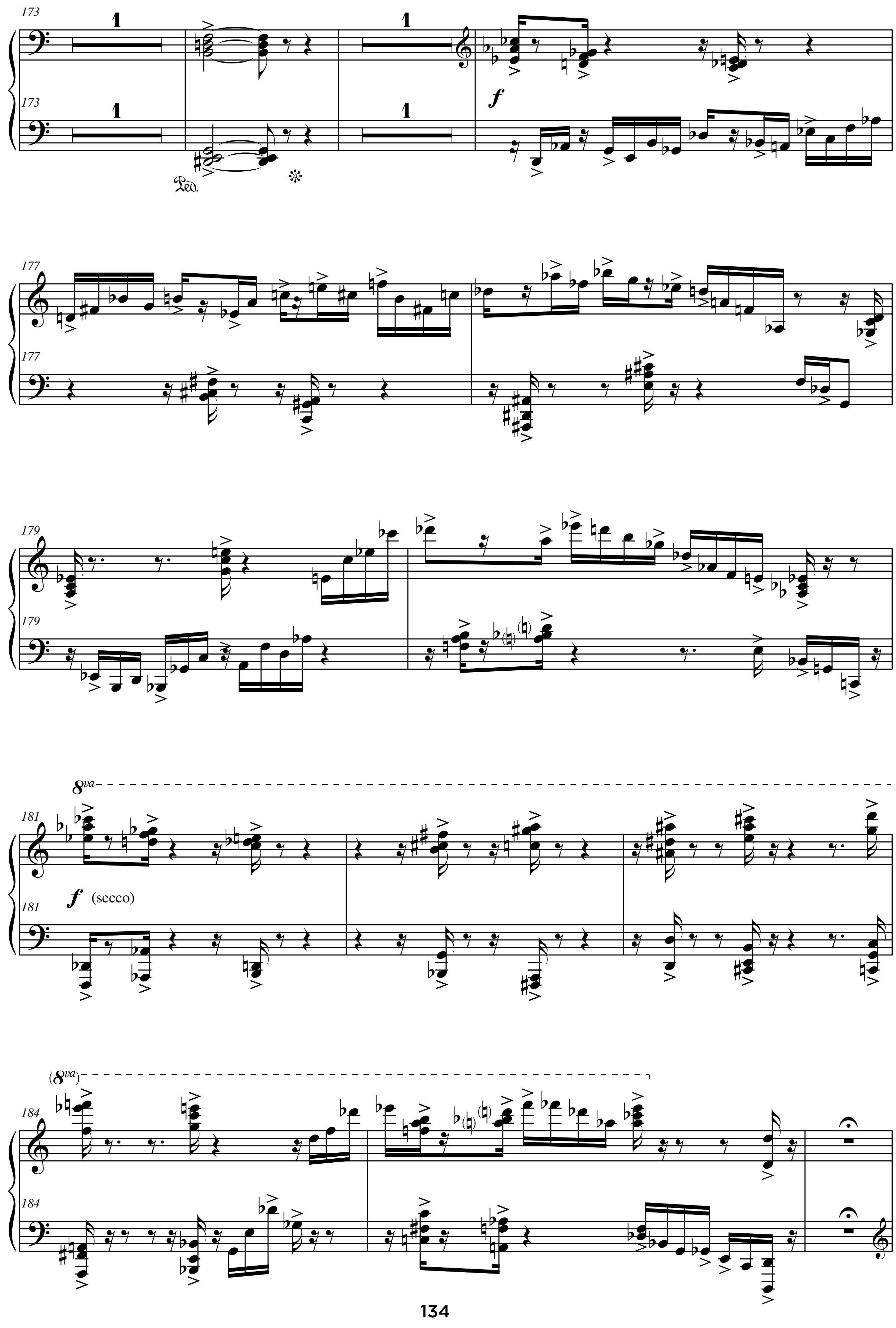
[Reiterações Concertantes]

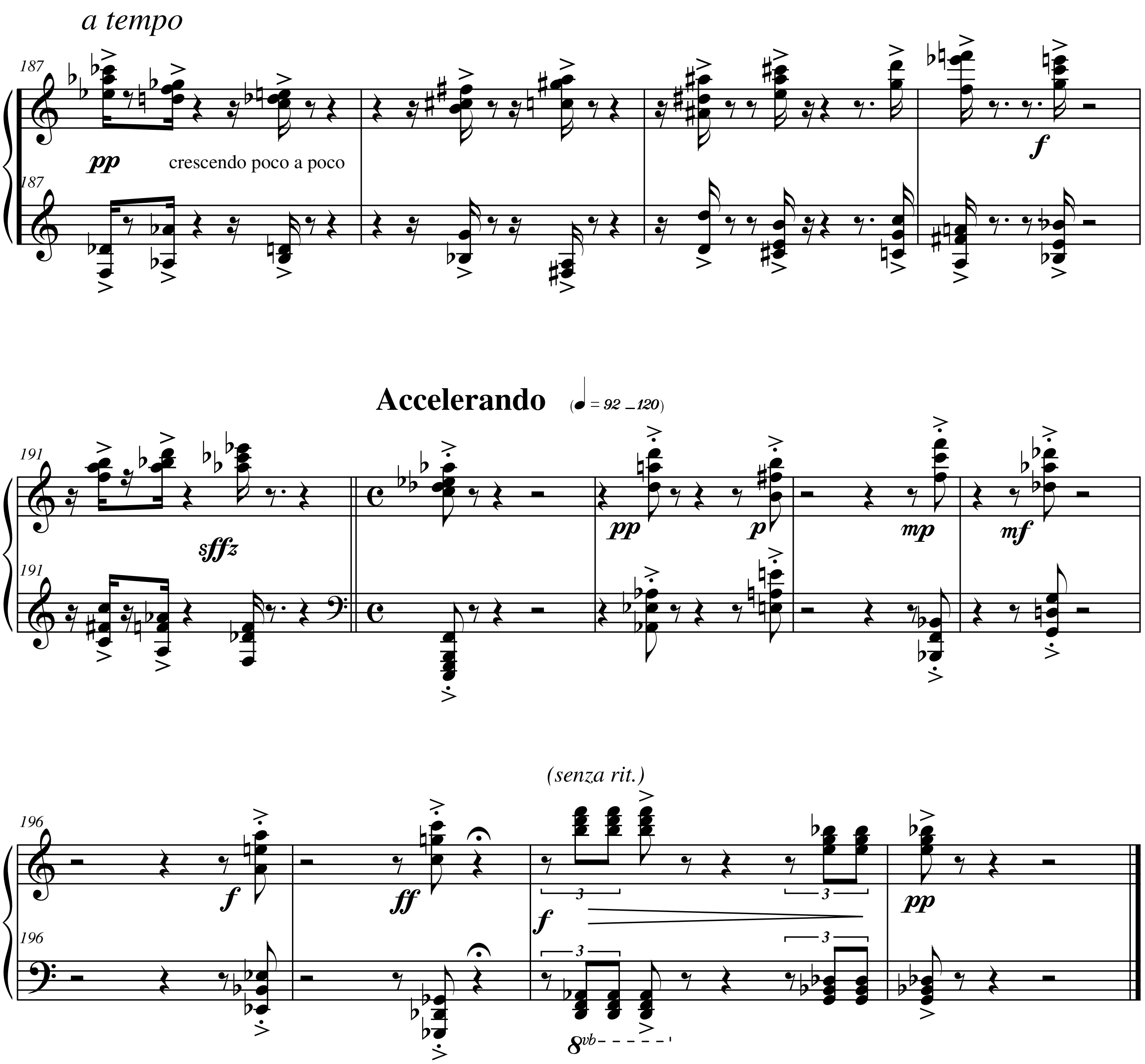


10

Piano

[Reiterações Concertantes]





Dur.: c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

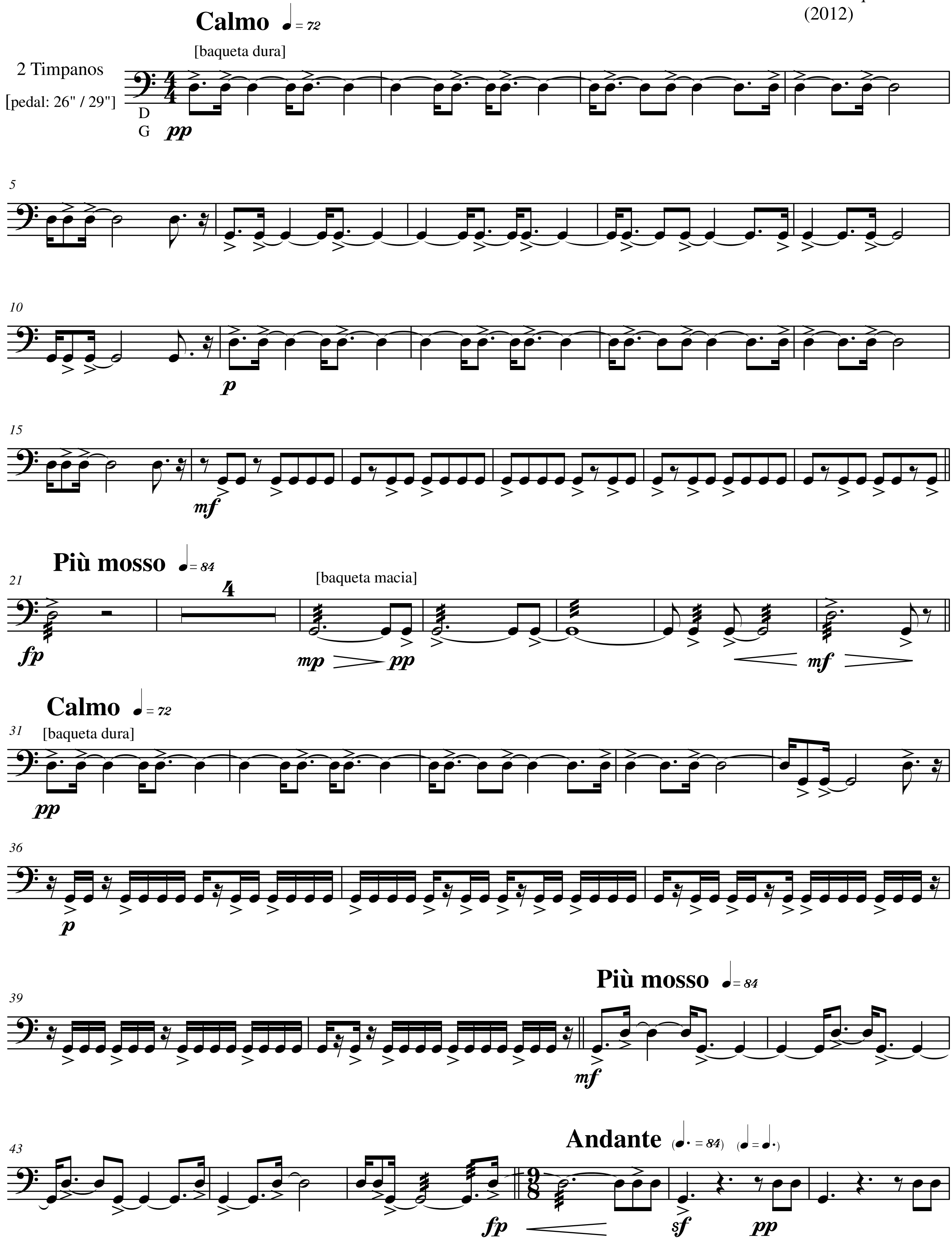
Dur. c. 9: 30 min

Tímpanos

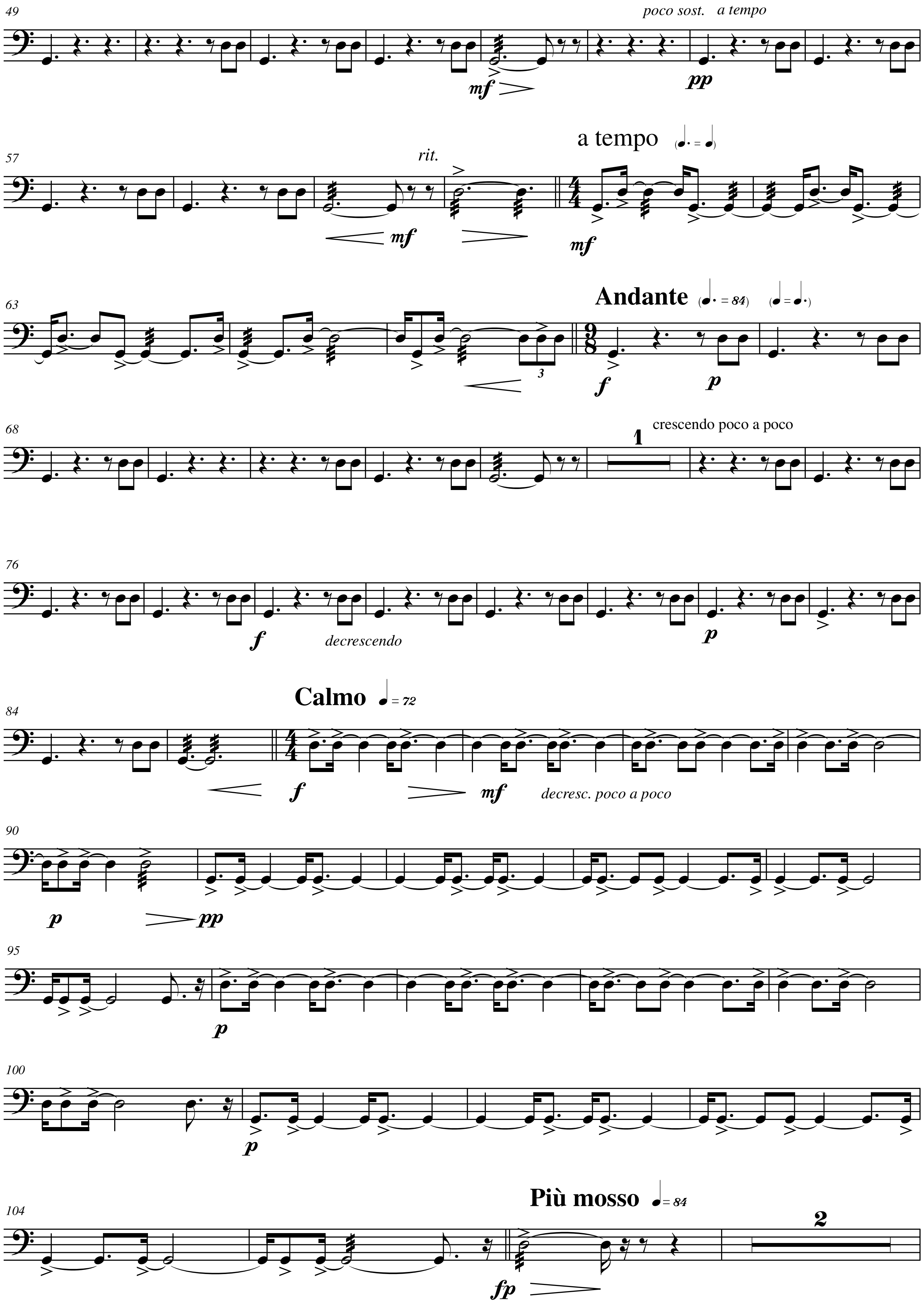
Reiterações Concertantes

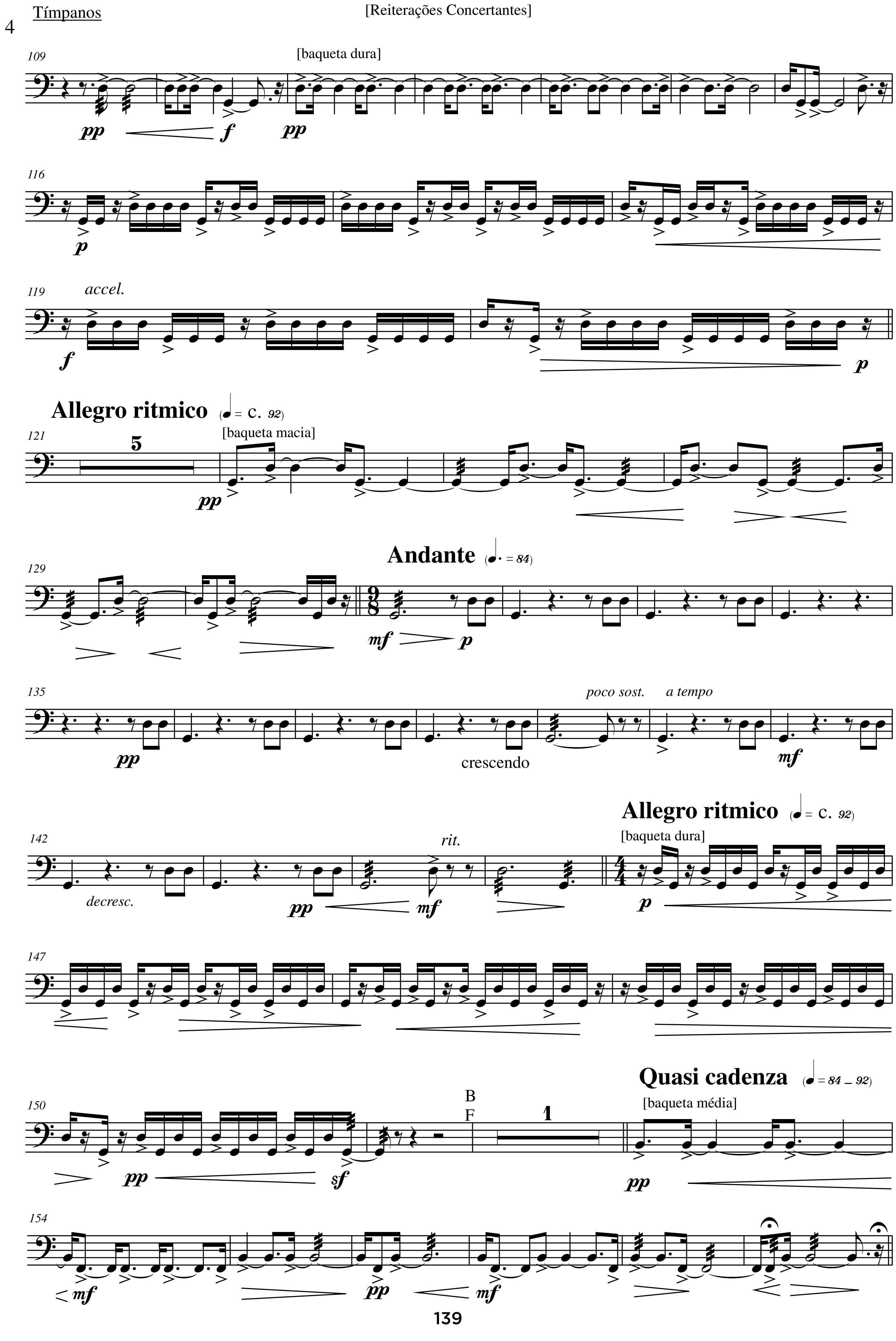
para clarineta solo e grupo instrumental

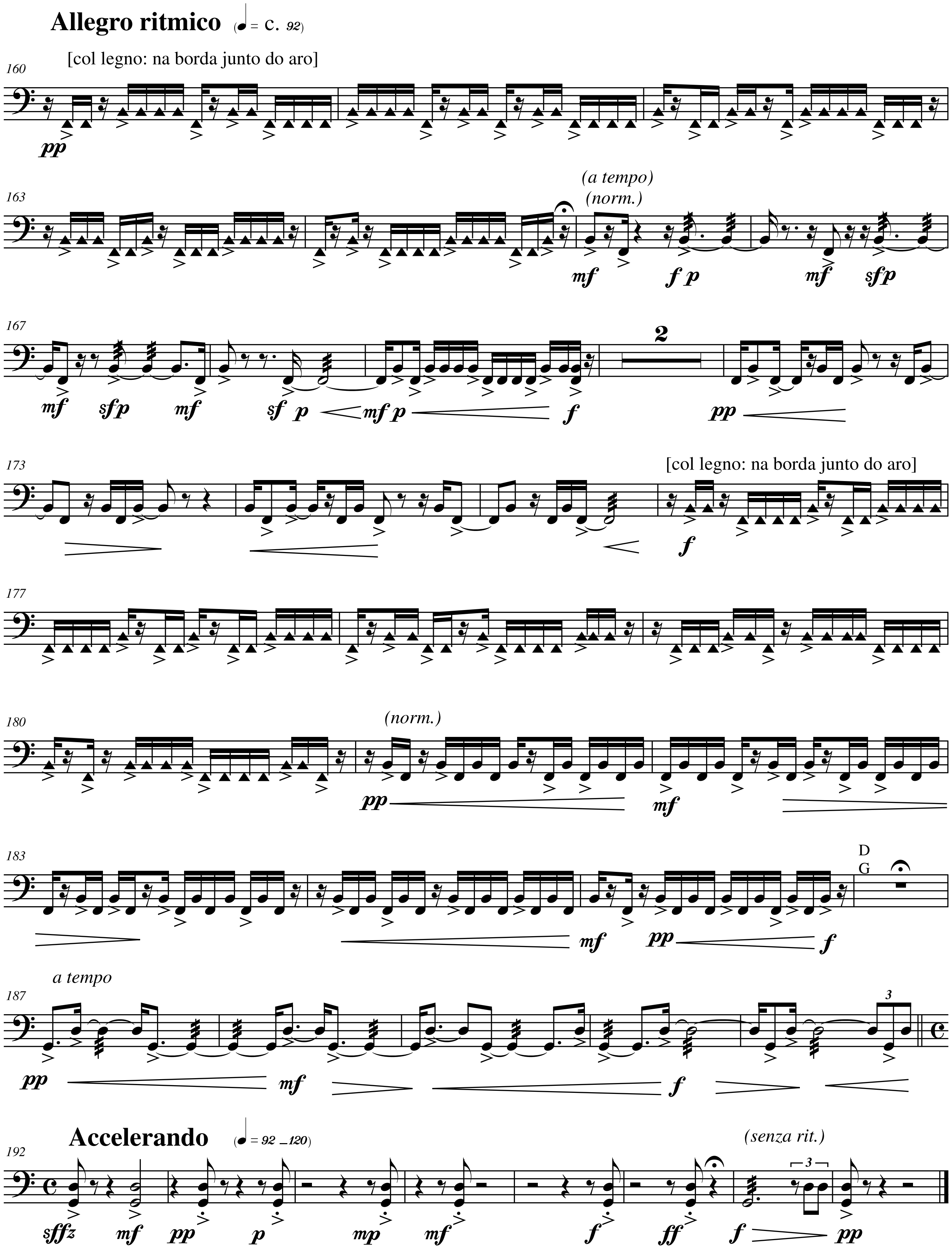
Fernando Cerqueira
(2012)



Tímpanos [Reiterações Concertantes] 3




4
Tímpanos
[Reiterações Concertantes]
[baqueta dura]
pp
f
pp
p
accel.
f
p
Allegro ritmico (♩ = c. 92)
[baqueta macia]
5
pp
Andante (♩. = 84)
mf
p
pp
poco sost.
a tempo
crescendo
mf
Allegro ritmico (♩ = c. 92)
[baqueta dura]
rit.
decresc.
pp
mf
p
pp
sf
B
F
1
Quasi cadenza (♩ = 84 – 92)
[baqueta média]
pp
mf
pp
mf



Dur. c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

Dur. c. 9:30 min.

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

(Perc. I)

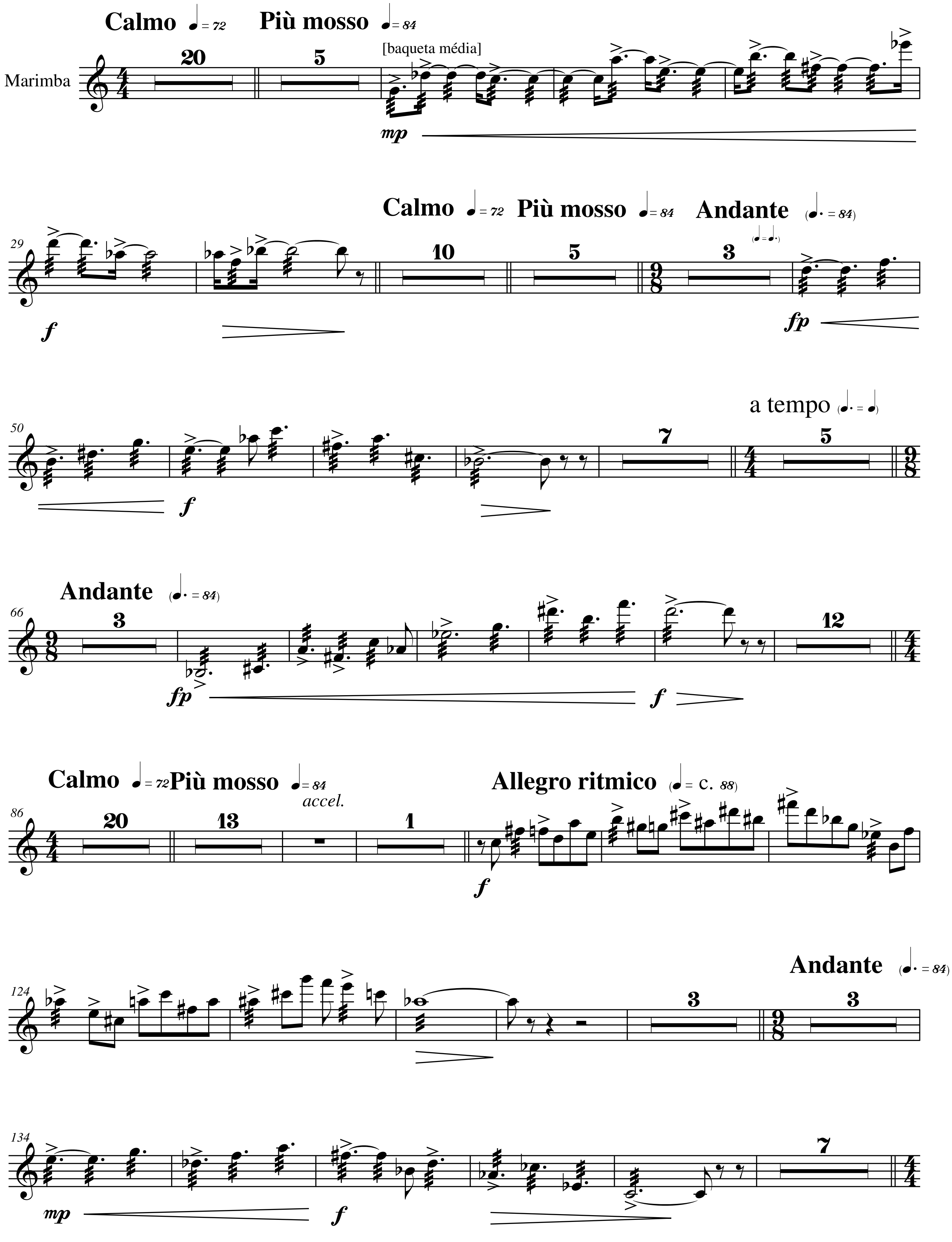
<u>MARIMBA</u>

(Perc. I)
MARIMBA

Reiterações Concertantes

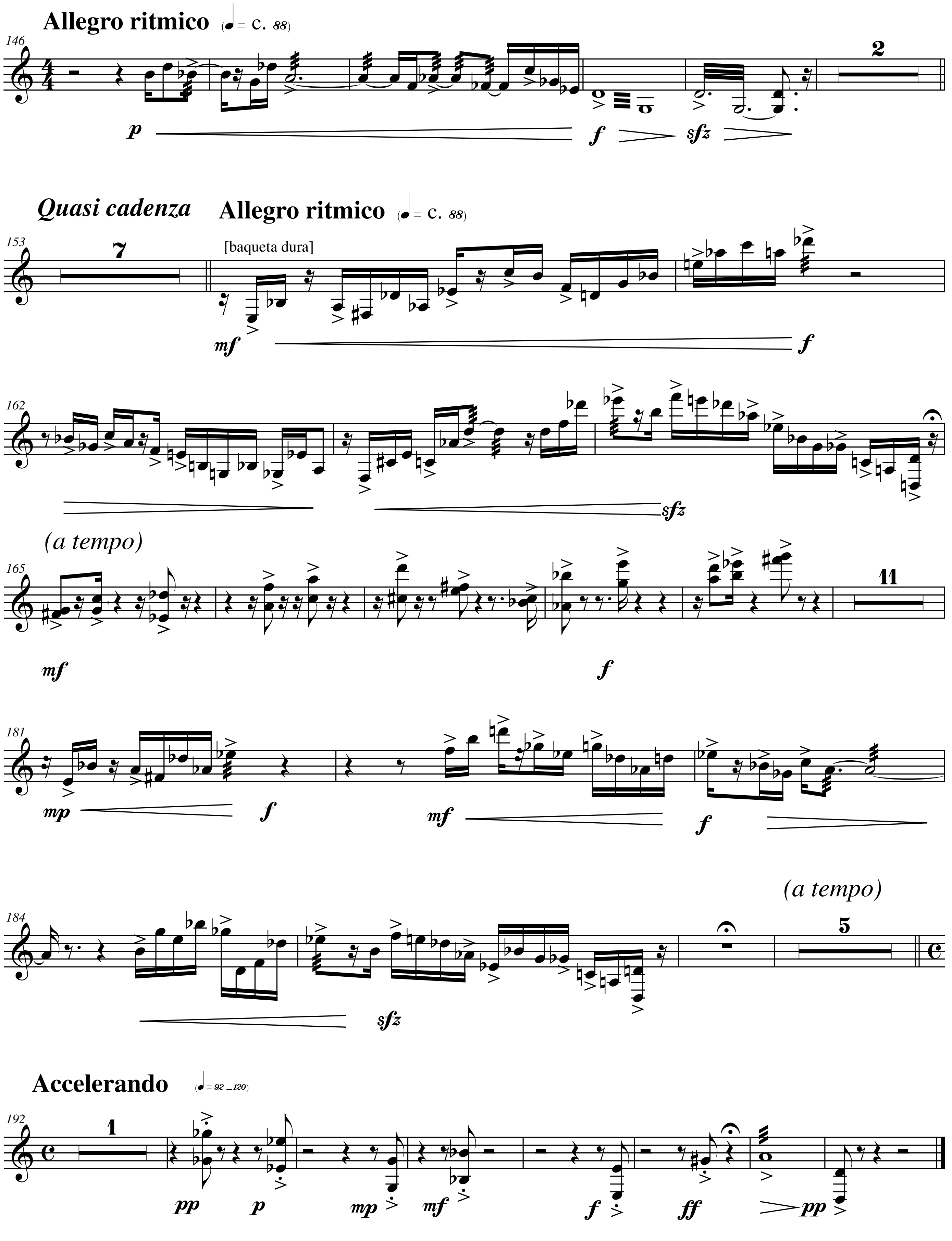
para clarineta solo e grupo instrumental

Fernando Cerqueira
(2012)



(Perc. I)
MARIMBA

[Reiterações Concertantes]



Dur. c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

Dur. c. 9:30 min.

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

Percussão I:

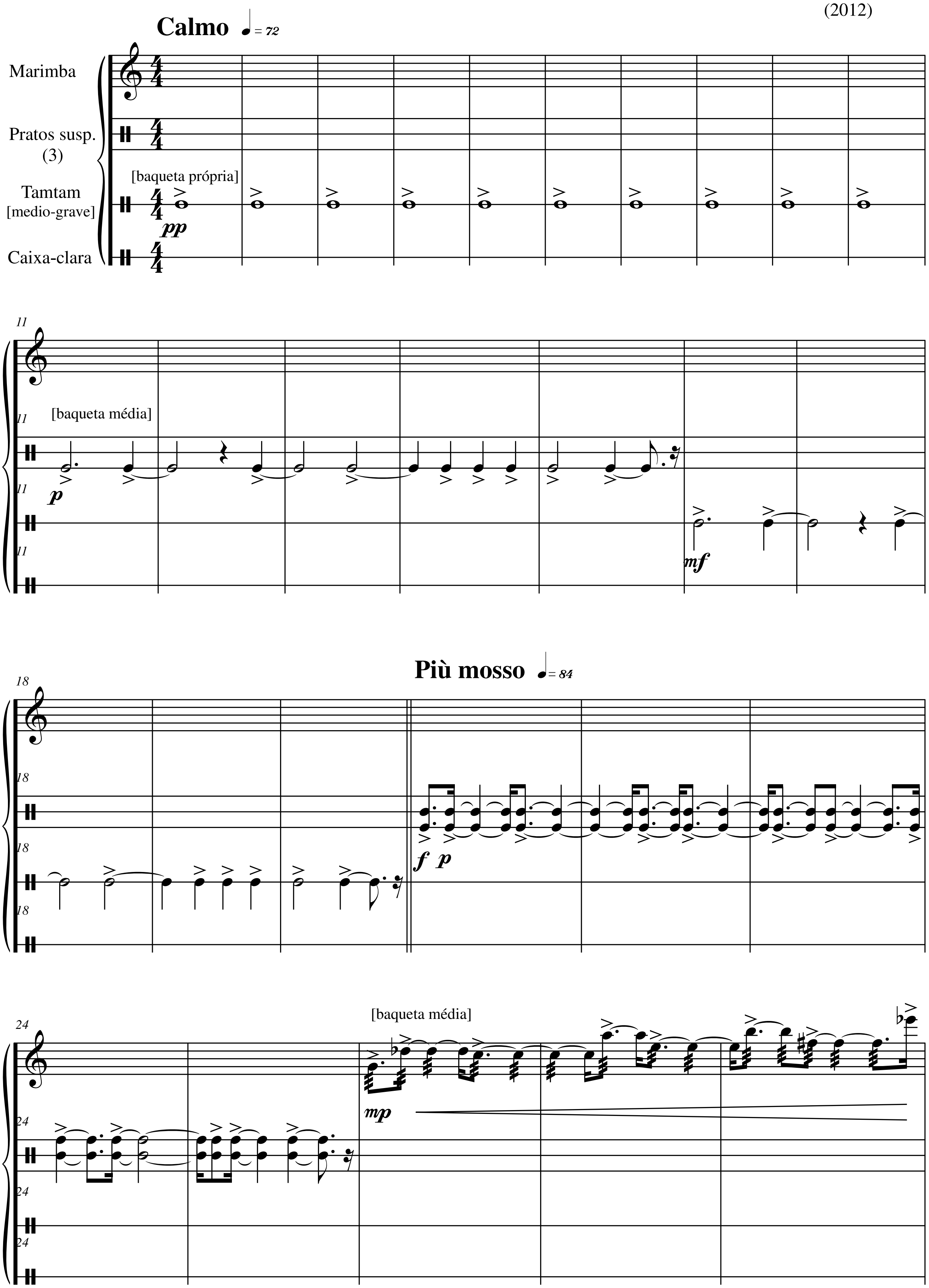
Marimba
Pratos suspensos (3)
Tamtam (médio-grave)
Caixa clara

Percussão I

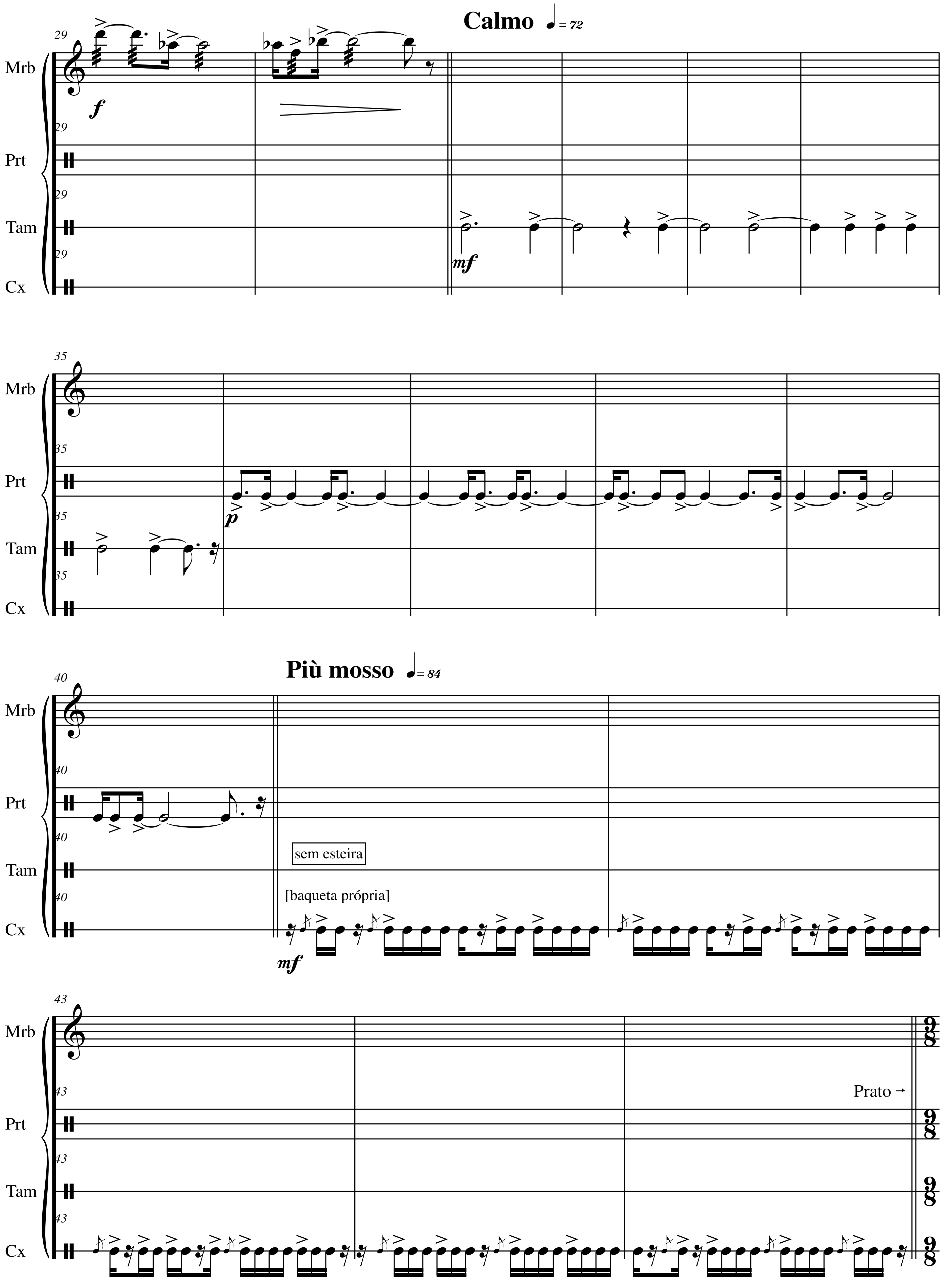
Reiterações Concertantes

para clarineta solo e grupo instrumental

Fernando Cerqueira
(2012)

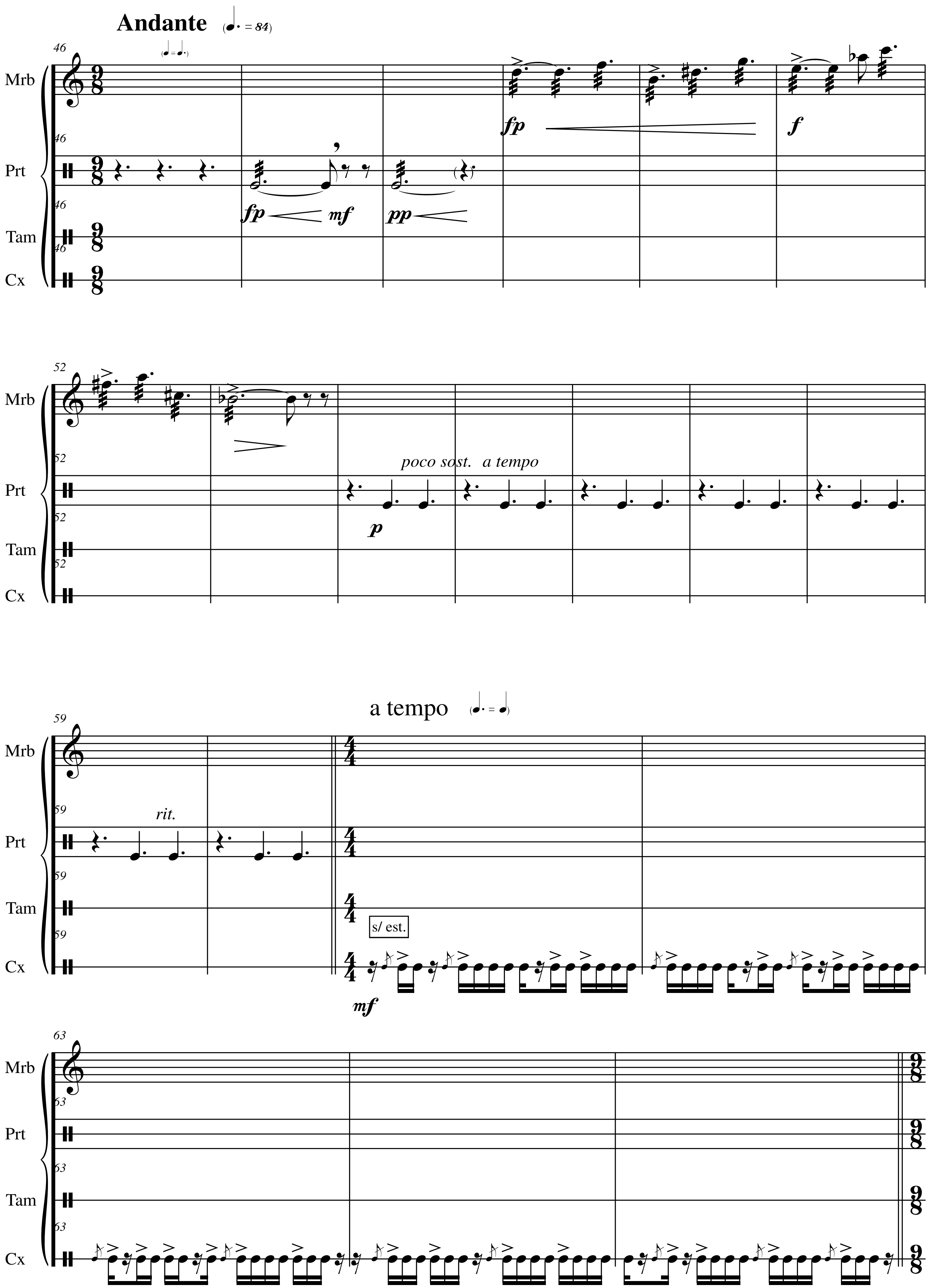


[Reiterações Concertantes]



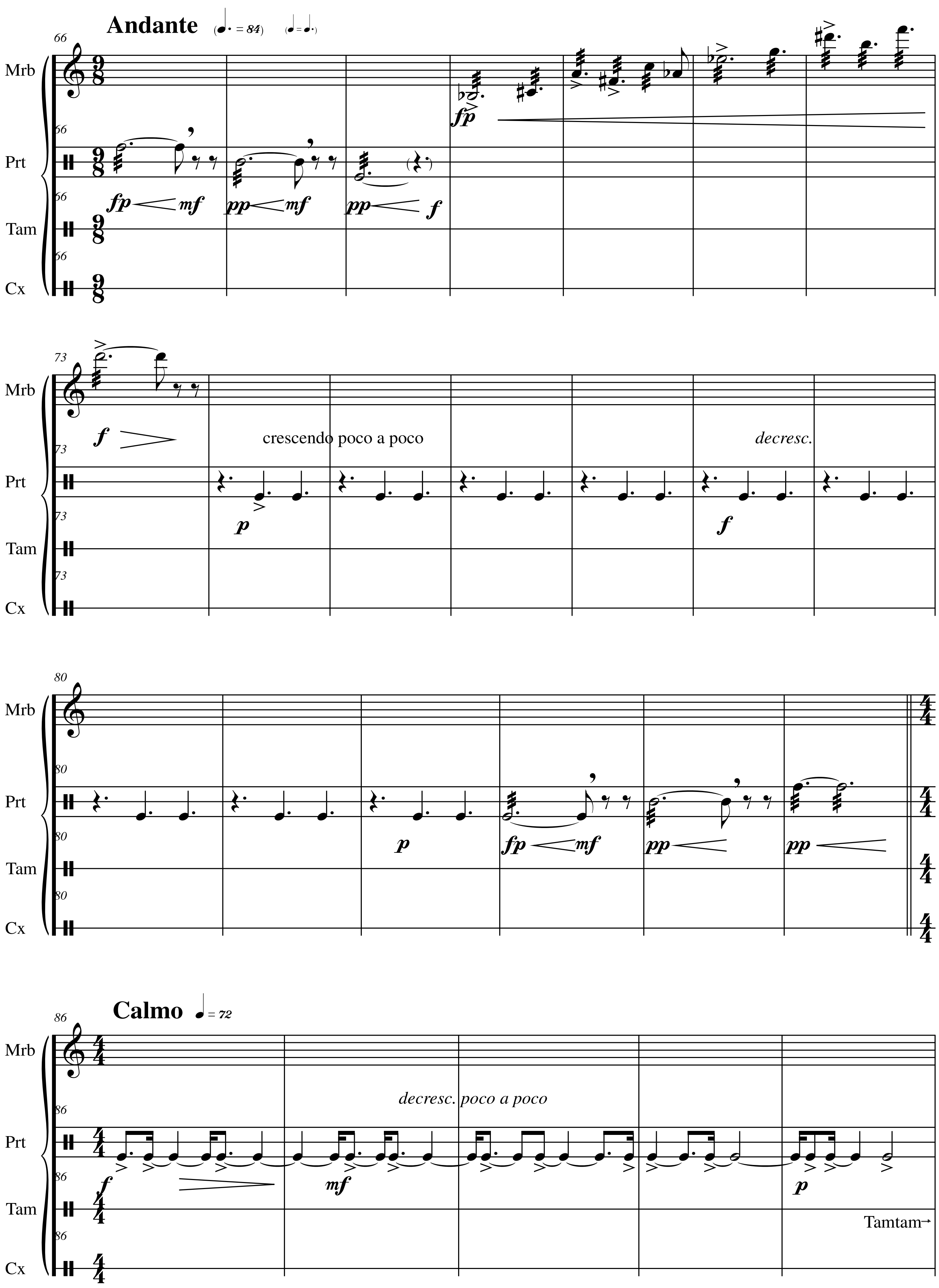
Percussão I

[Reiterações Concertantes]



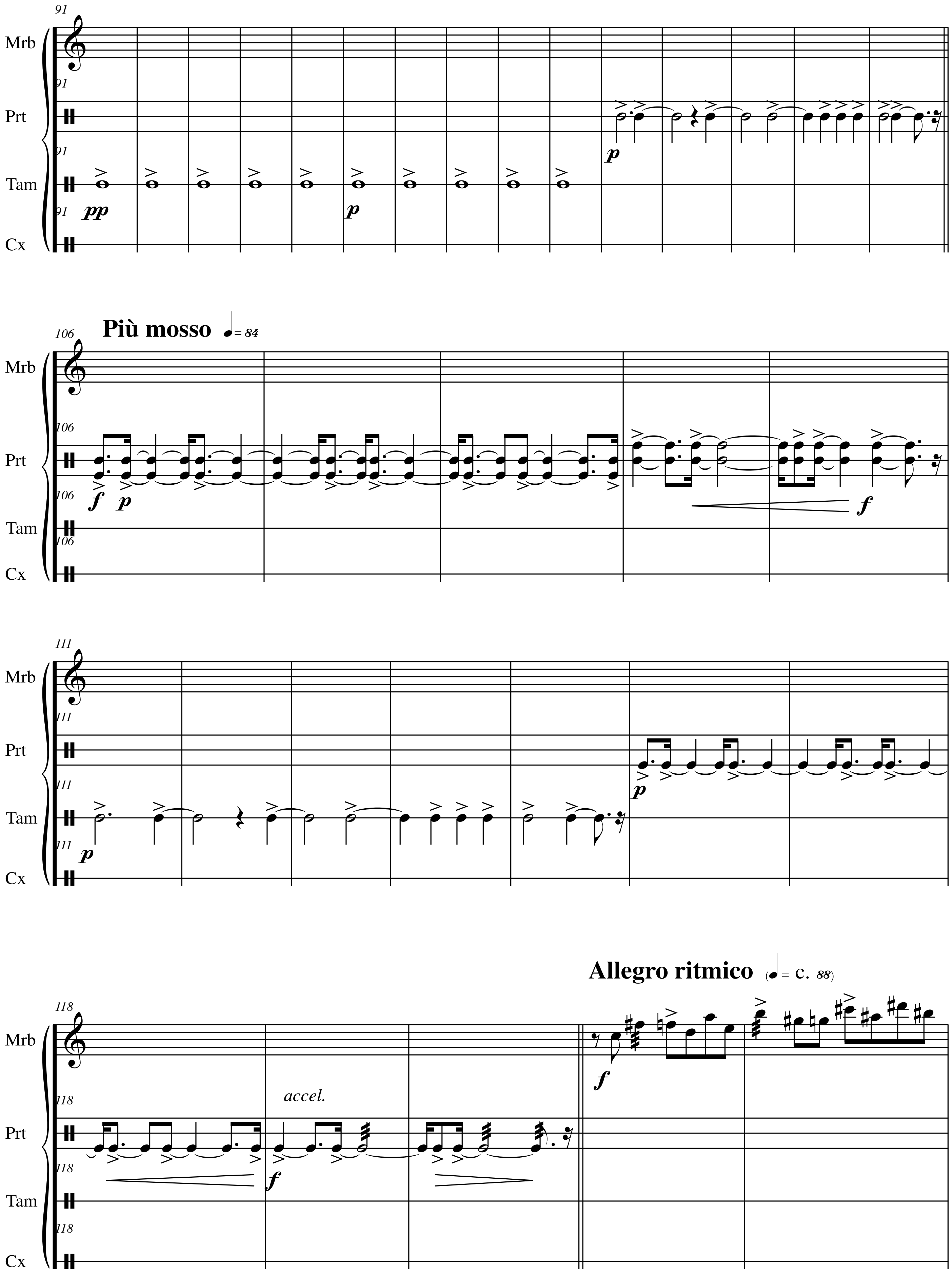
Percussão I

[Reiterações Concertantes]



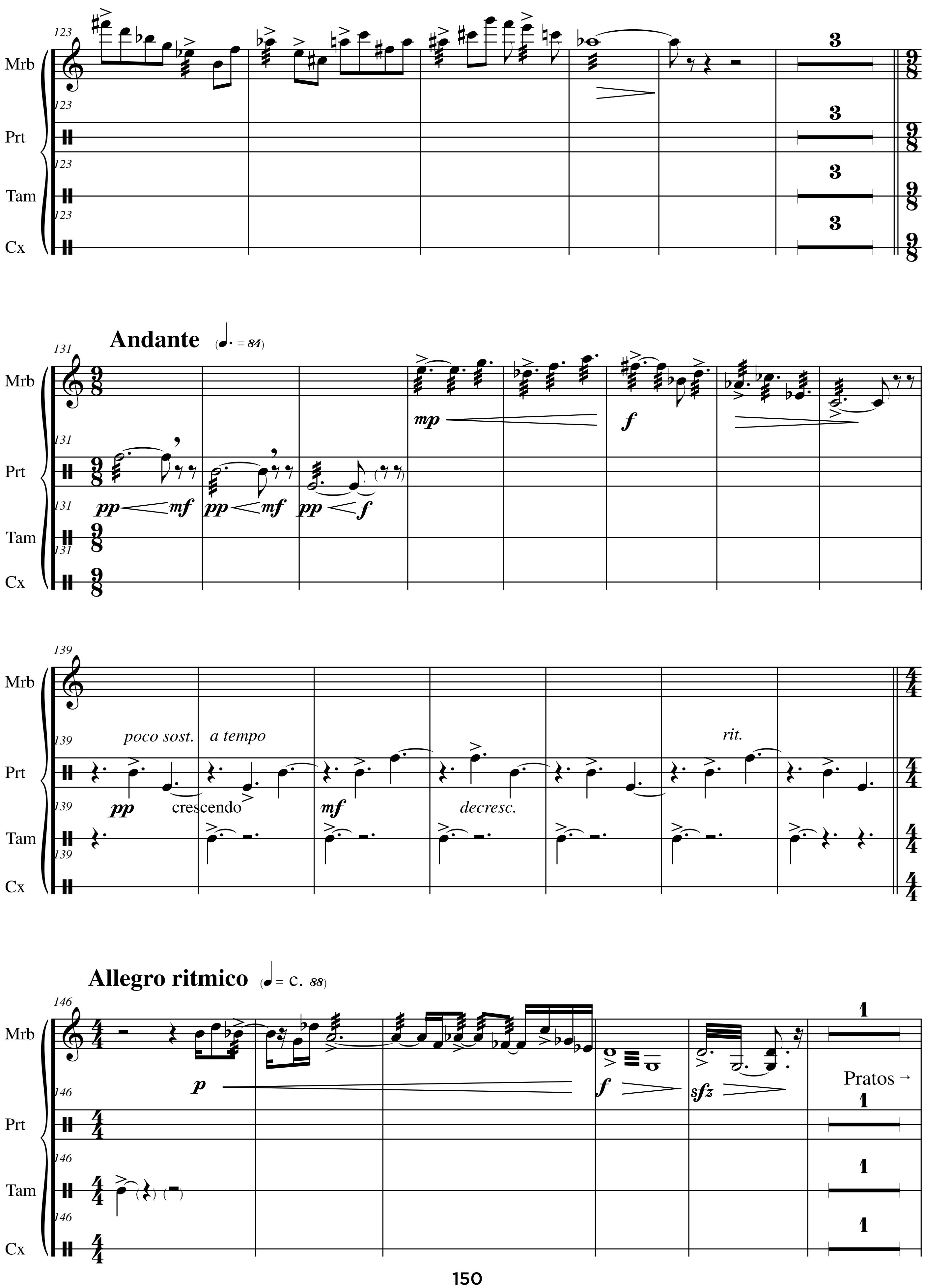
6 Percussão I

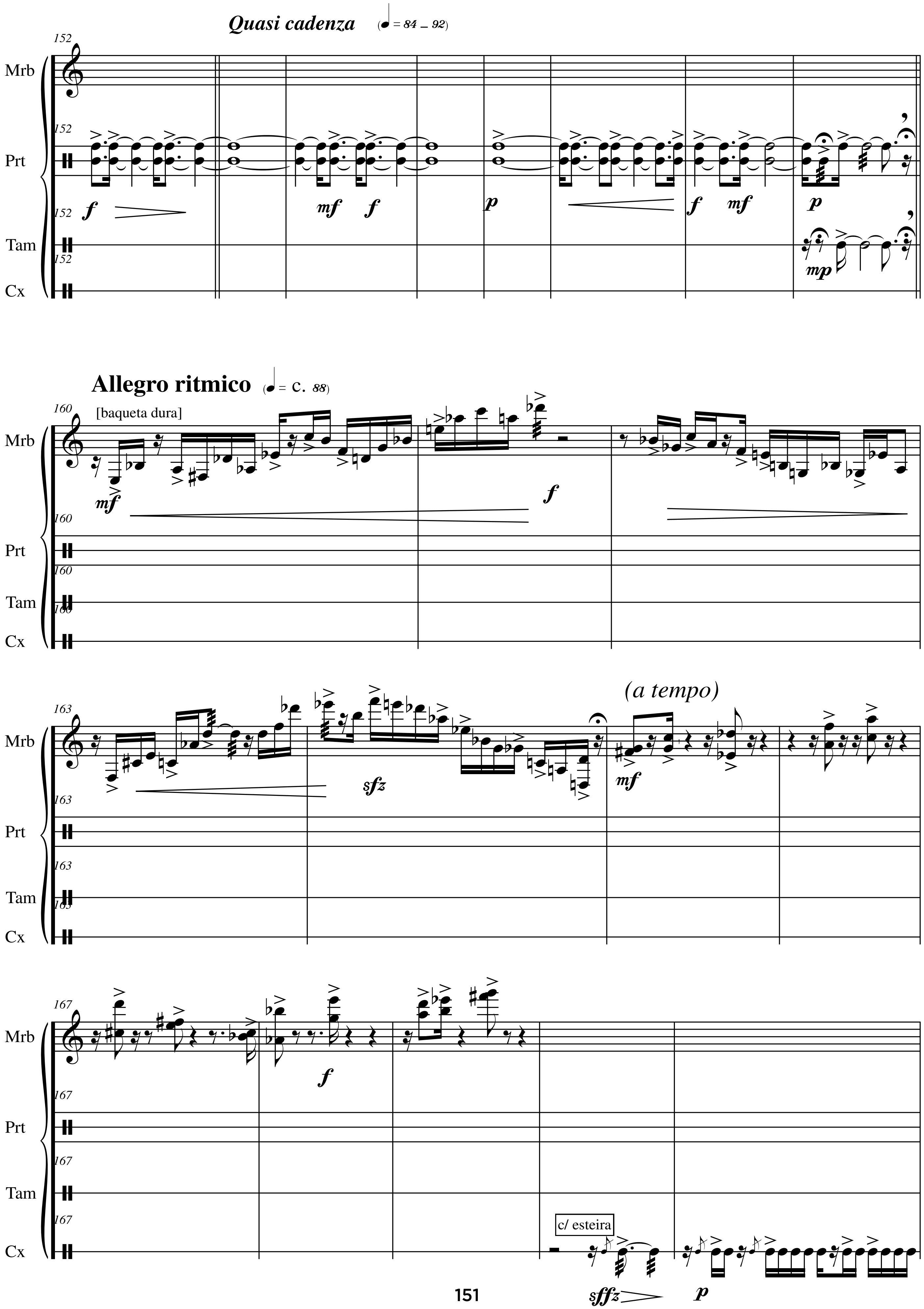
[Reiterações Concertantes]



Percussão I

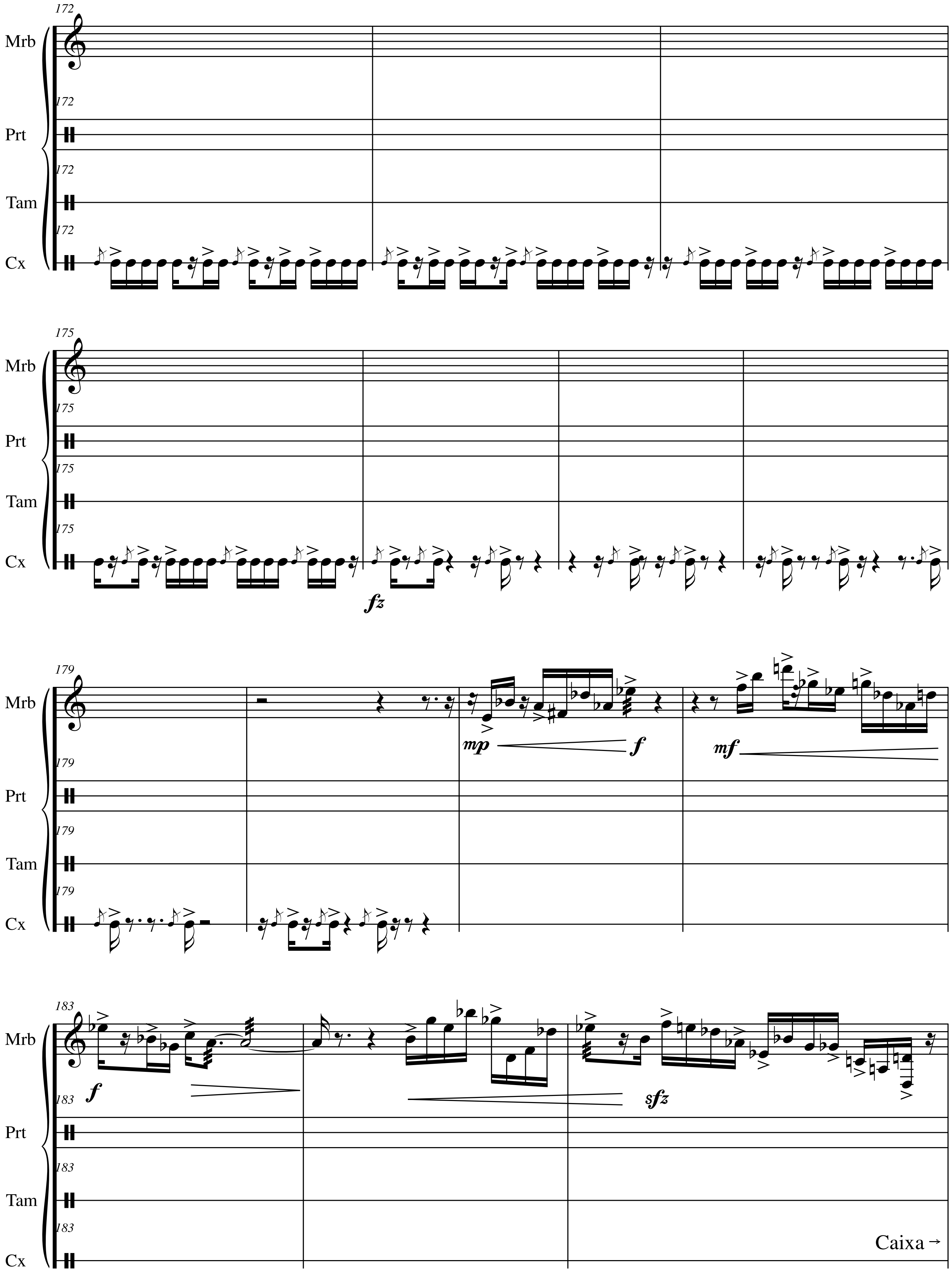
[Reiterações Concertantes]




Quasi cadenza
= 84 – 92
152
Mrb
Prt
Tam
Cx
f
mf
f
p
f
mf
p
mp
Allegro ritmico
= c. 88
160
[baqueta dura]
mf
f
163
sfz
(a tempo)
mf
167
f
c/ esteira
sffz
p

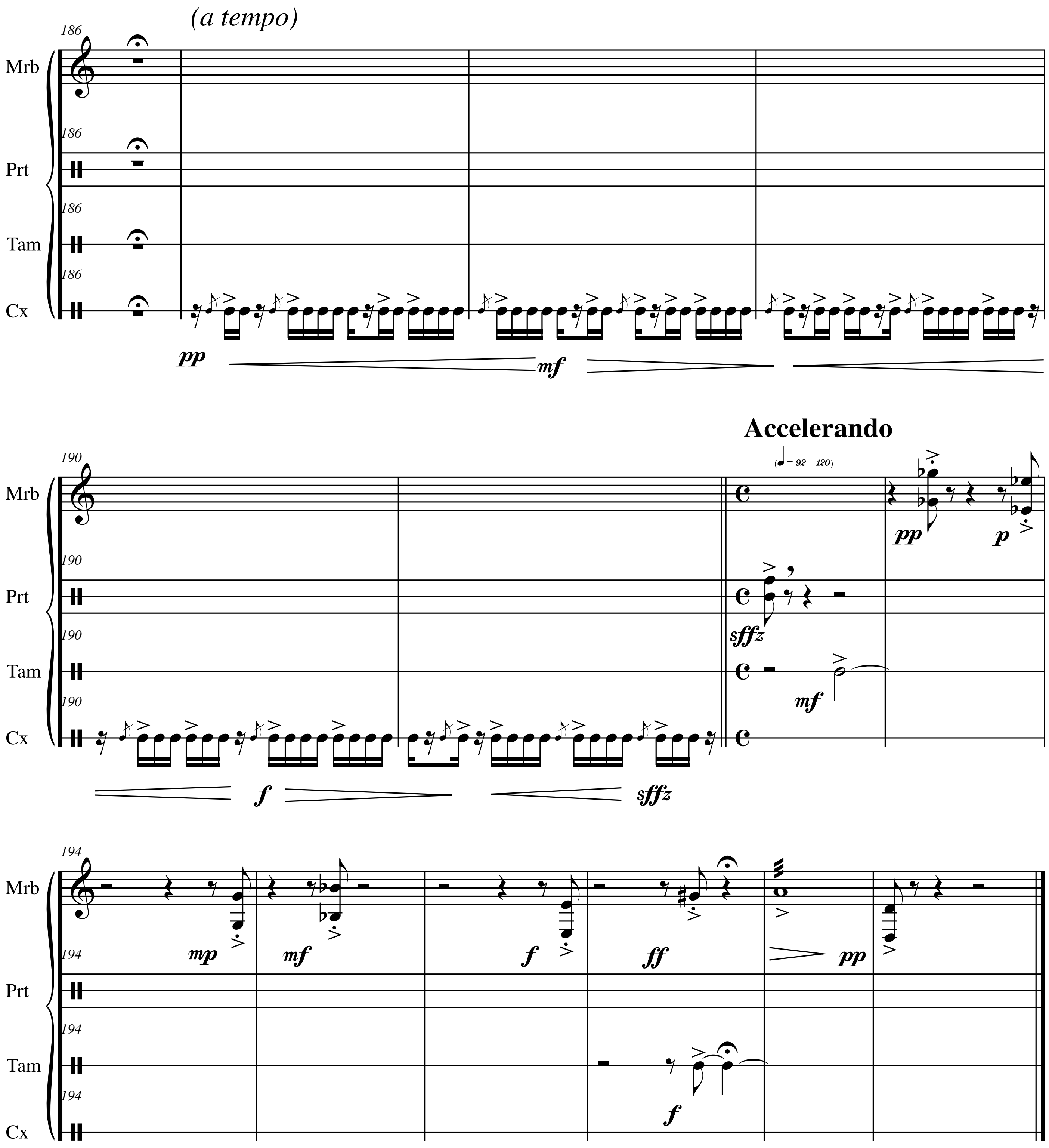
Percussão I

[Reiterações Concertantes]



 Percussão I

[Reiterações Concertantes]



Dur: c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

Dur. c. 9:30 min.

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

(Perc. II)

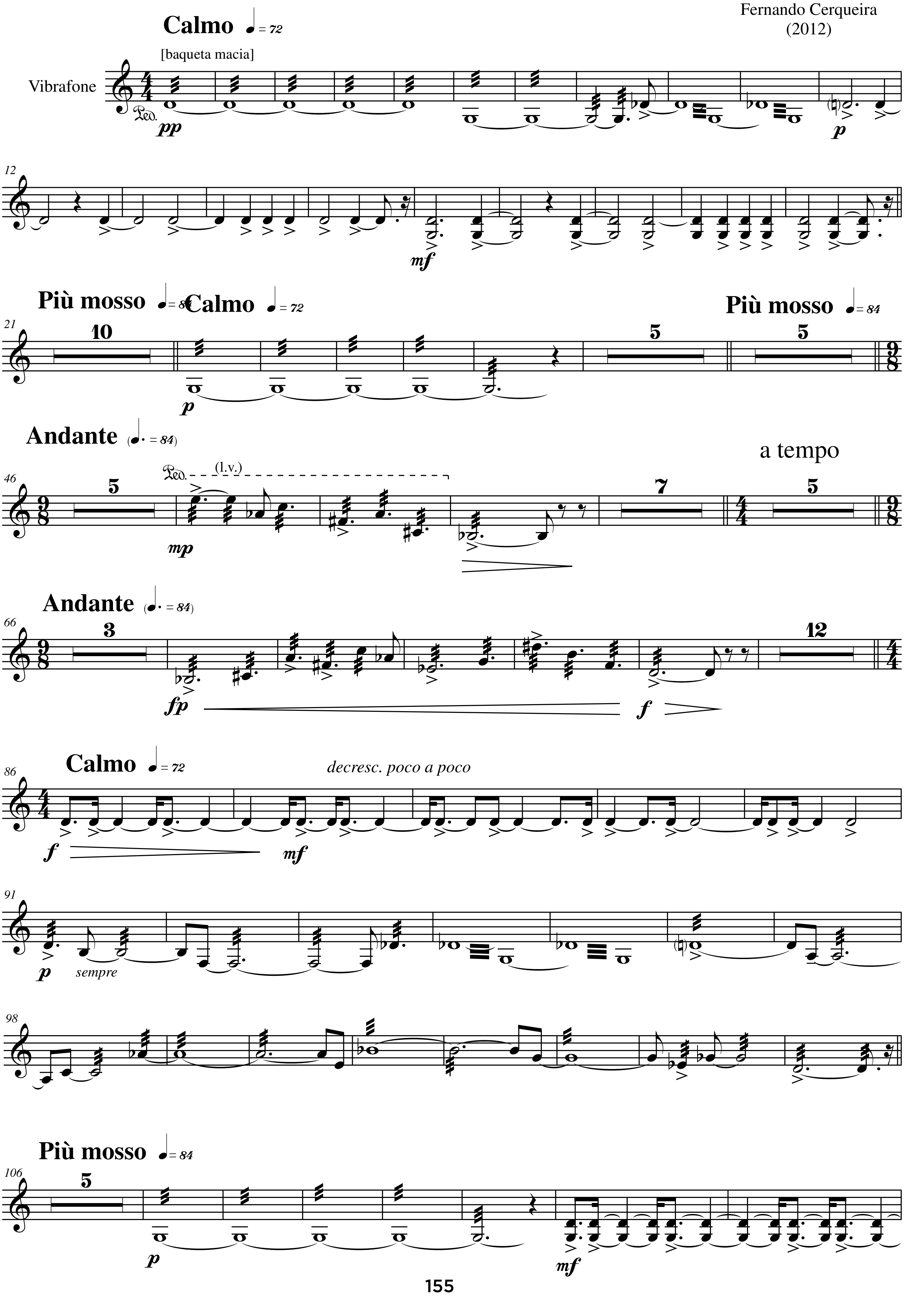
<u>VIBRAFONE</u>

(Perc. II)
VIBRAFONE

Reiterações Concertantes

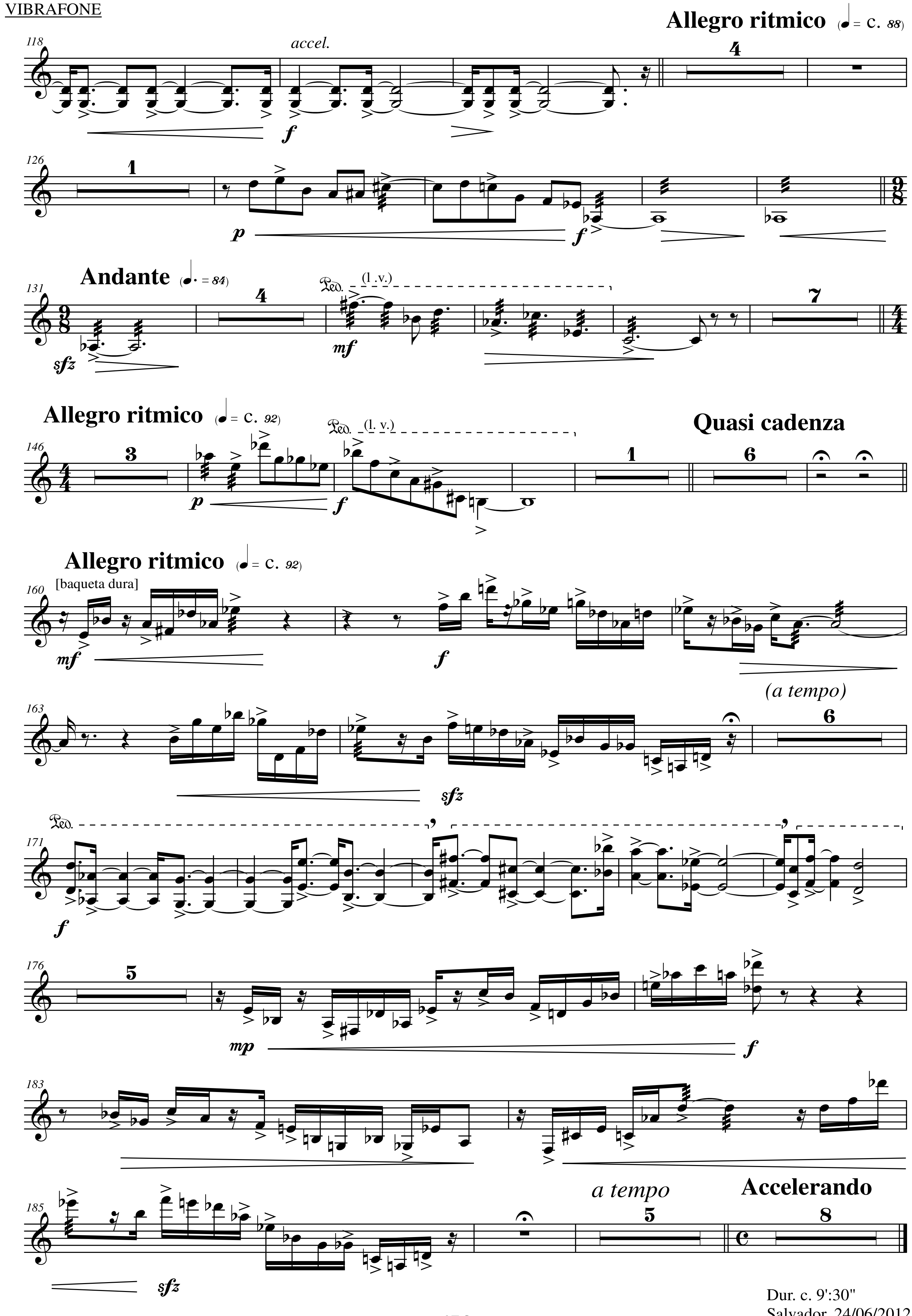
para clarineta solo e grupo instrumental

Fernando Cerqueira
(2012)



(Perc. II)
VIBRAFONE

[Reiterações Concertantes]



Dur. c. 9':30"
Salvador, 24/06/2012

Fernando Cerqueira

Reiterações Concertantes

para clarineta solo e grupo instrumental:

(quarteto de sopros, piano, tímpanos, dois percussionistas e regente)

2012

Dur. c. 9:30 min.

[Obra composta para a XX Bienal de Música Brasileira Contemporânea - 2013]

Percussão II:

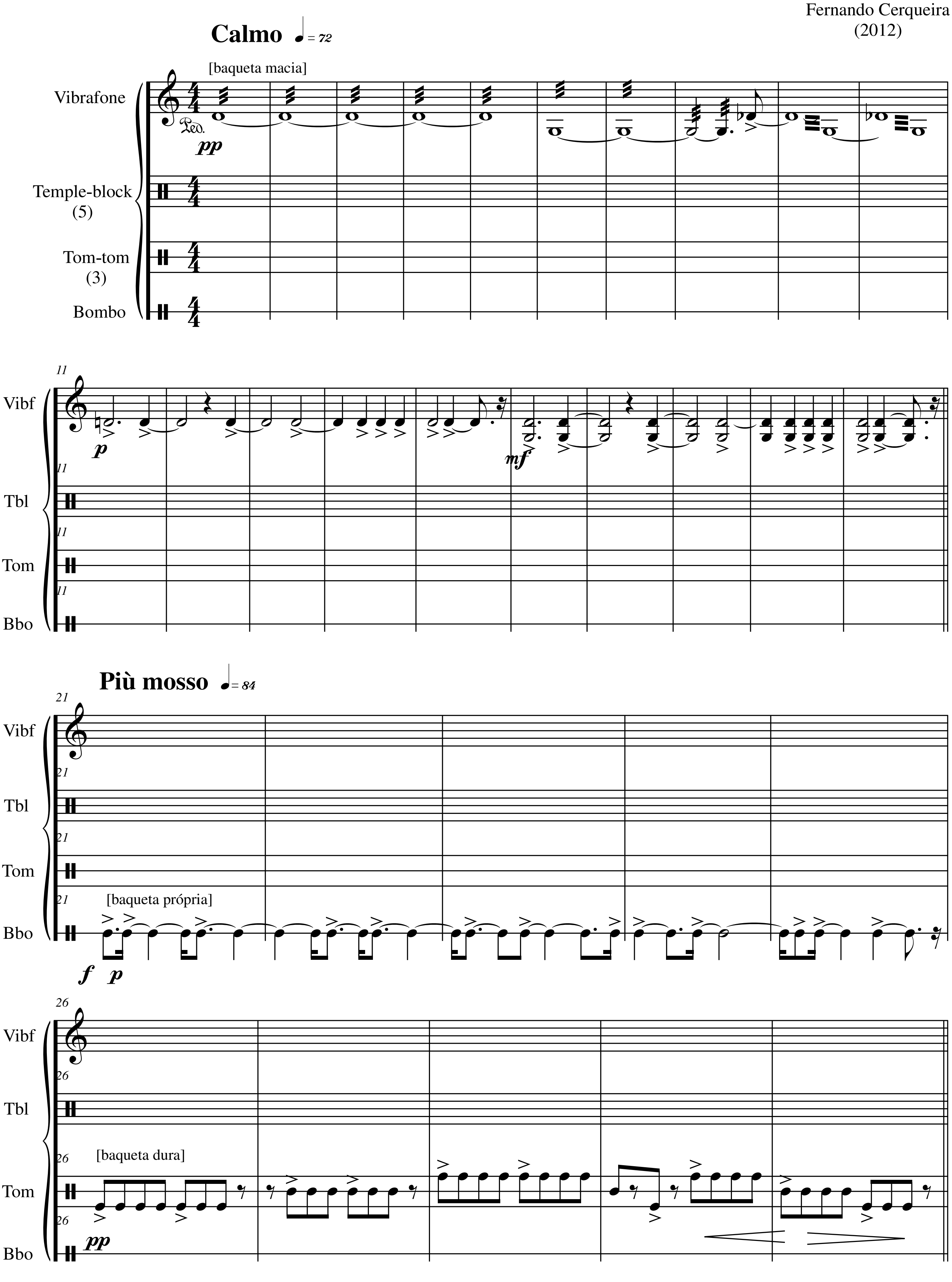
Vibrafone
Temple block (5)
Tom-tom (3)
Bombo

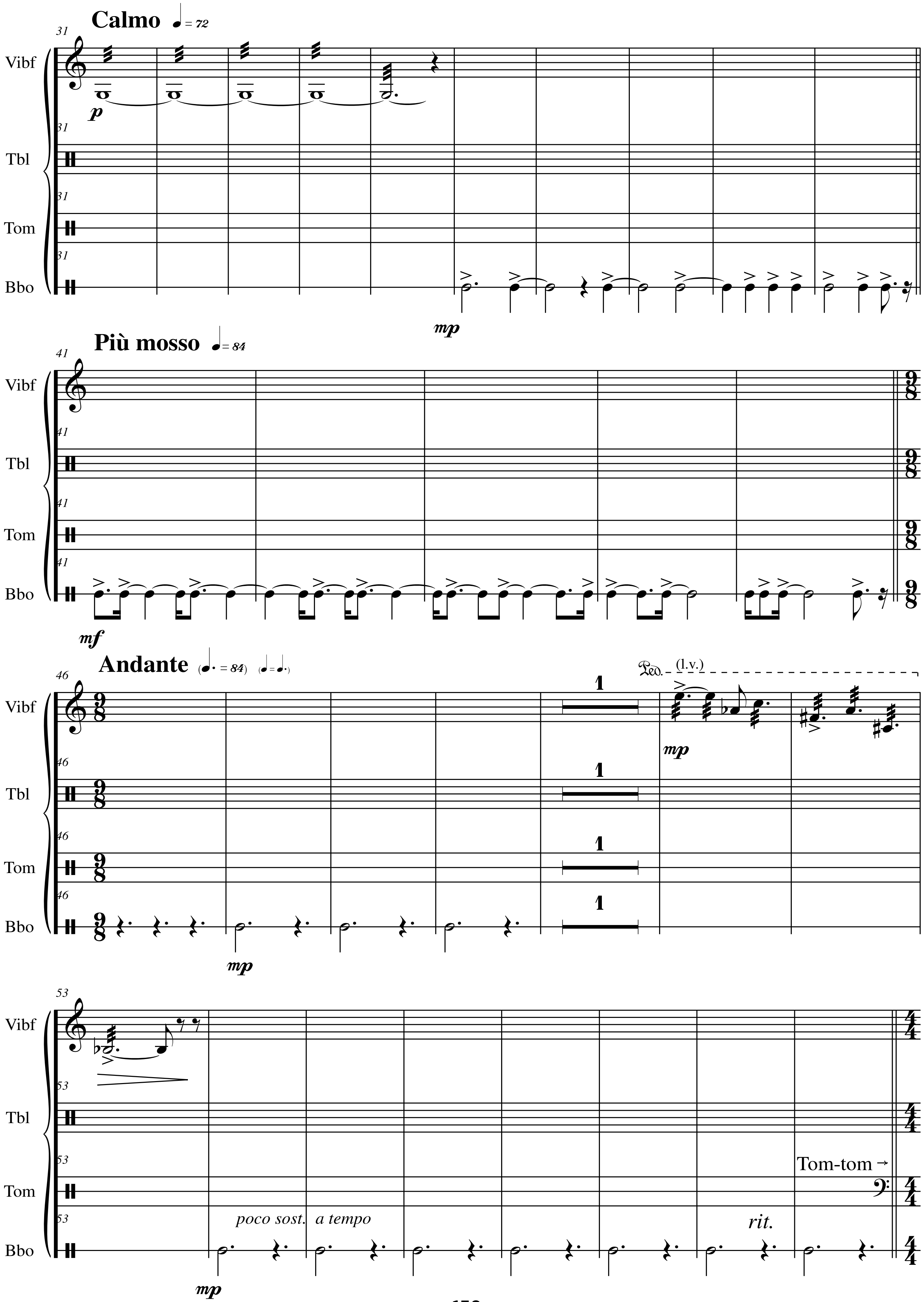
Percussão II

Reiterações Concertantes

para clarineta solo e grupo instrumental

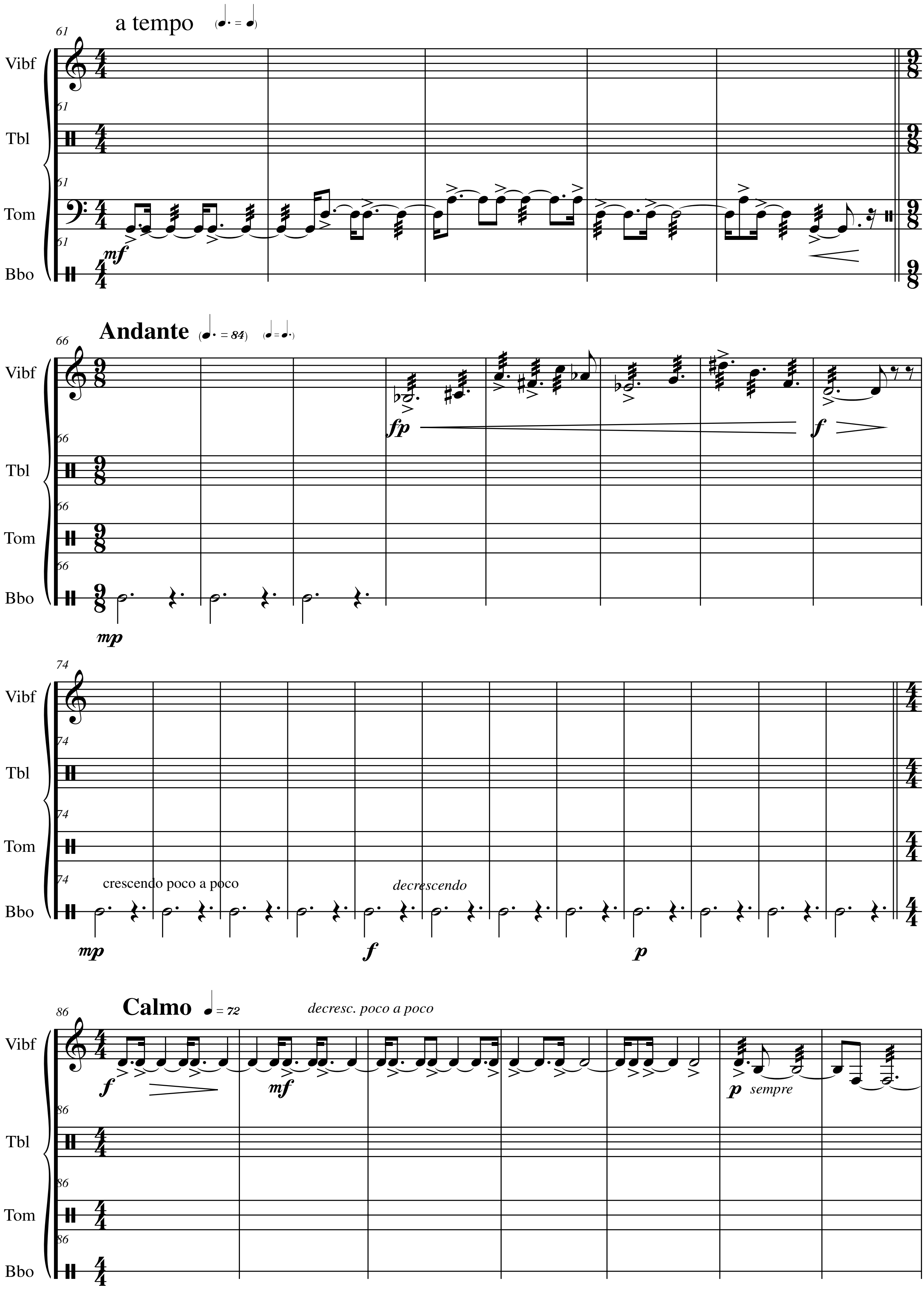
Fernando Cerqueira
(2012)




Calmo ♩ = 72
Vibf
Tbl
Tom
Bbo
p
mp
Più mosso ♩ = 84
mf
Andante (♩. = 84) (♩ = ♩.)
Ped. (l.v.)
poco sost.
a tempo
rit.
Tom-tom →

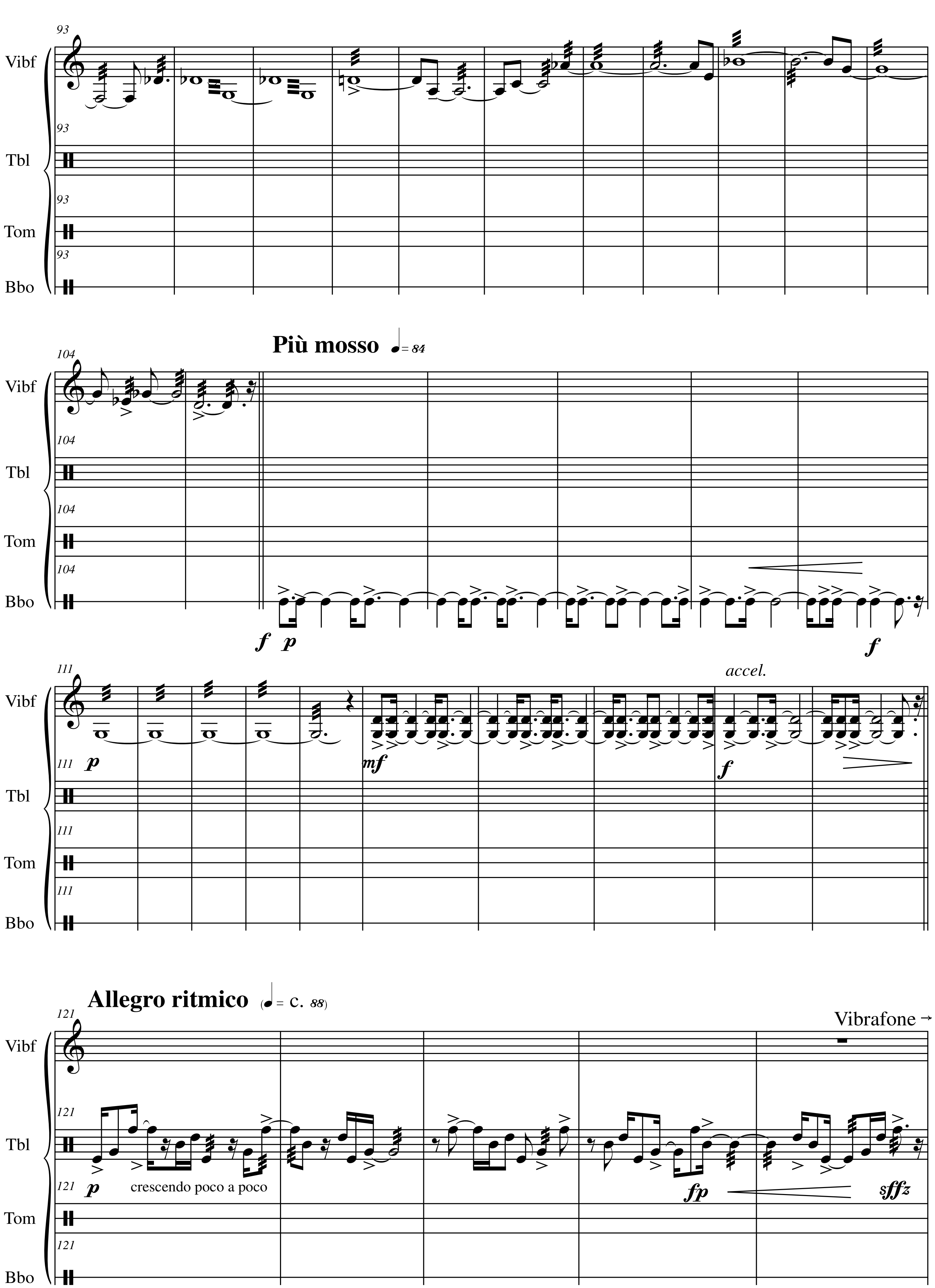
4 Percussão II

[Reiterações Concertantes]



Percussão II

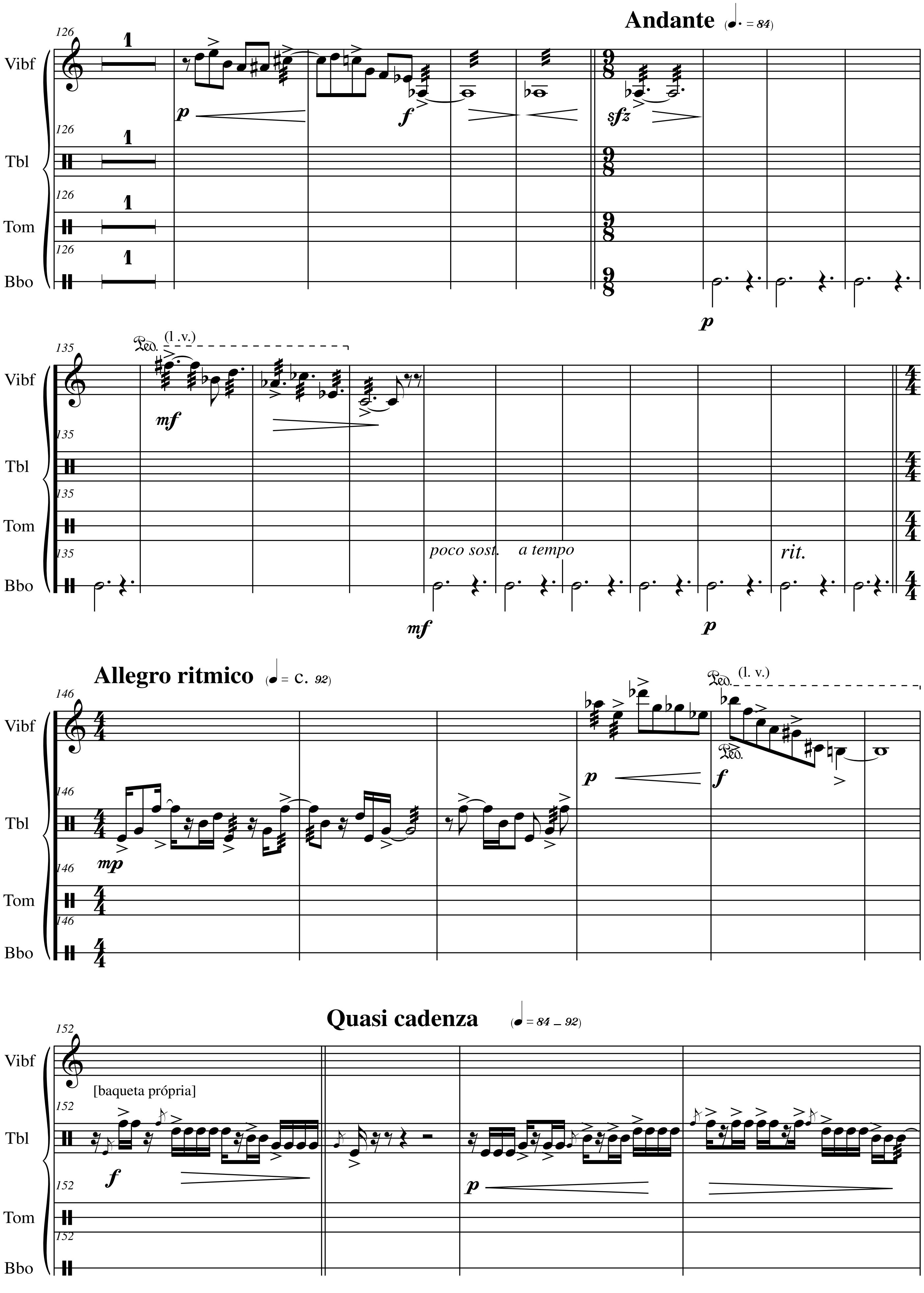
[Reiterações Concertantes]



Percussão II

[Reiterações Concertantes]

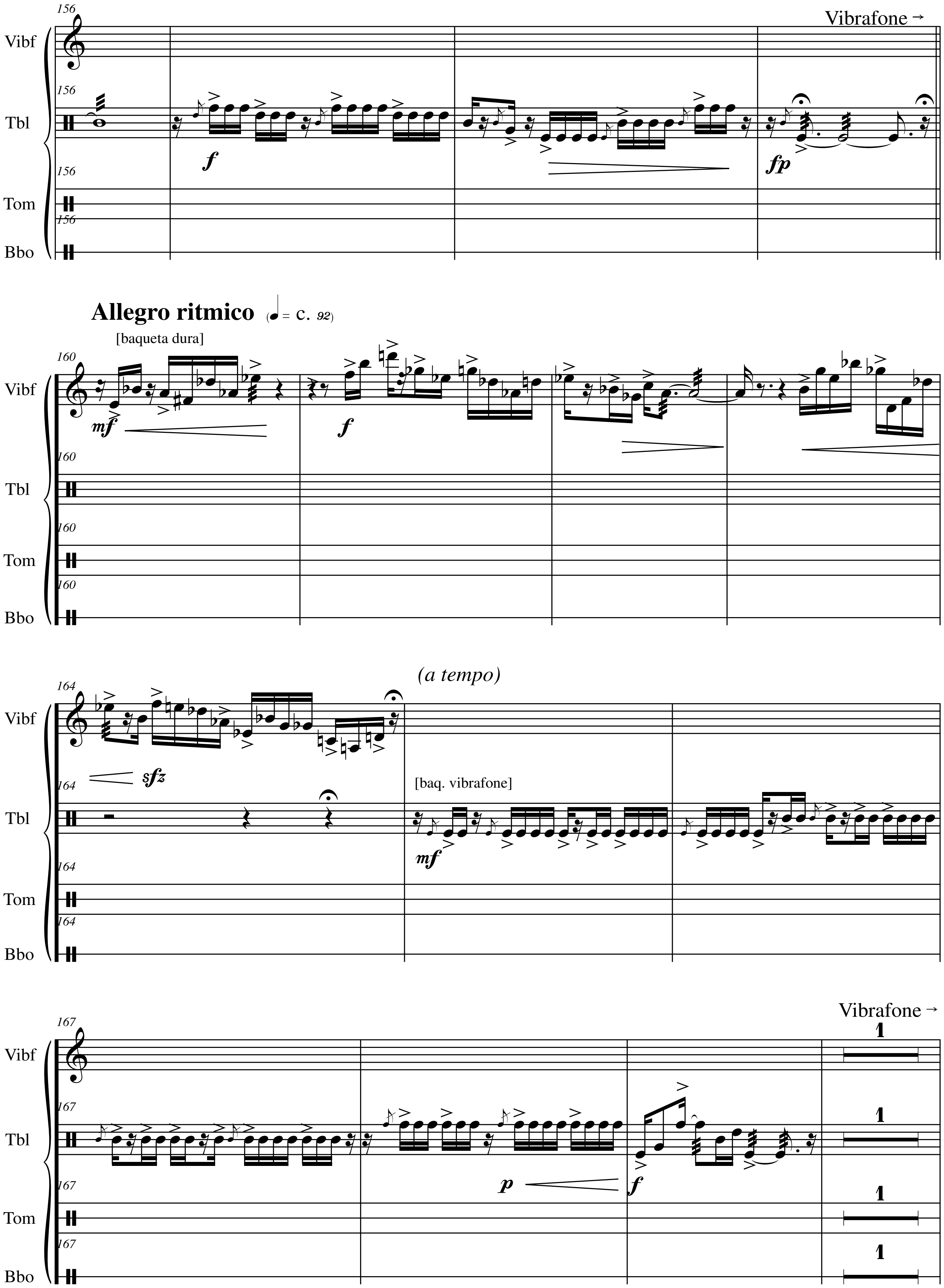
6



Percussão II

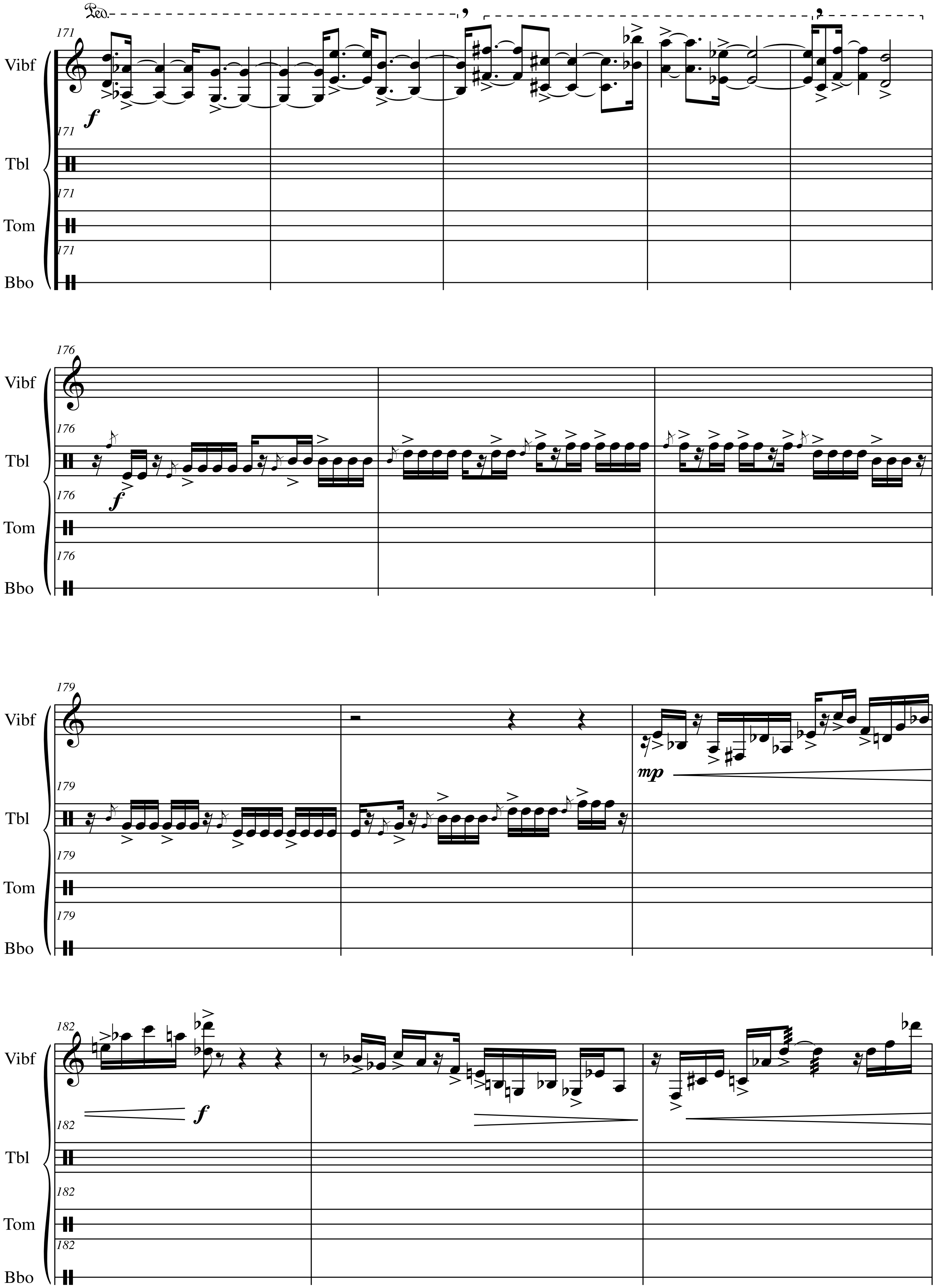
[Reiterações Concertantes]

7



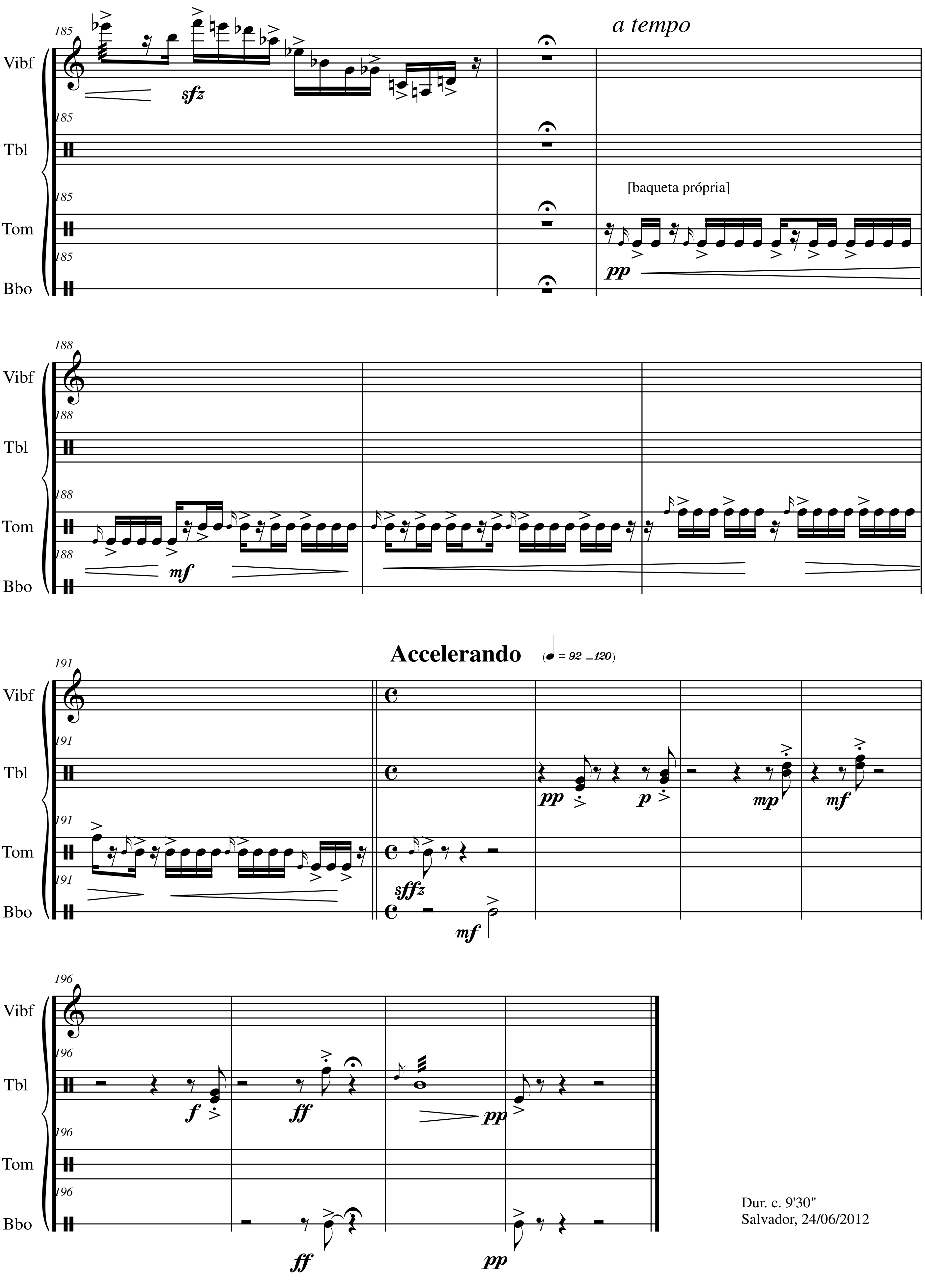
Percussão II [Reiterações Concertantes]

8



Percussão II

[Reiterações Concertantes]



Dur. c. 9'30"
Salvador, 24/06/2012

Fernando Kozu

Concertino para Trompete e Orquestra 167
Baião..217
Tríptico das Hecceidades..222
Contingências II 235
Três Curtas para Violão: 1 – Prelúdio................................250
Três Curtas para Violão: 2 – Retrato Lânguido................251
Três Curtas para Violão: 3 – Paródia 252

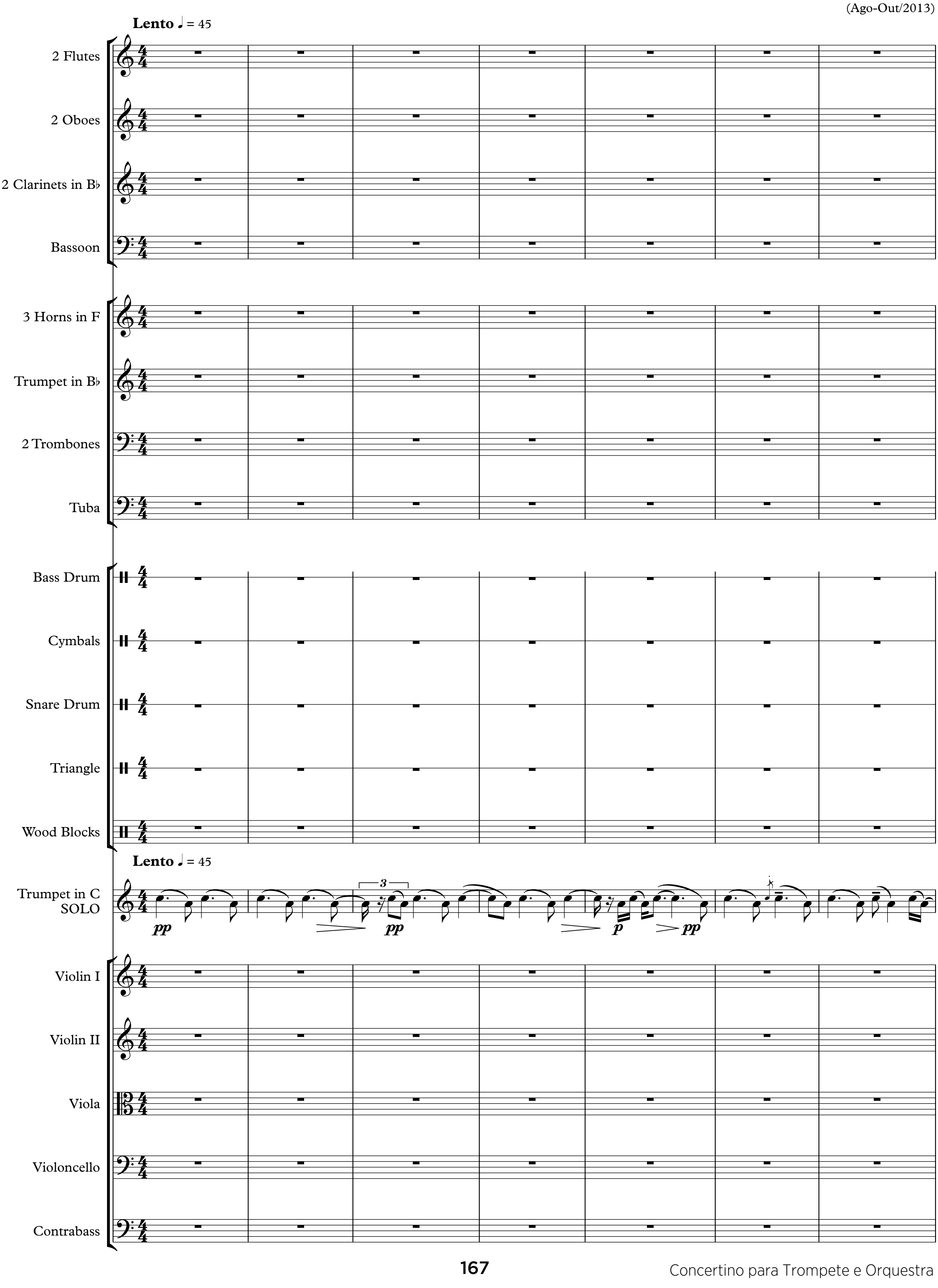
Para Cícero Cordão e à OSUEL

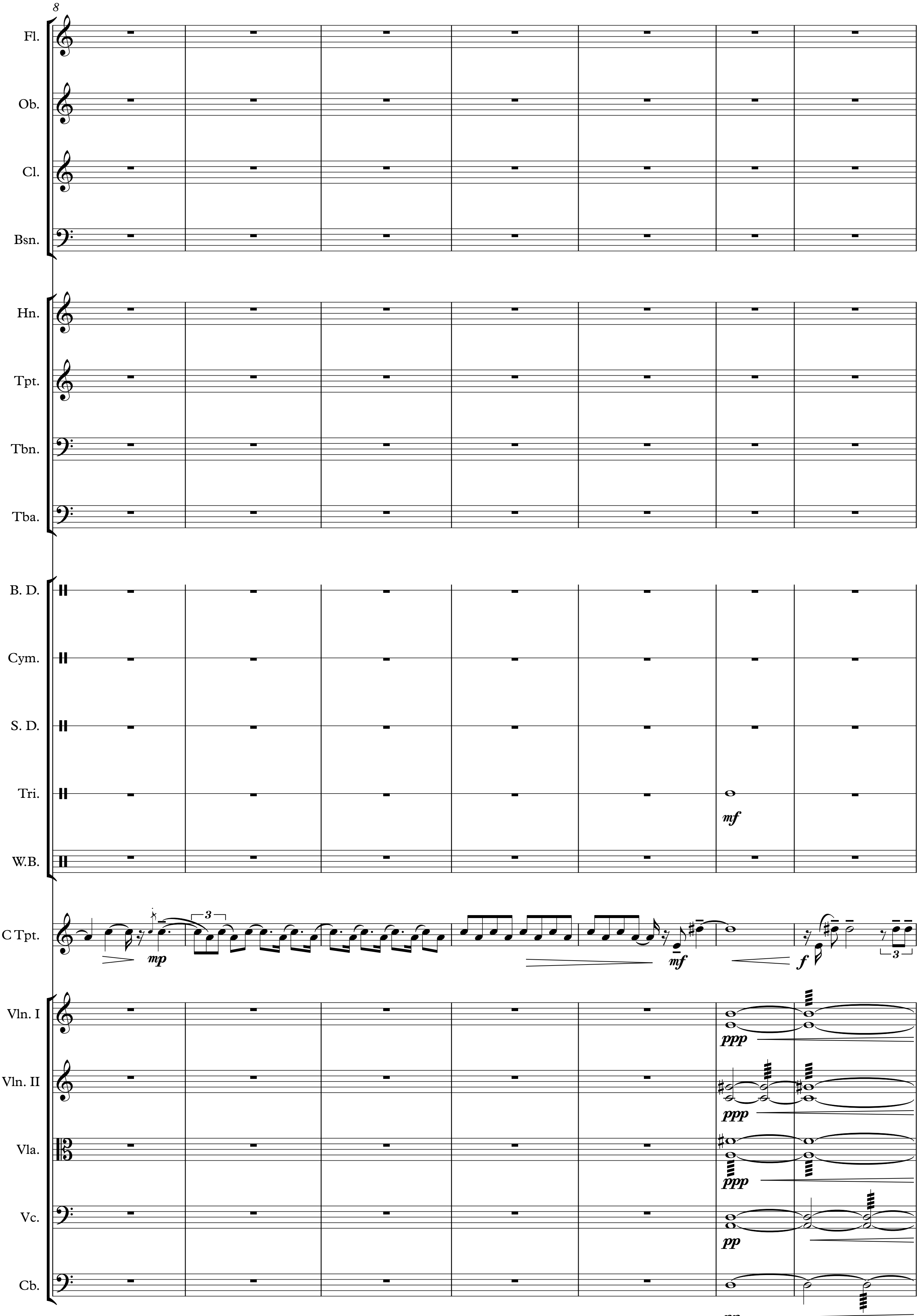
Concertino para Trompete e Orquestra

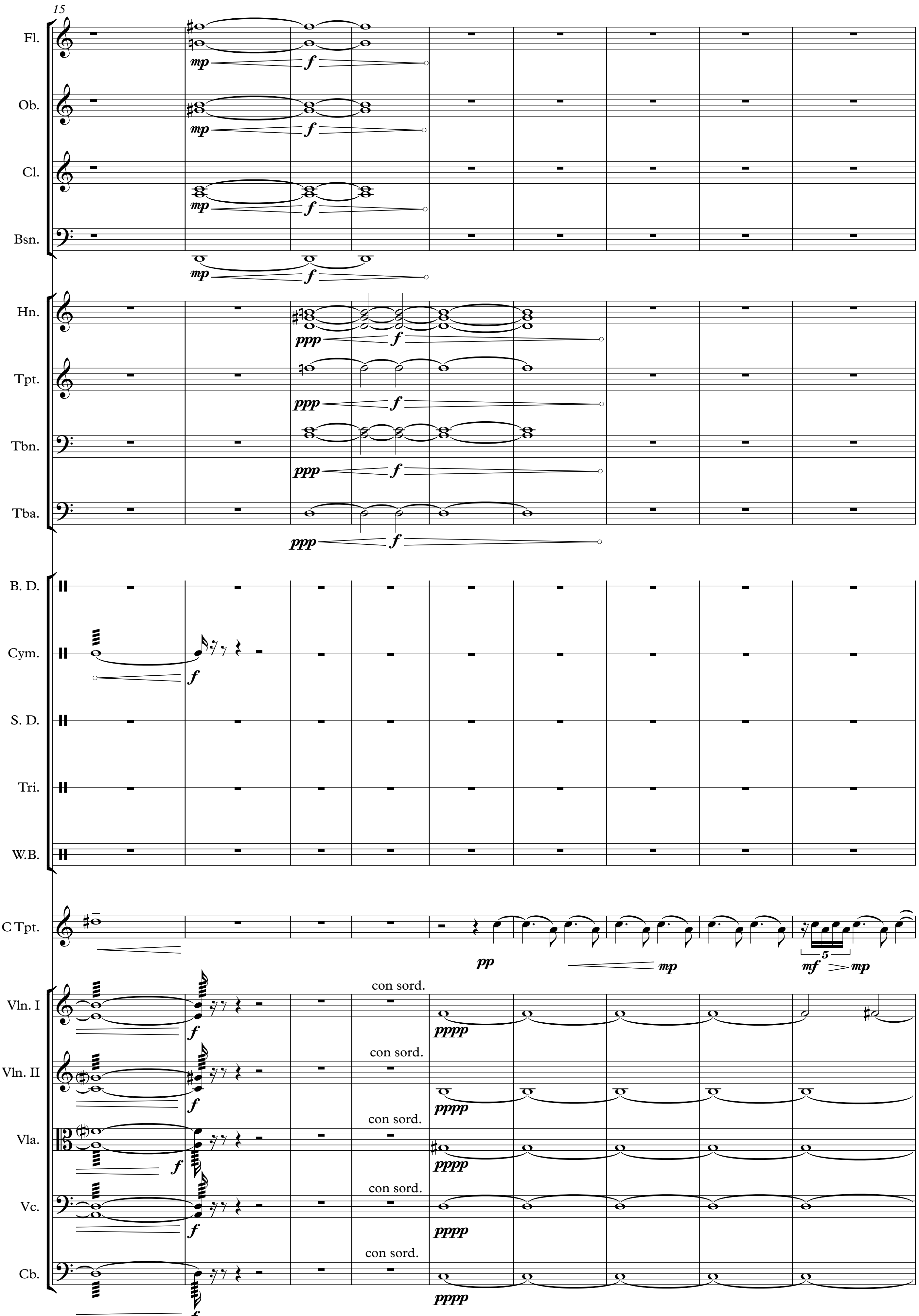
(à memória de uma "molher")

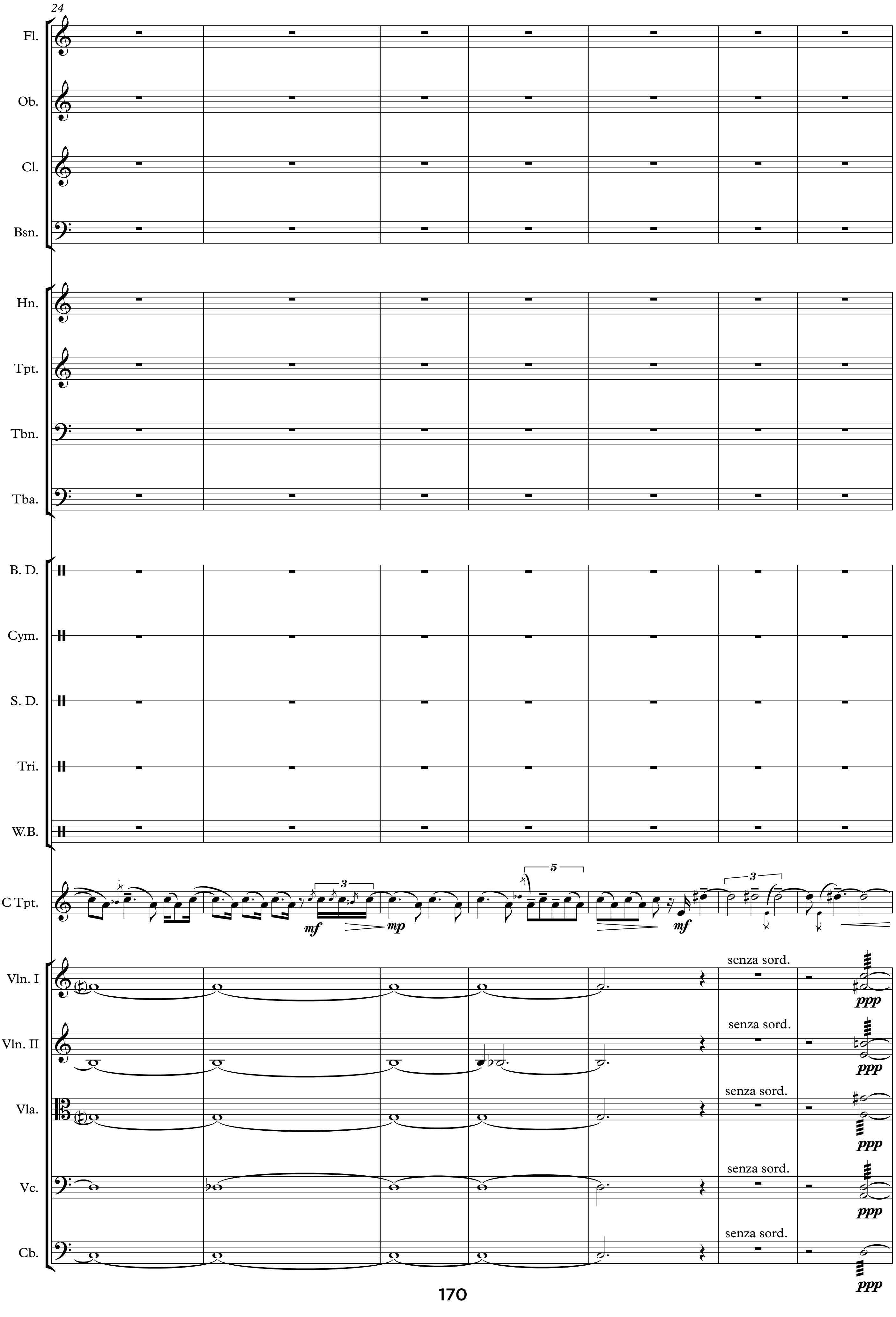
SCORE IN C

Fernando Kozu
(Ago-Out/2013)




8
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
ppp
pp


15
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
con sord.
con sord.
con sord.
con sord.
con sord.


24
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
3
5
3
mf
mp
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.
senza sord.
senza sord.
senza sord.
senza sord.
senza sord.
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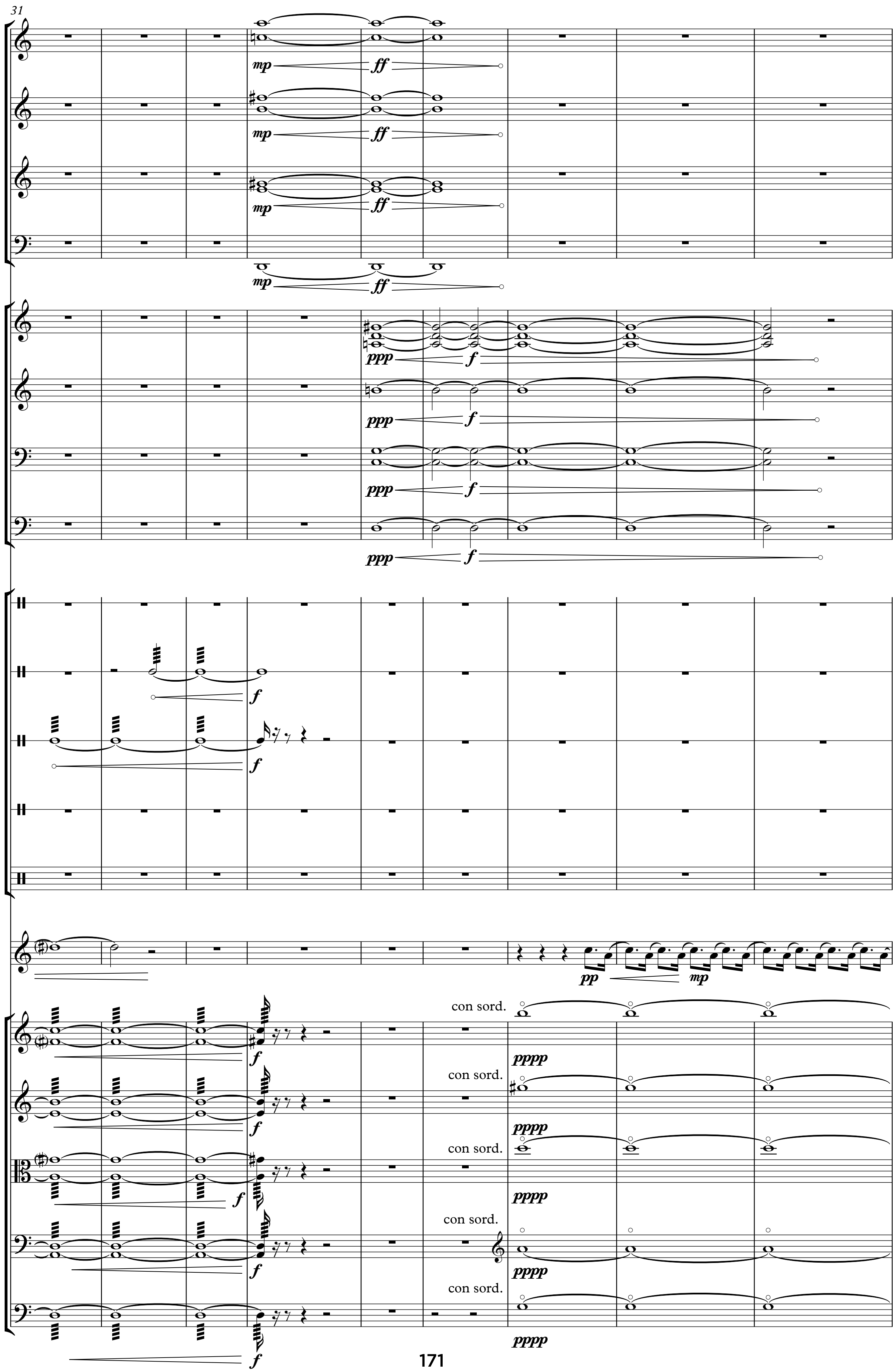
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f
Tpt.
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Tba.
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Cym.
S. D.
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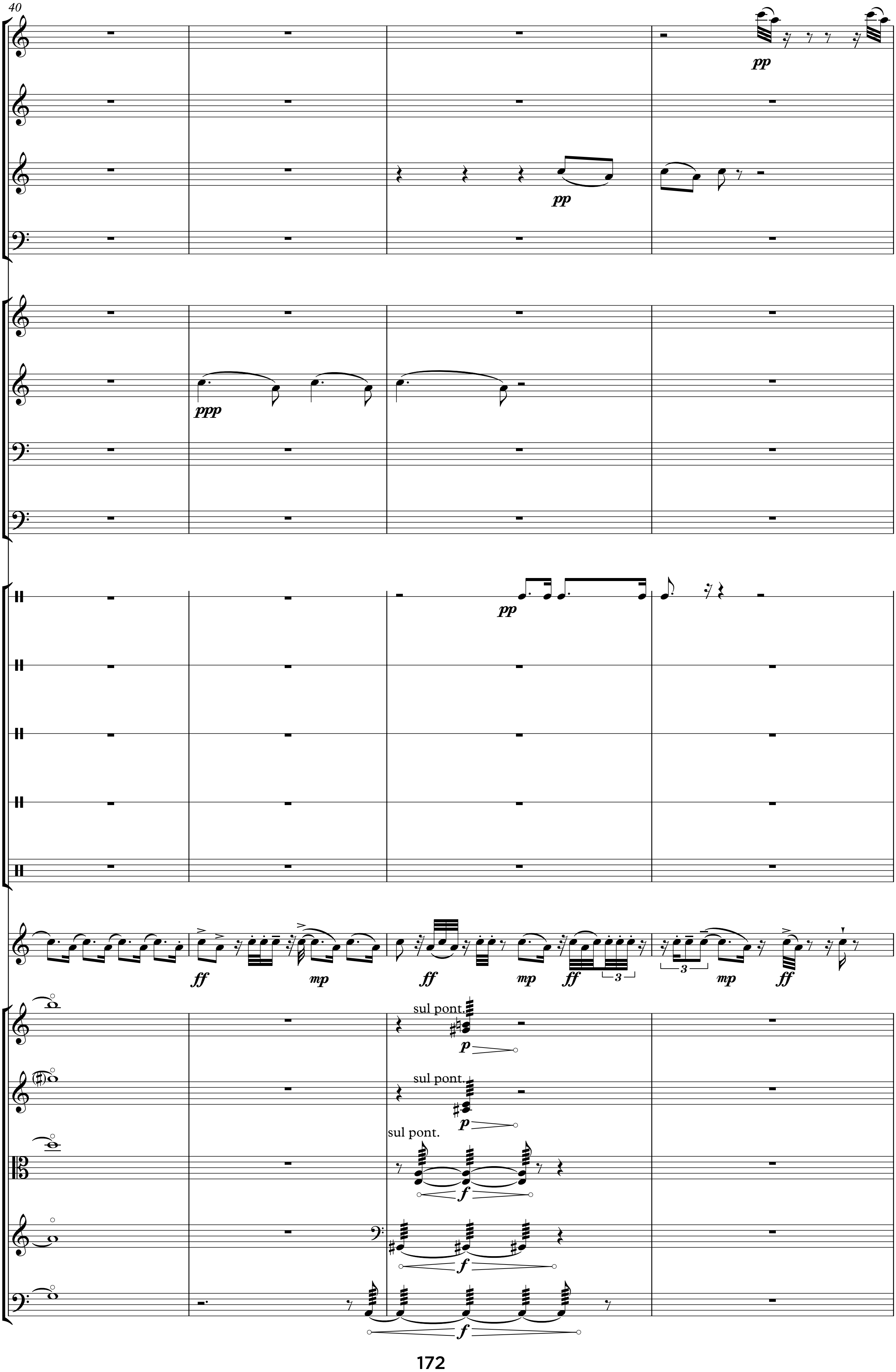
W.B.
C Tpt.
pp
con sord.
Vln. I
pppp
Vln. II
Vla.
Vc.
Cb.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Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp
ppp
pp
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ff
mp
ff
mp
ff
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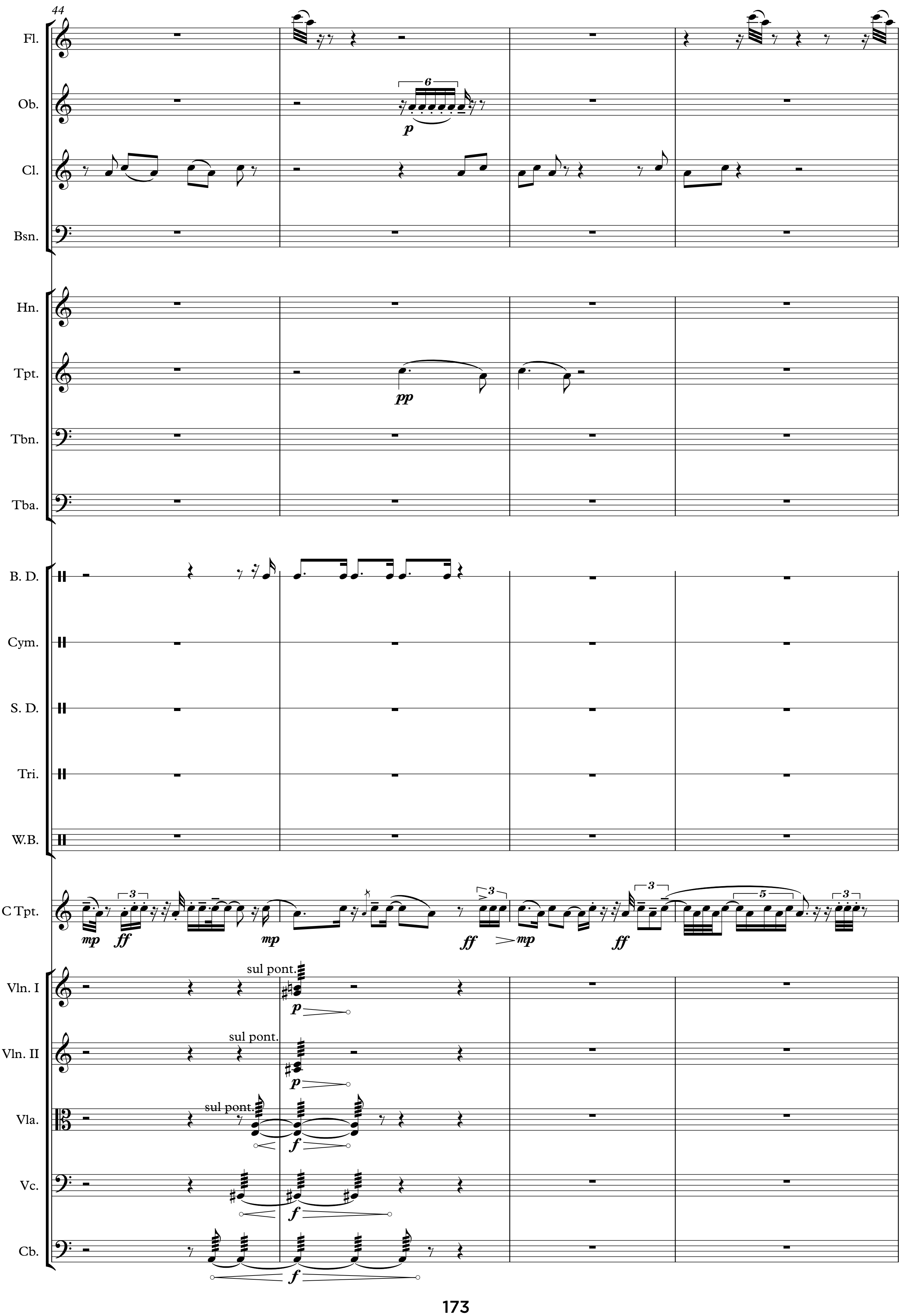
p
sul pont.
p
sul pont.
f
f
f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Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
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C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
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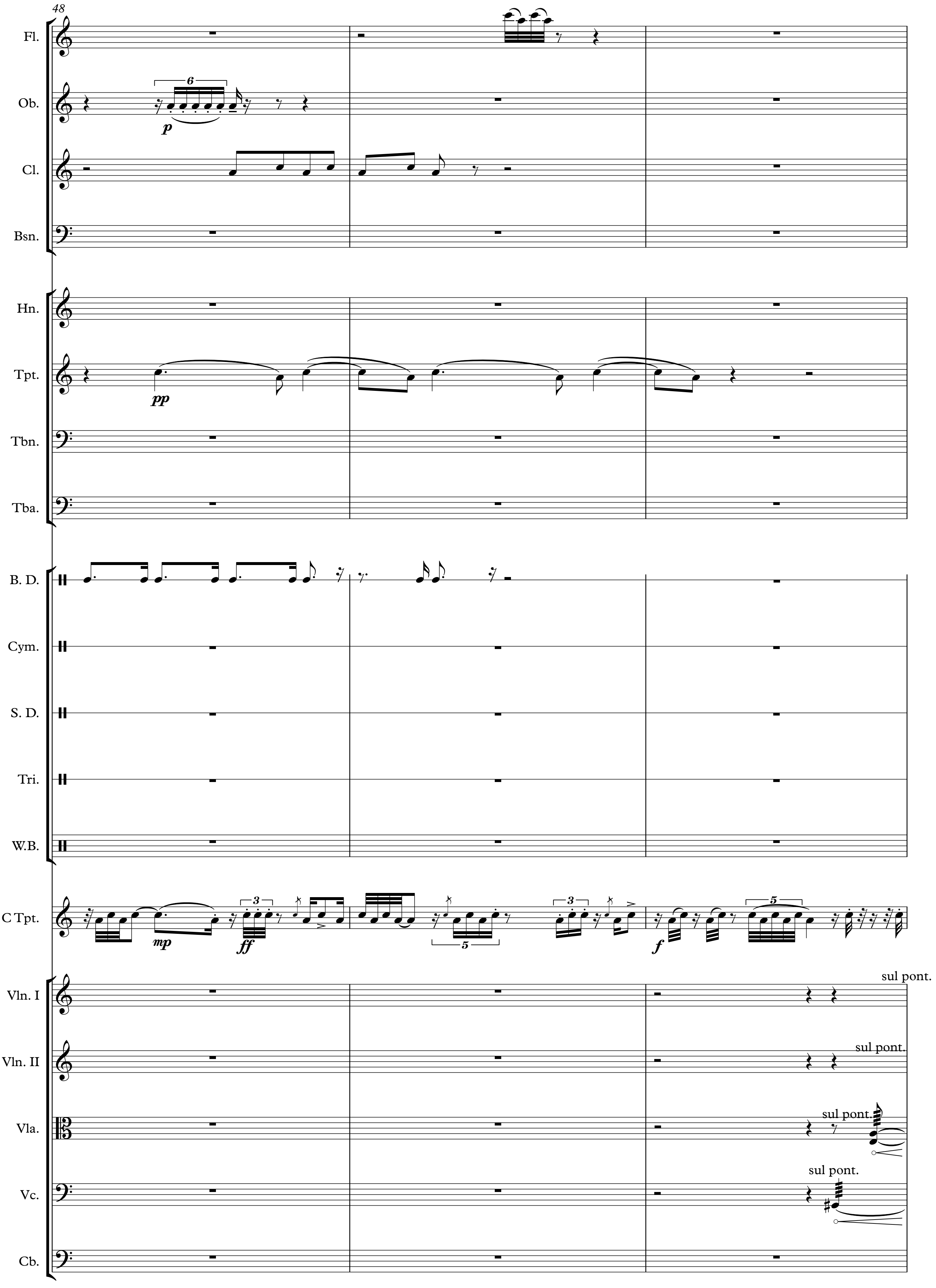
sul pont.
sul pont.


48
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Ob.
6
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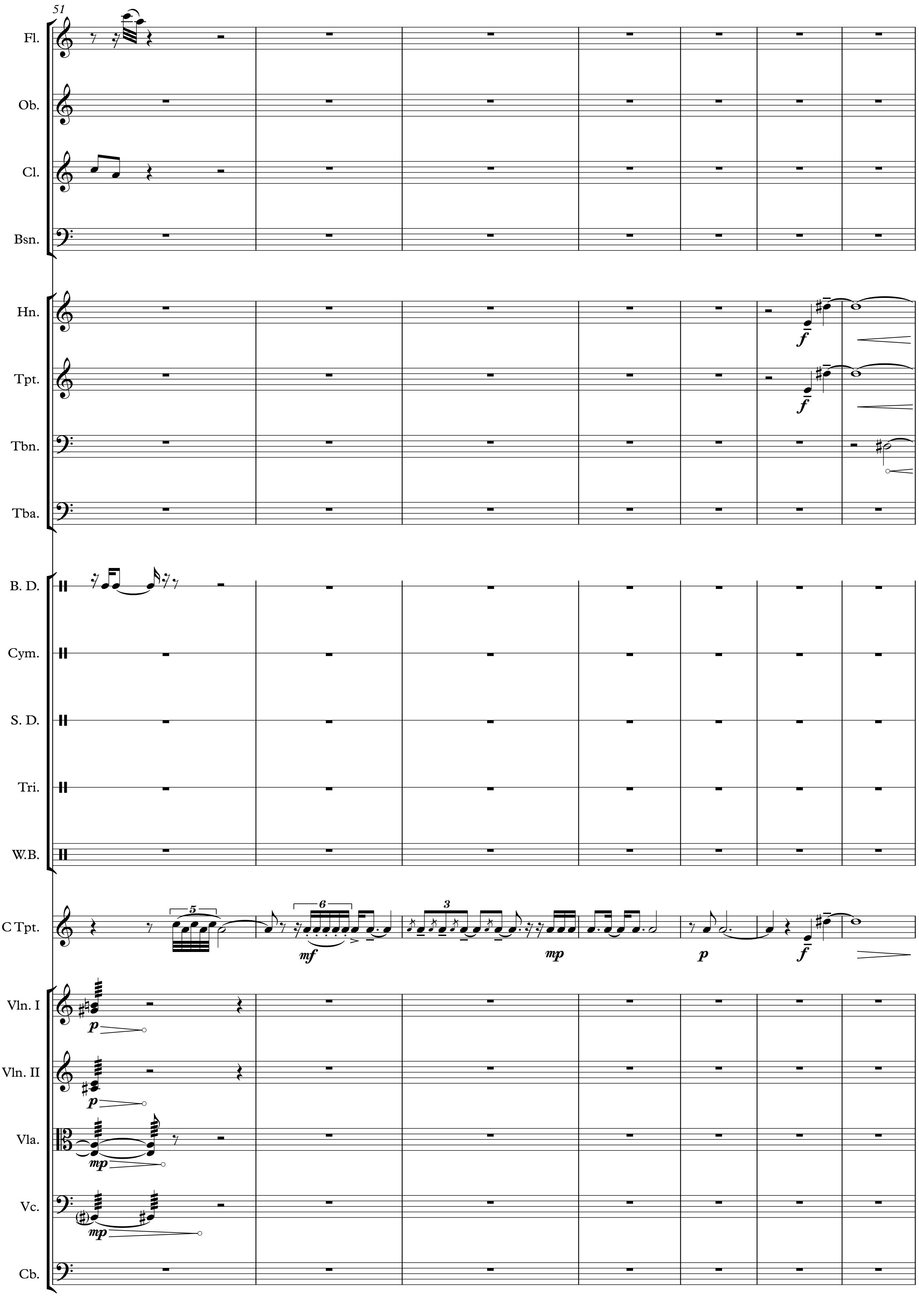
Cl.
Bsn.
Hn.
Tpt.
pp
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
3
mp
ff
5
3
5
f
Vln. I
sul pont.
Vln. II
sul pont.
Vla.
sul pont.
Vc.
sul pont.
Cb.


51
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Tba.
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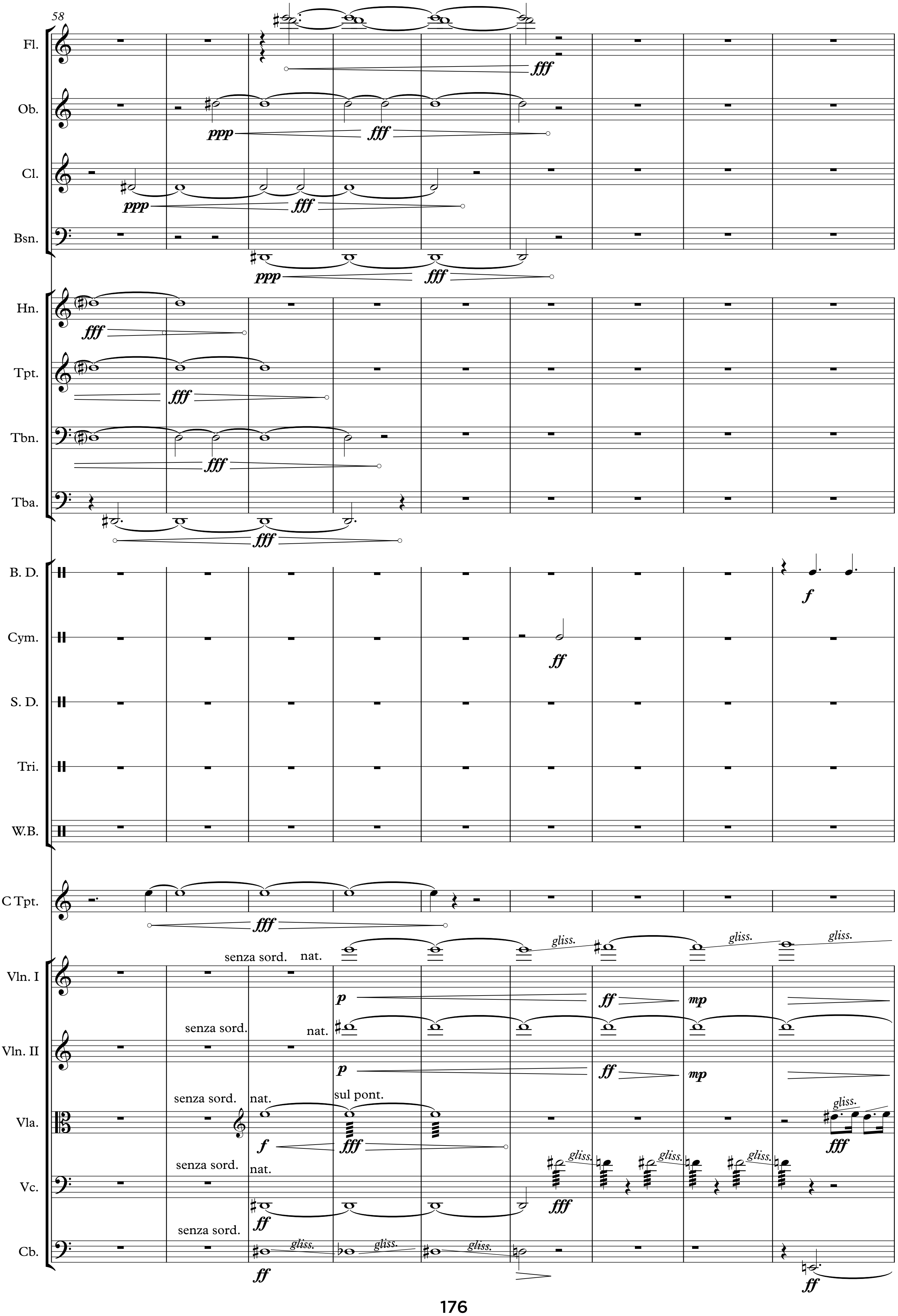
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.


58
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Cl.
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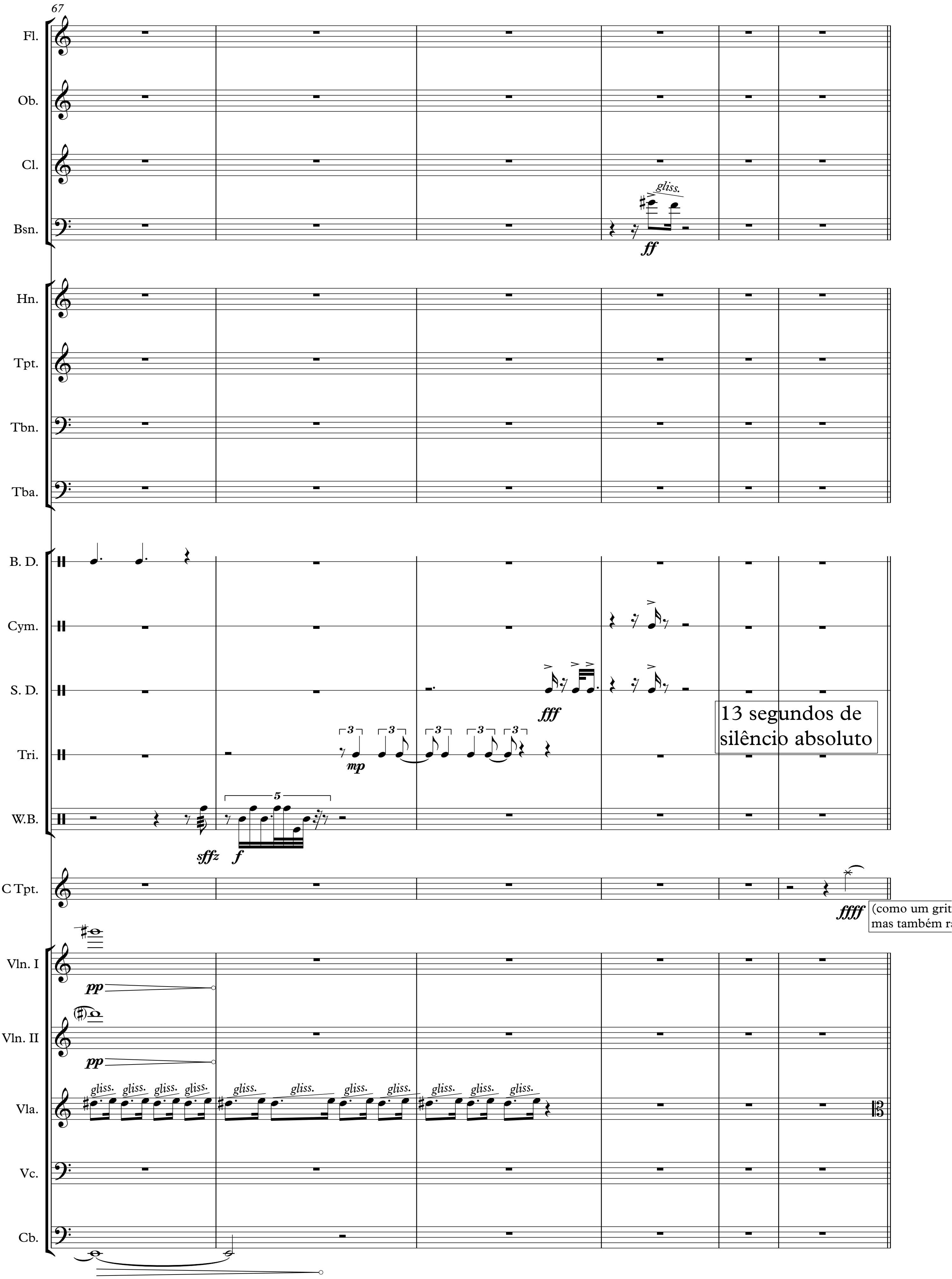
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
senza sord.
nat.
sul pont.
gliss.
fff
ppp
ff
f
p
mp


67
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
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f
13 segundos de silêncio absoluto
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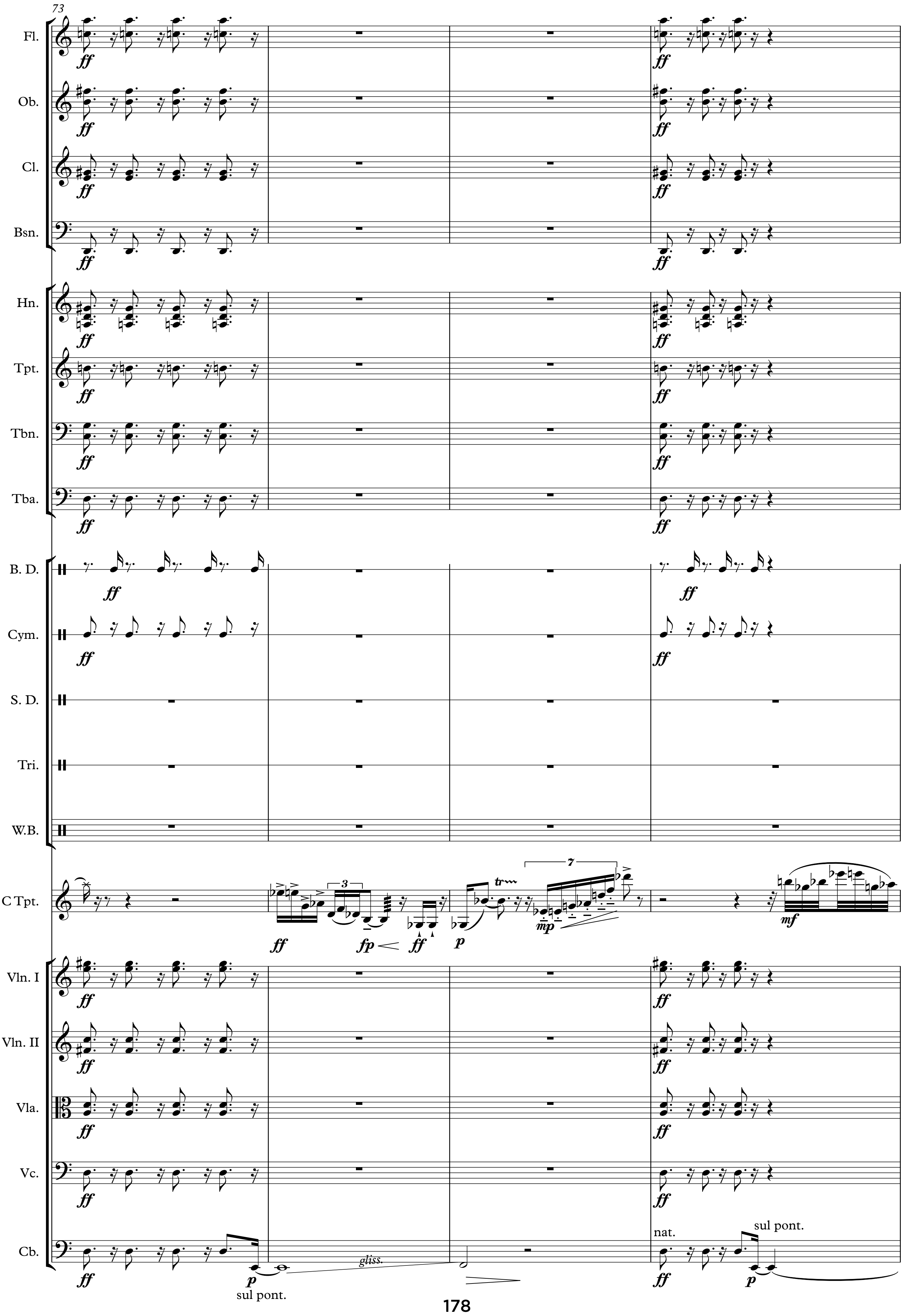
73
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
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mf
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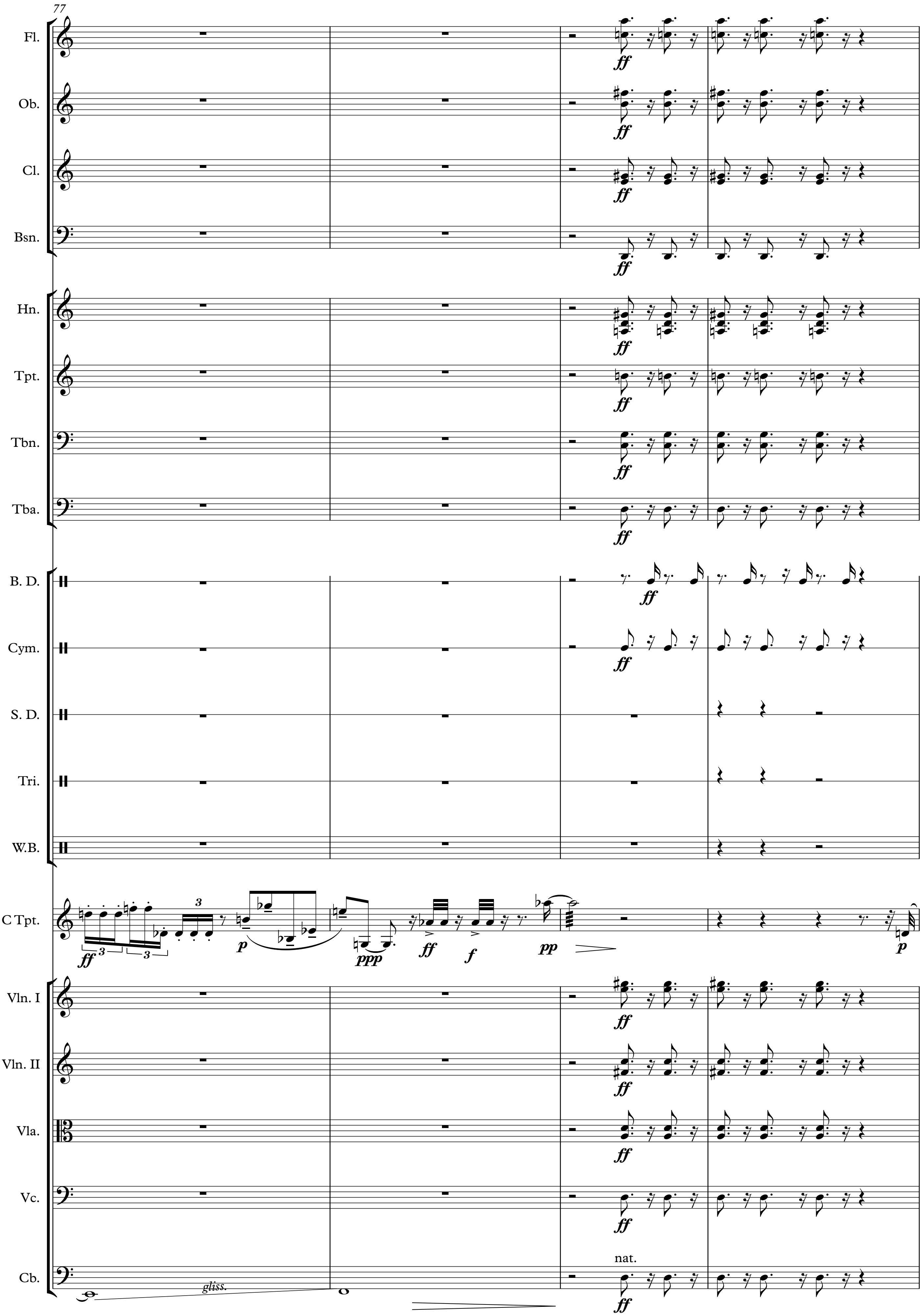
gliss.
sul pont.
nat.


77
Fl.
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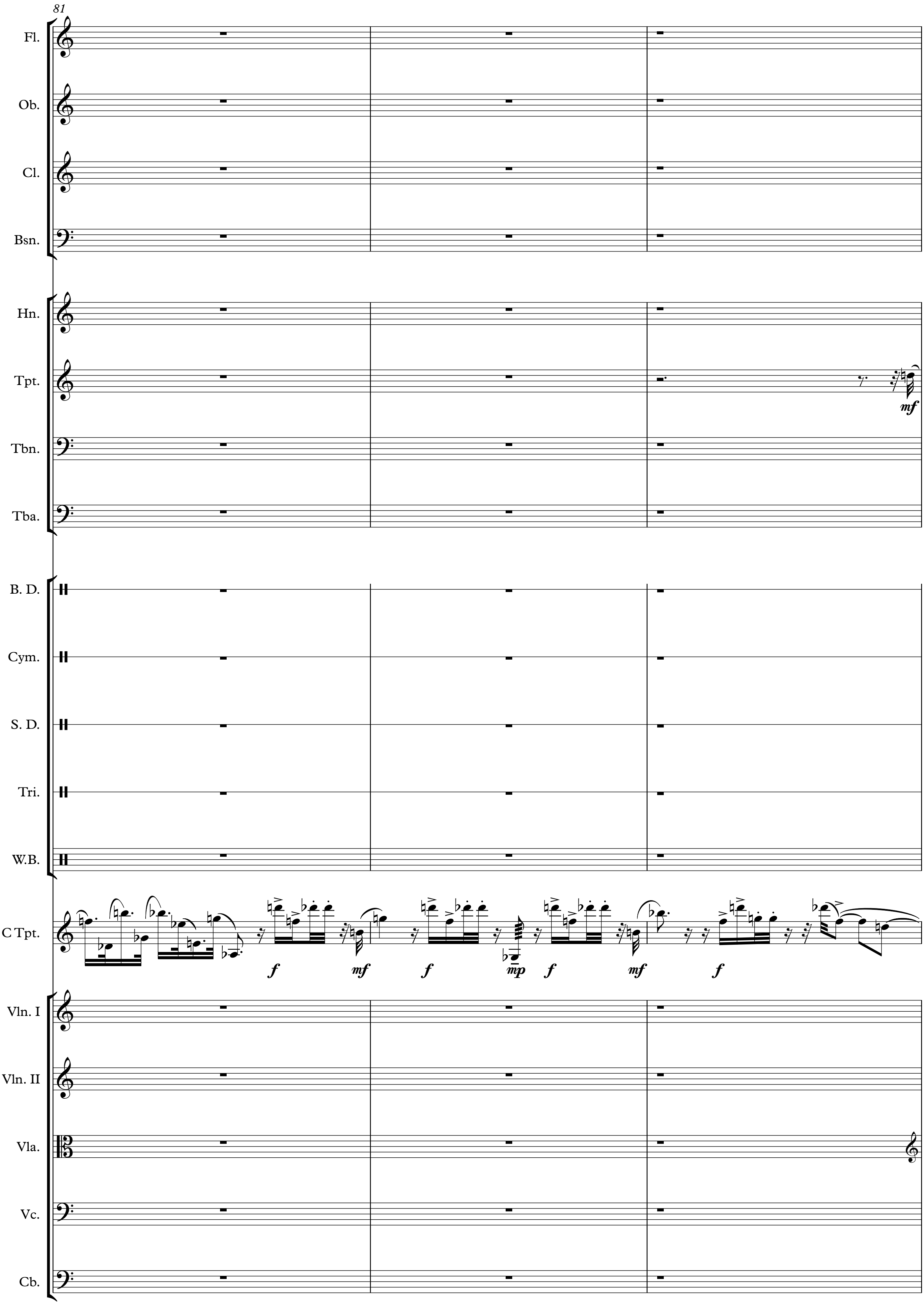
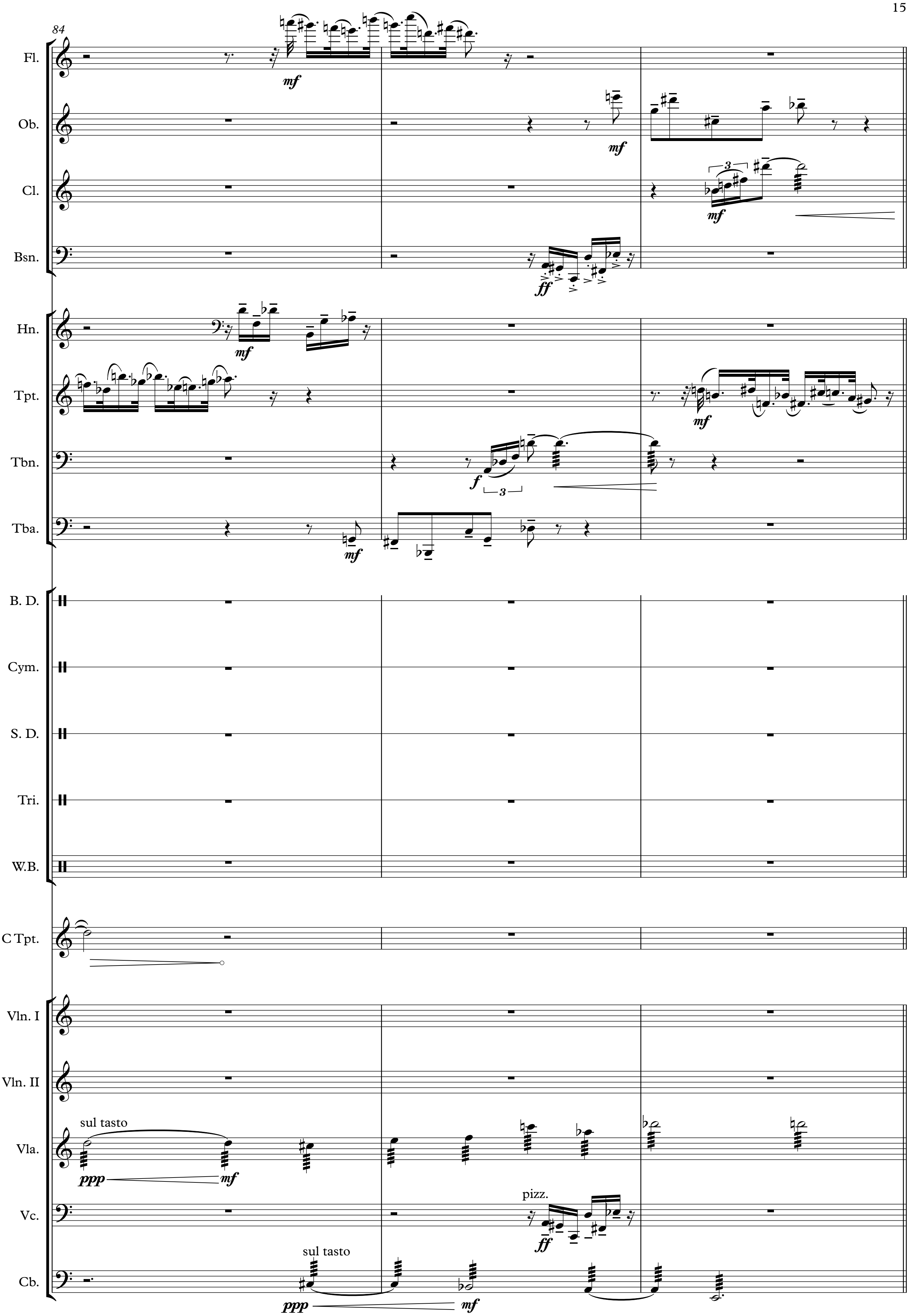
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
nat.
Cb.
gliss.

14


81
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.


84
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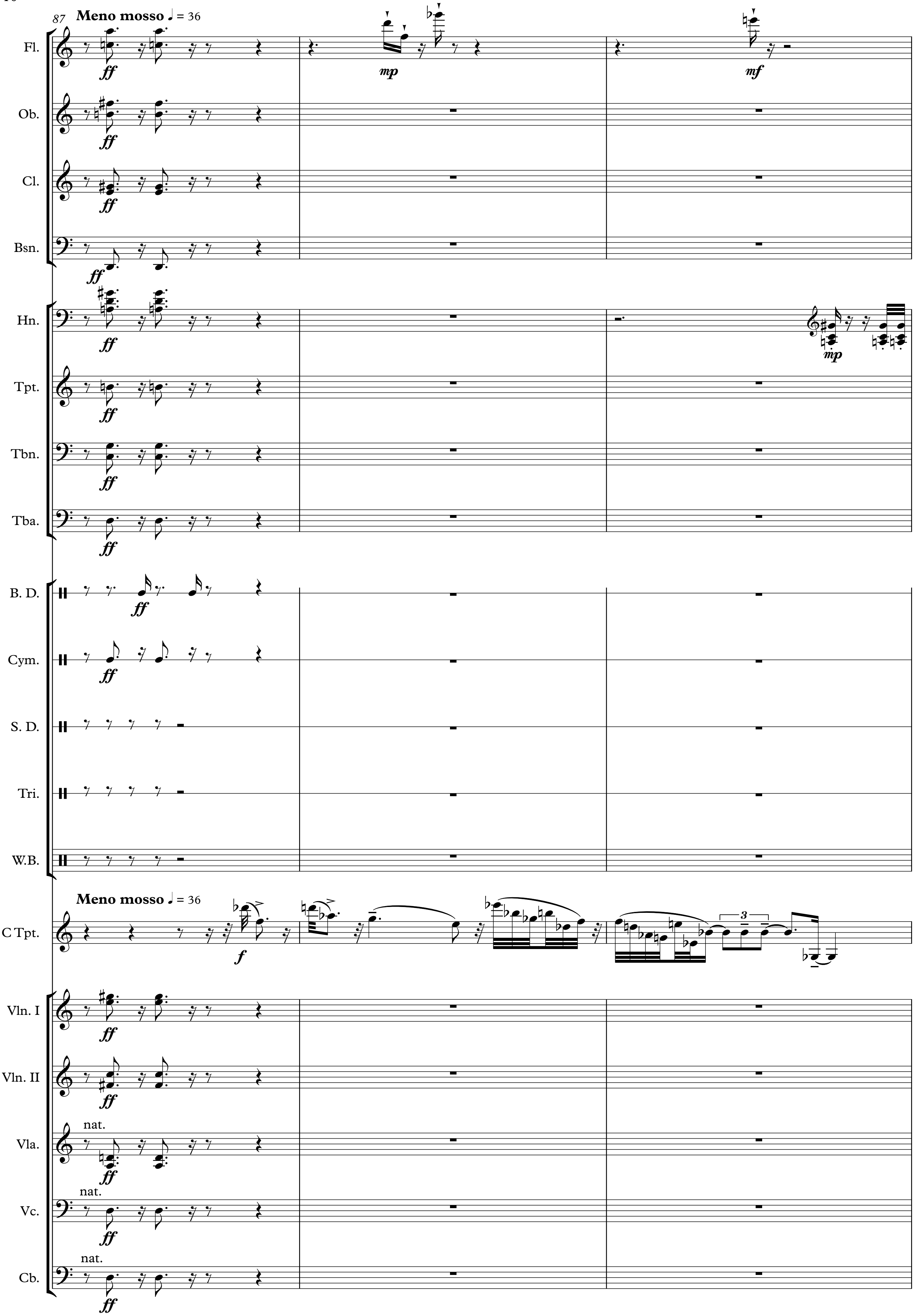
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
ff
f
3
sul tasto
ppp
pizz.


87
Meno mosso ♩ = 36
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
Meno mosso ♩ = 36
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
nat.
nat.
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ff
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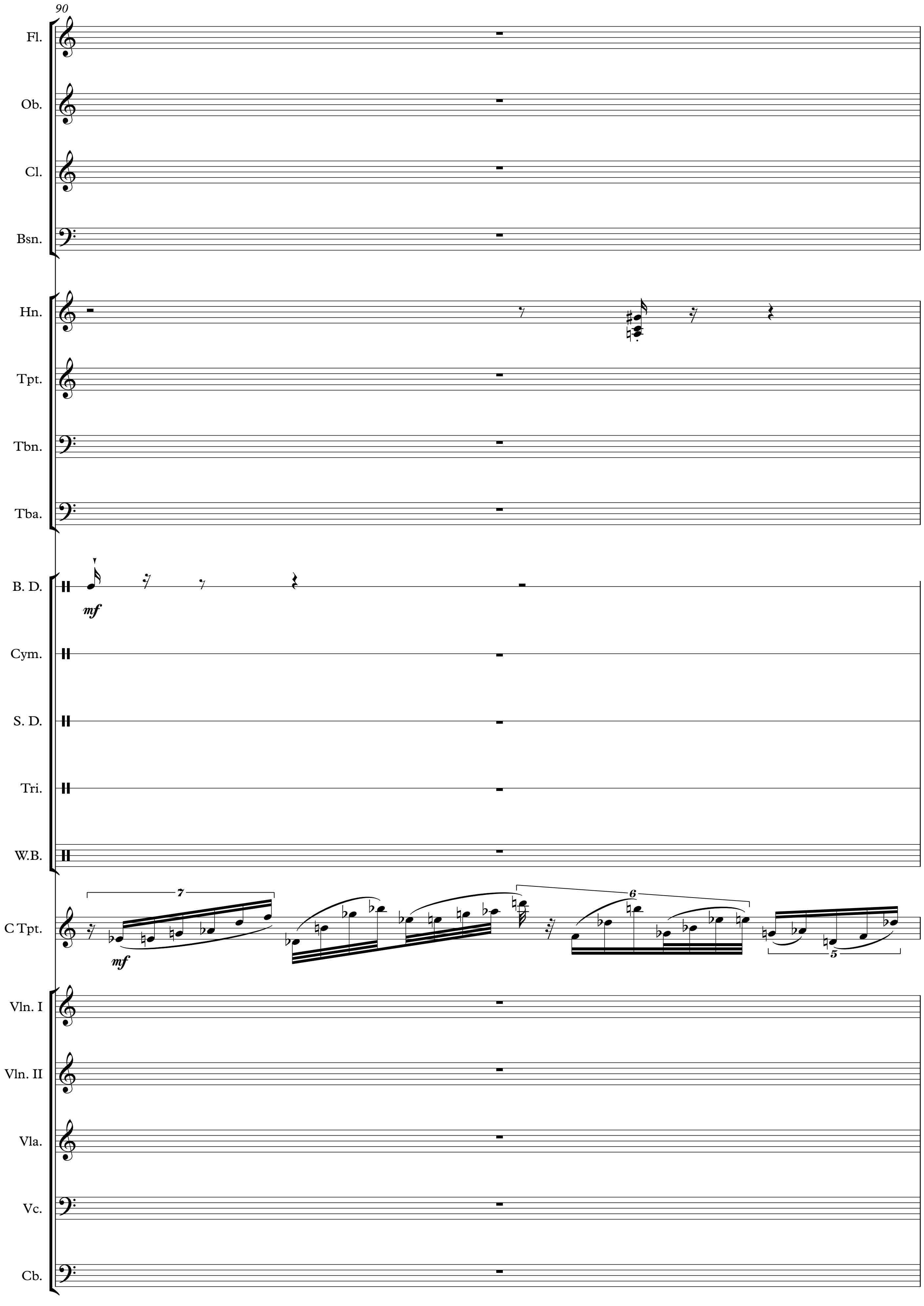
90
Fl.
Ob.
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Tpt.
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B. D.
mf
Cym.
S. D.
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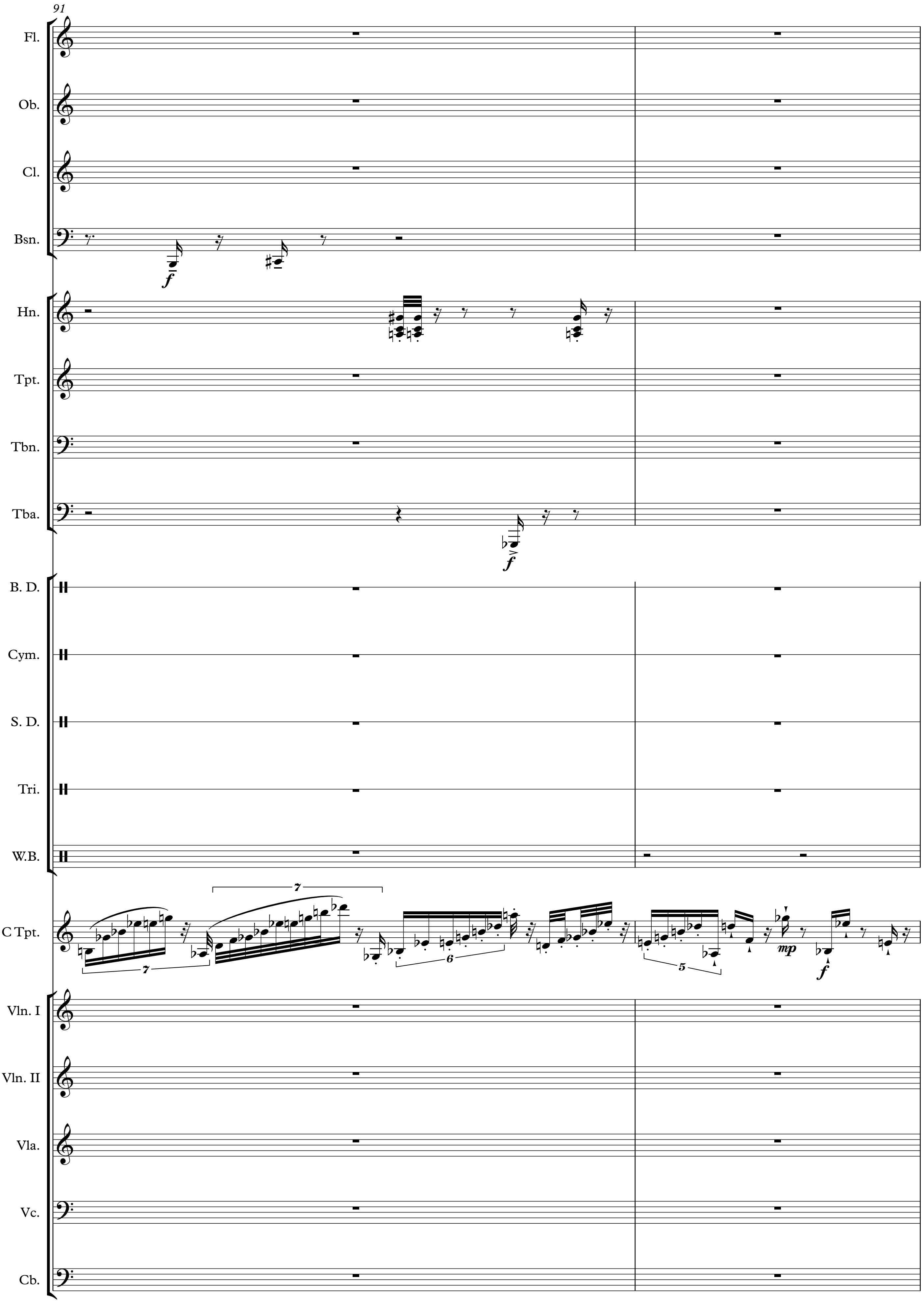
W.B.
C Tpt.
7
6
5
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.


91
Fl.
Ob.
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Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
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Vla.
Vc.
Cb.
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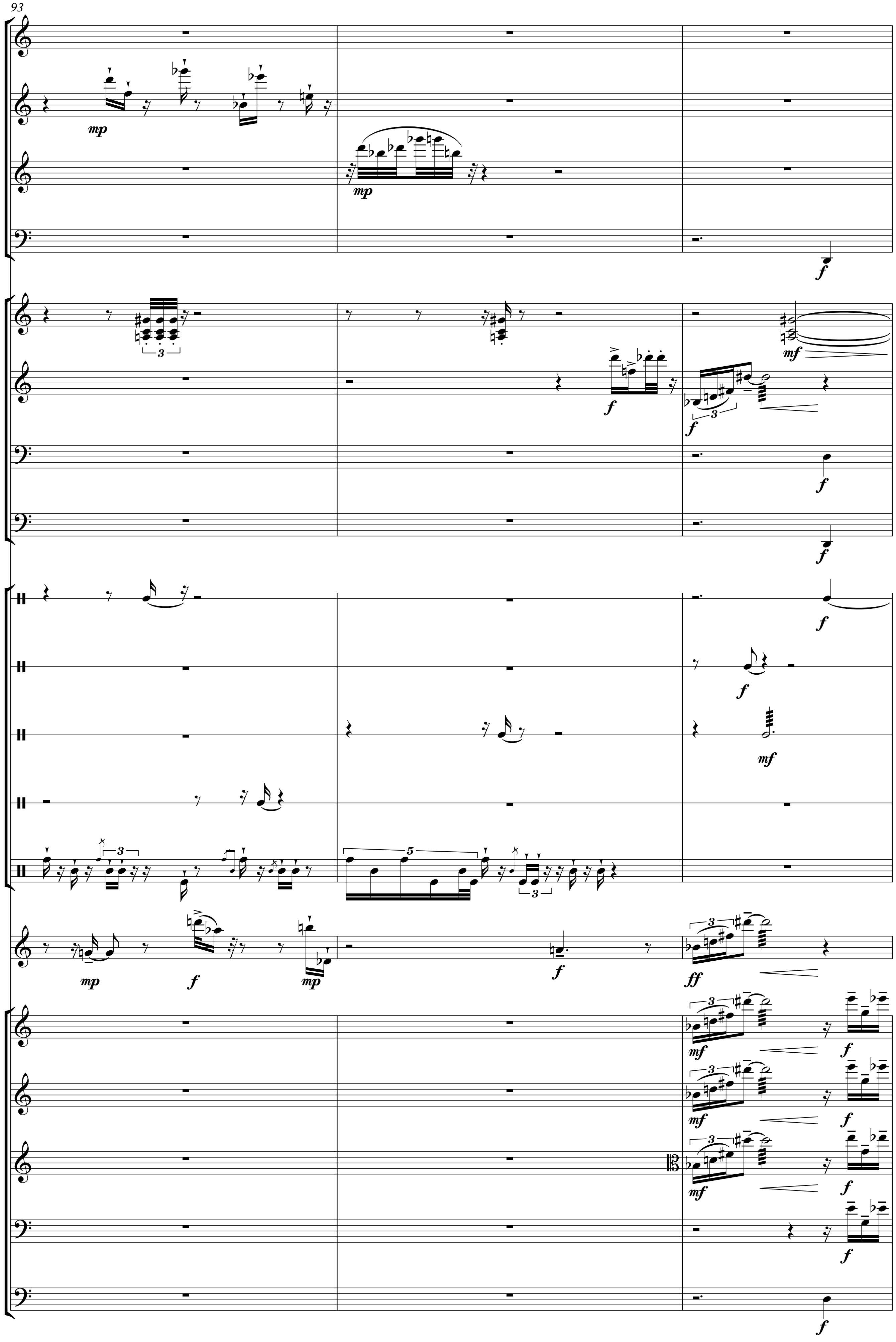
93
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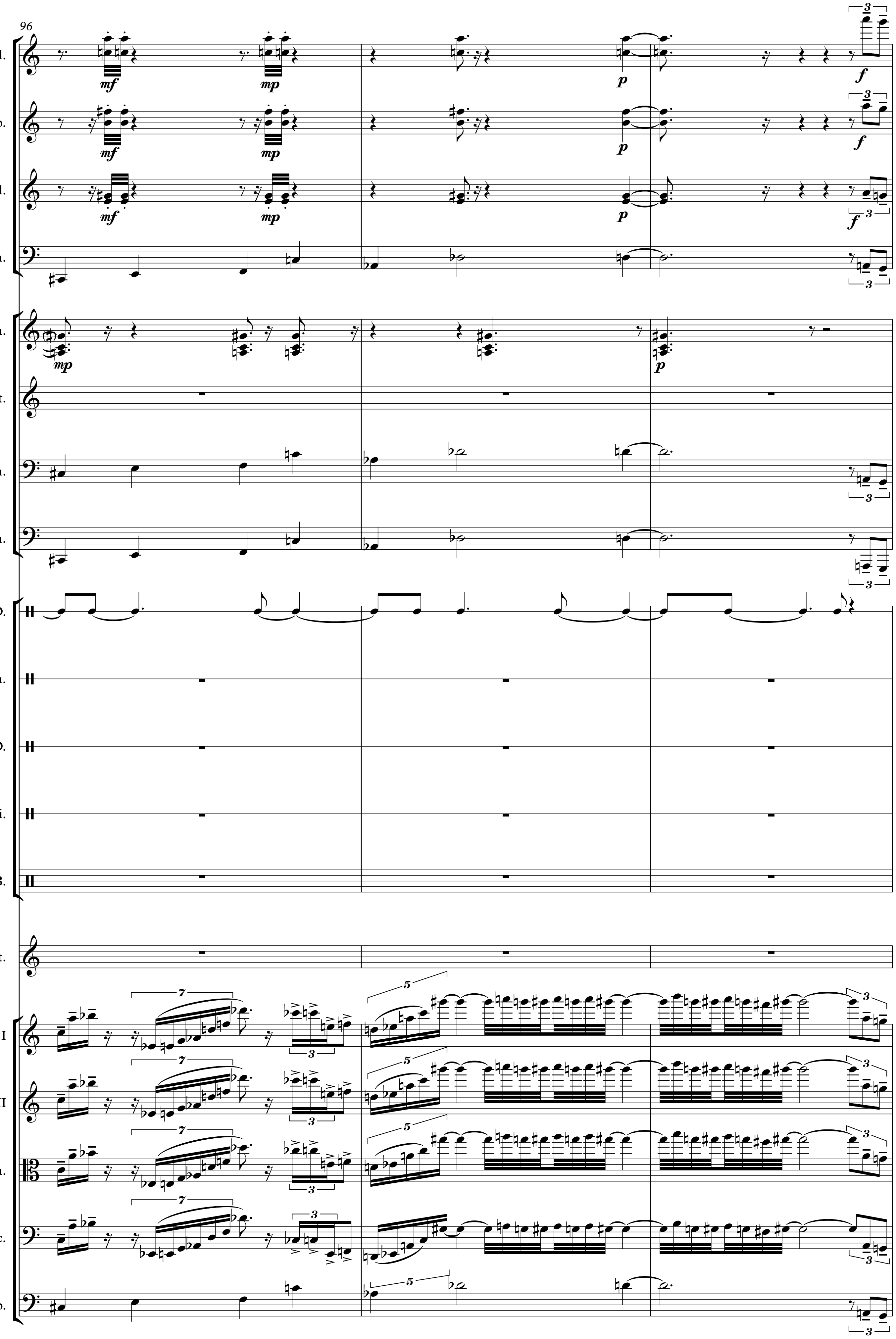
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.


96
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
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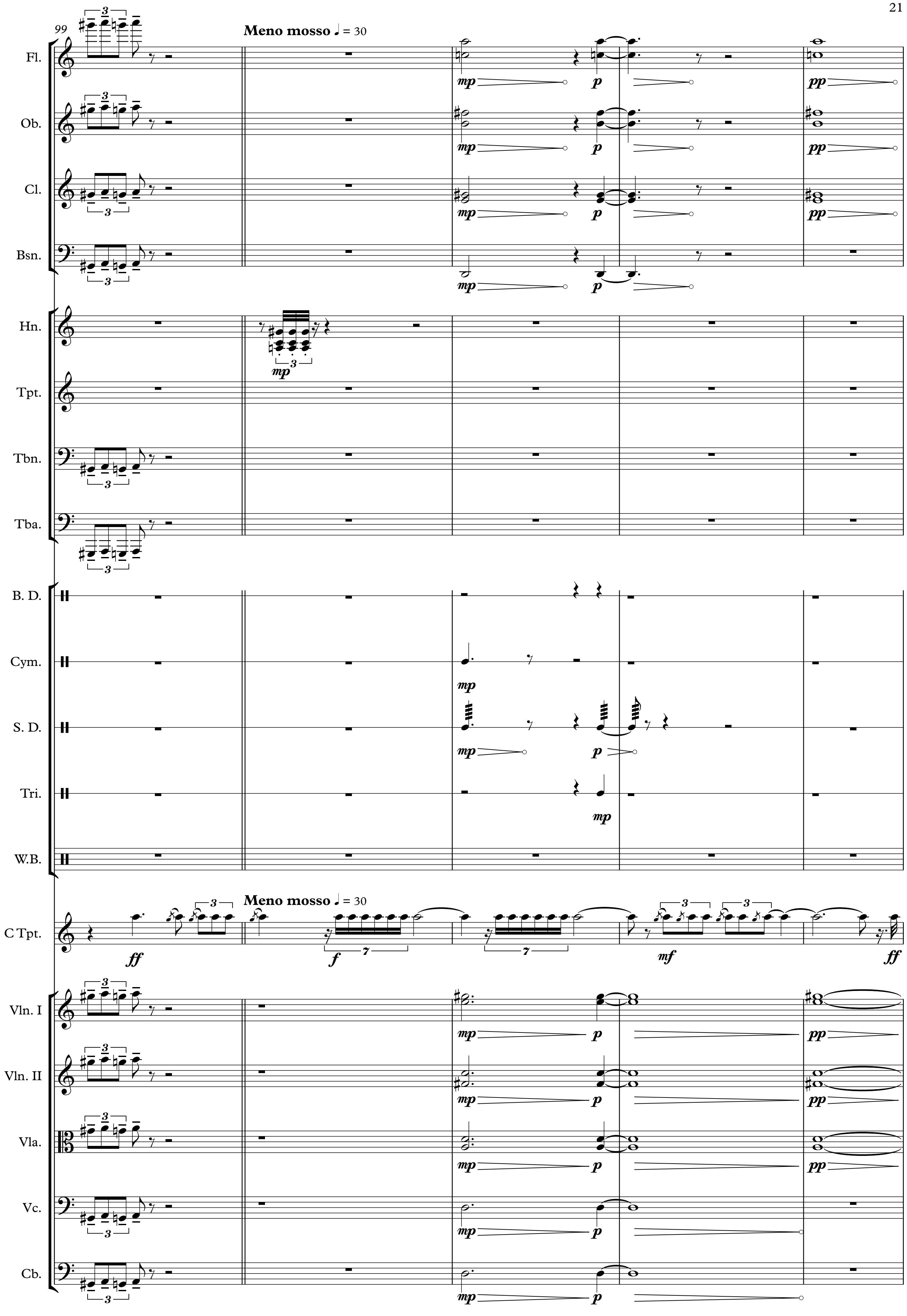
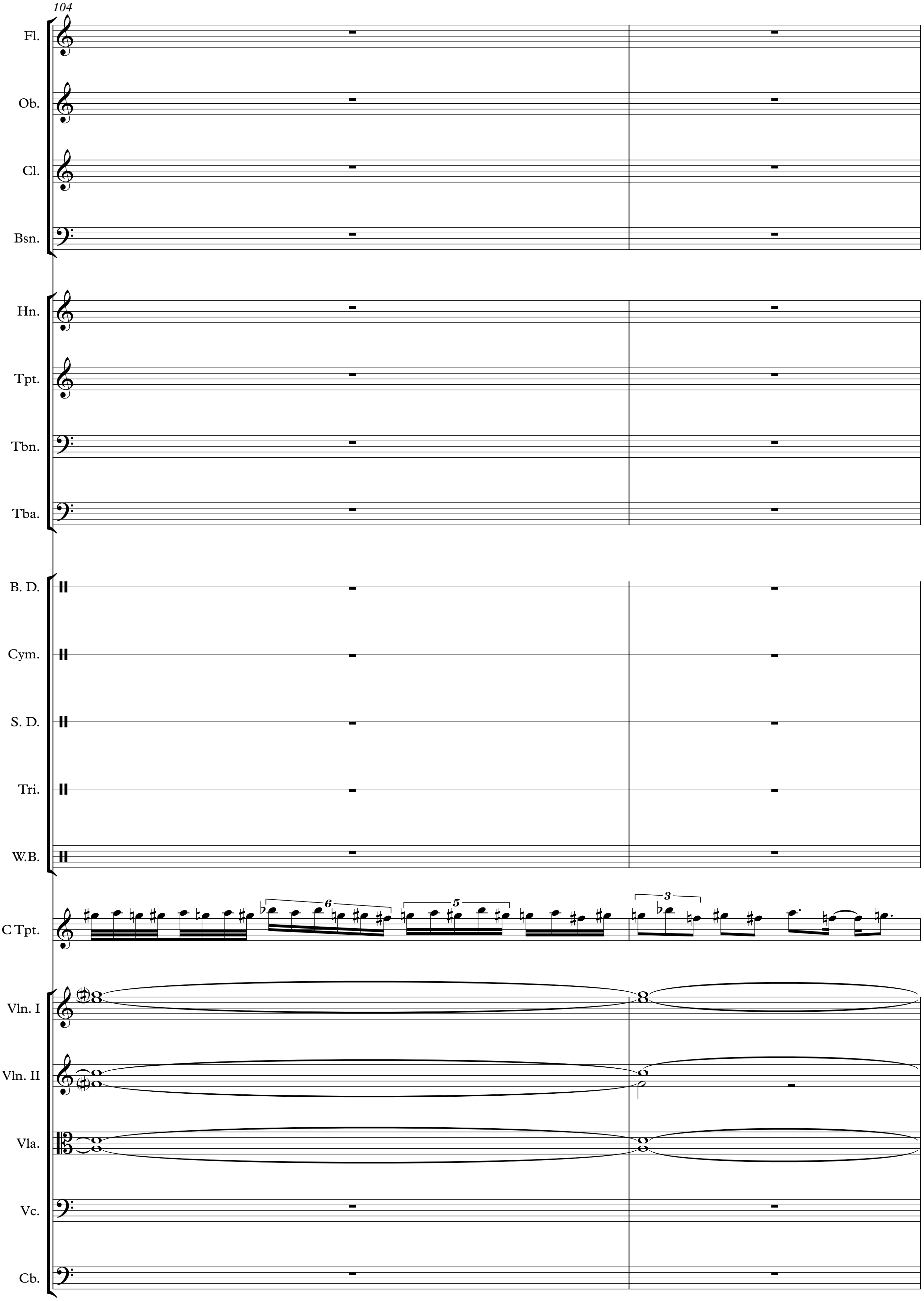
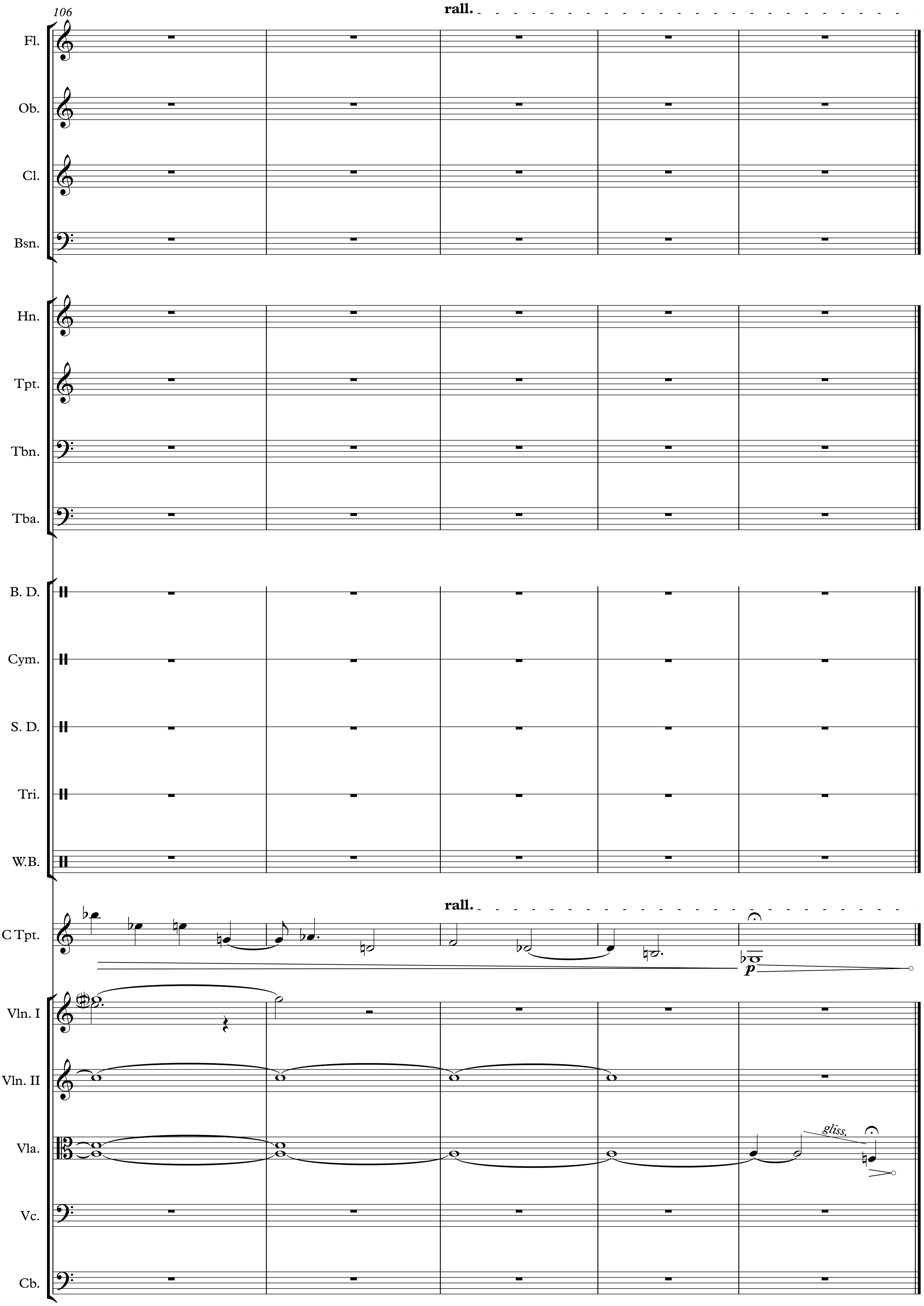

99
Meno mosso ♩ = 30
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
Meno mosso ♩ = 30
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.


104
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
C Tpt.
6
5
3
Vln. I
Vln. II
Vla.
Vc.
Cb.


106
rall.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
B. D.
Cym.
S. D.
Tri.
W.B.
rall.
C Tpt.
p
Vln. I
Vln. II
Vla.
gliss.
Vc.
Cb.

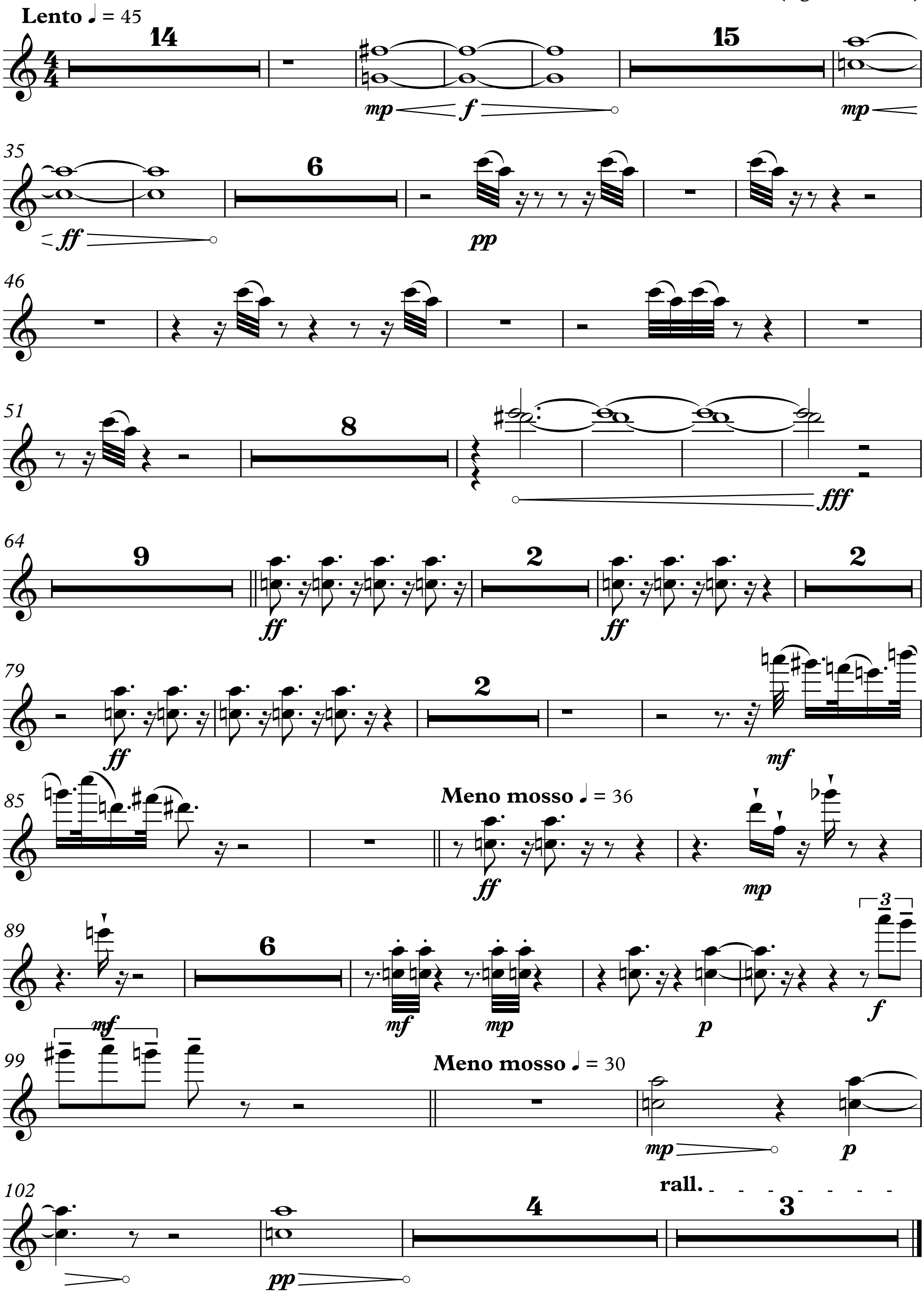
2 Flutes

Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



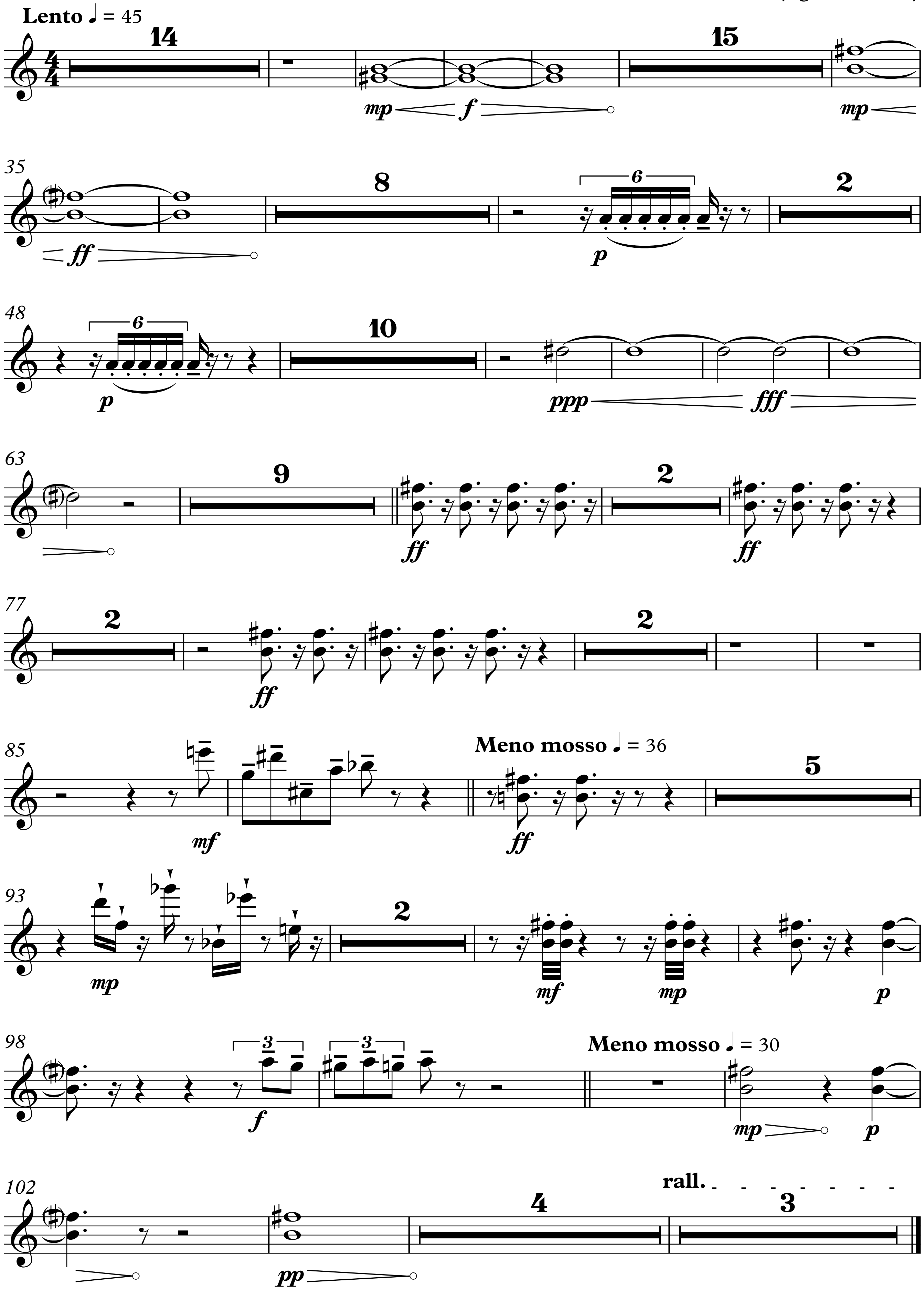
2 Oboes

Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



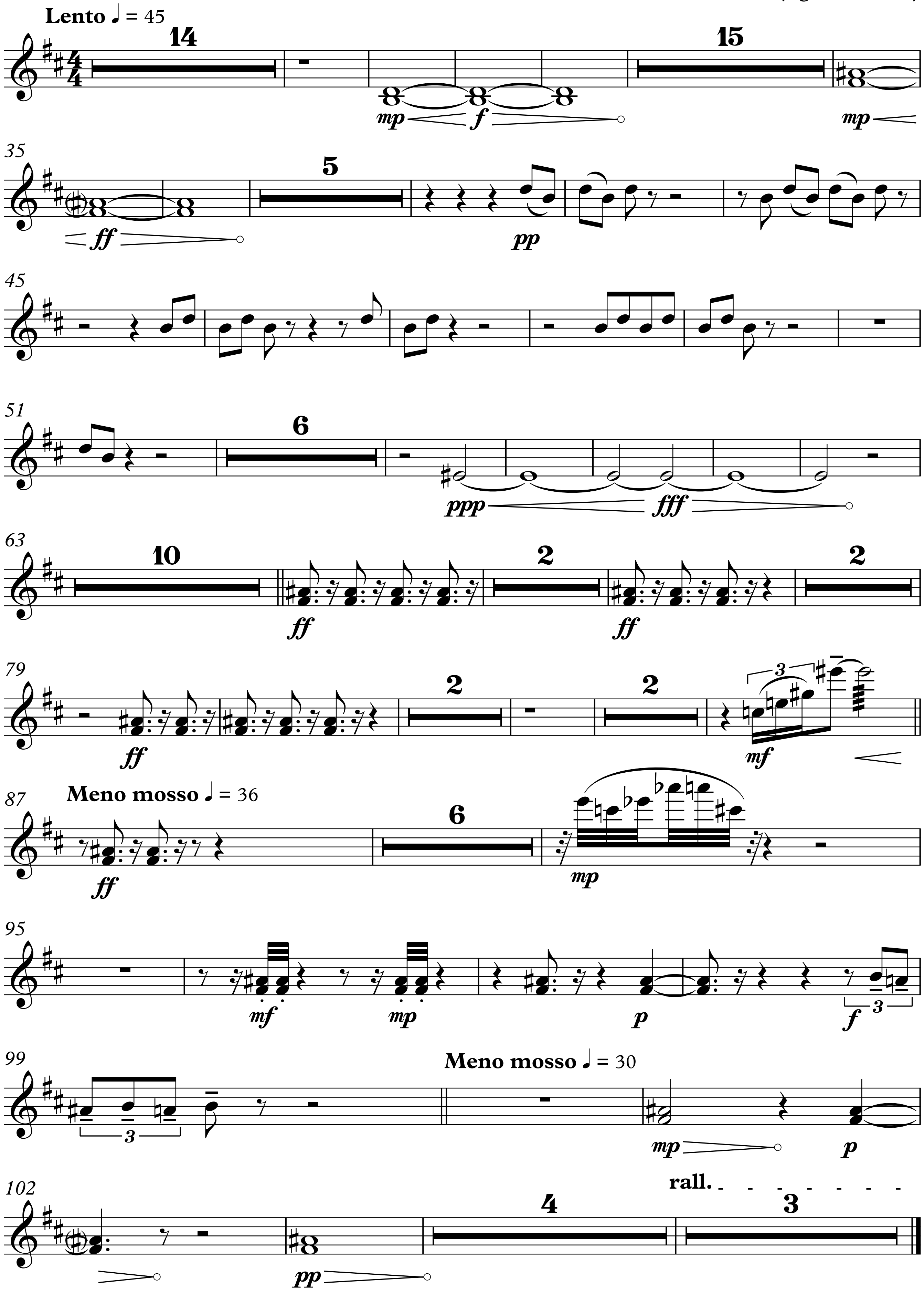
2 Clarinets in Bb

Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



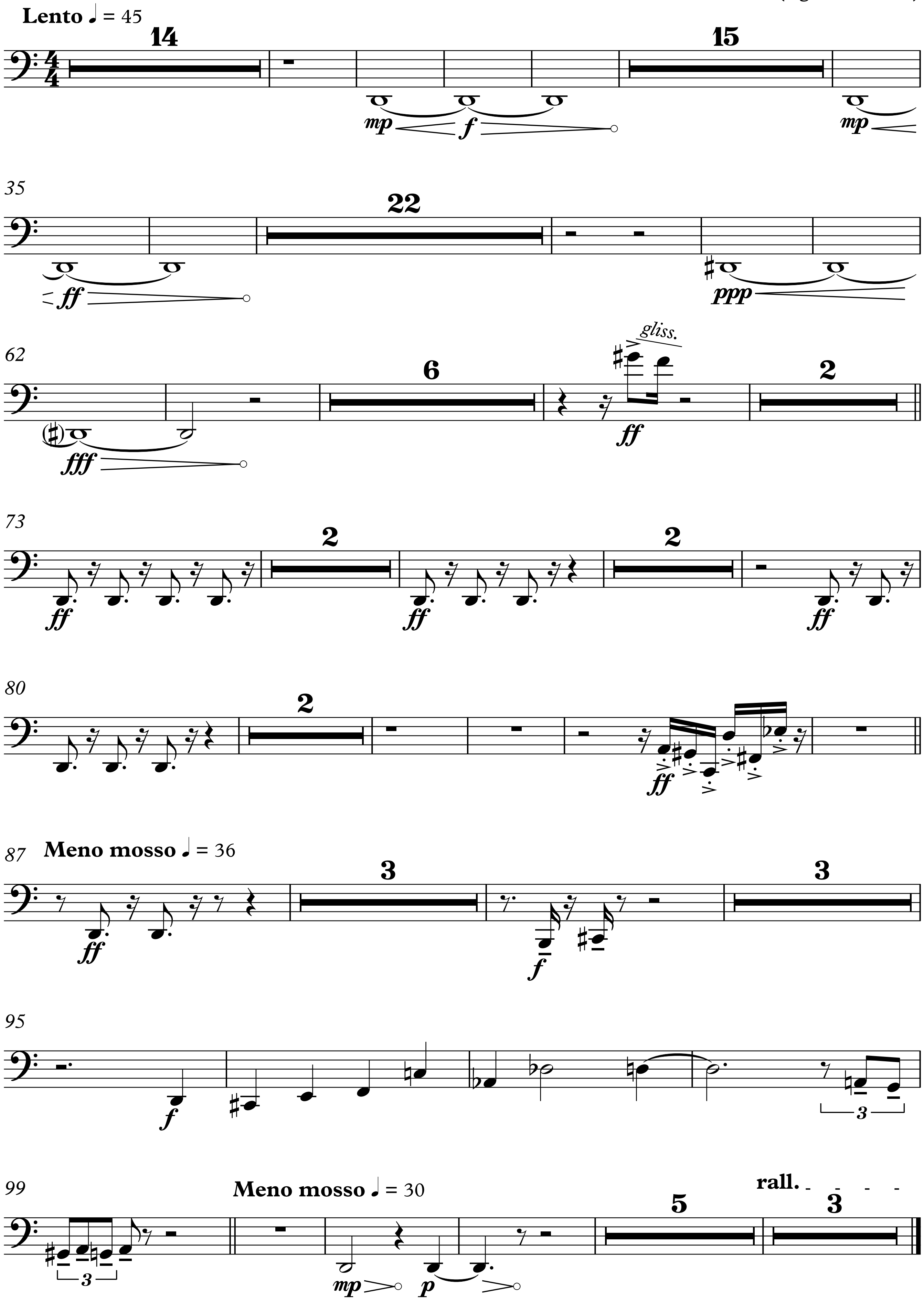
Bassoon

Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



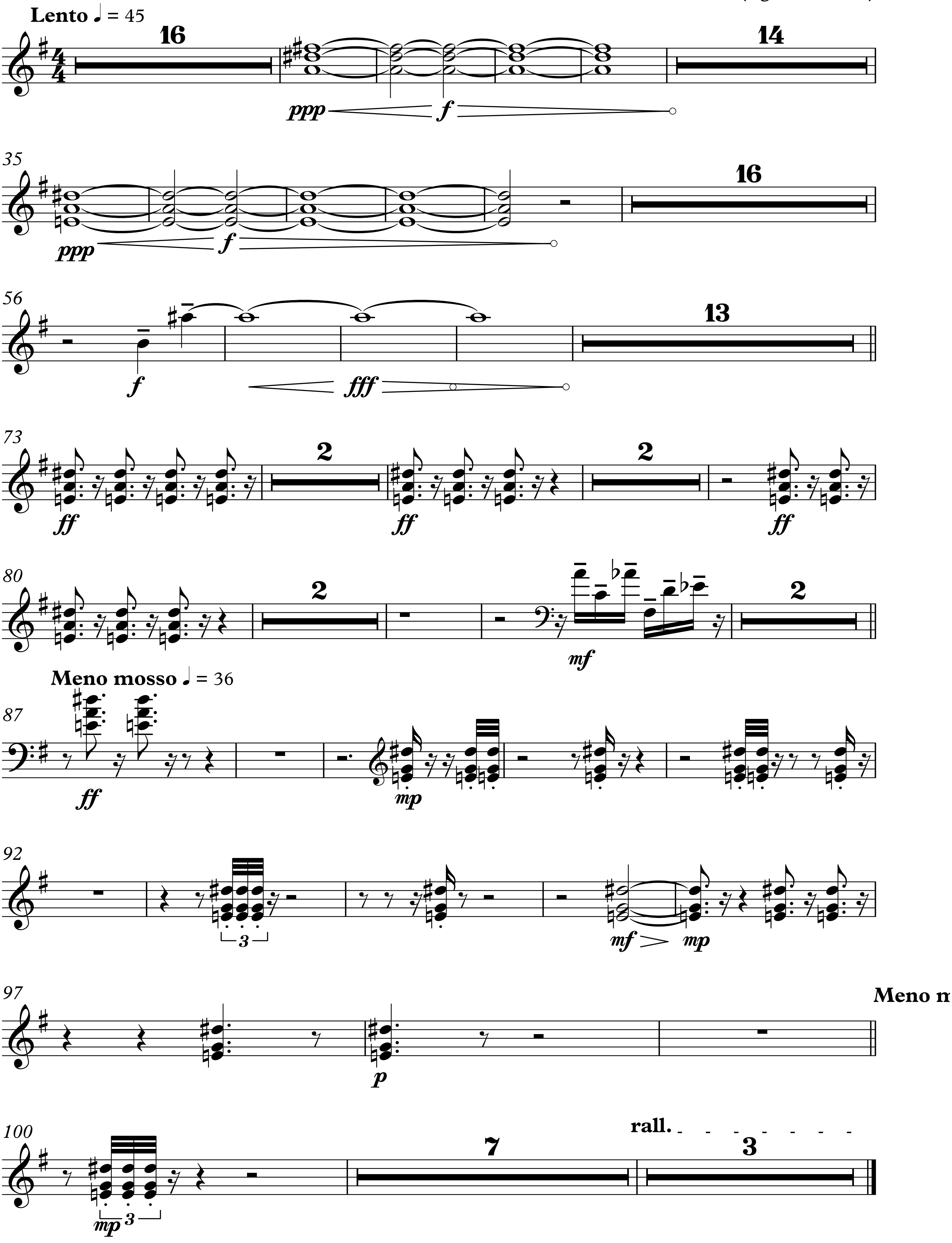
3 Horns in F

Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



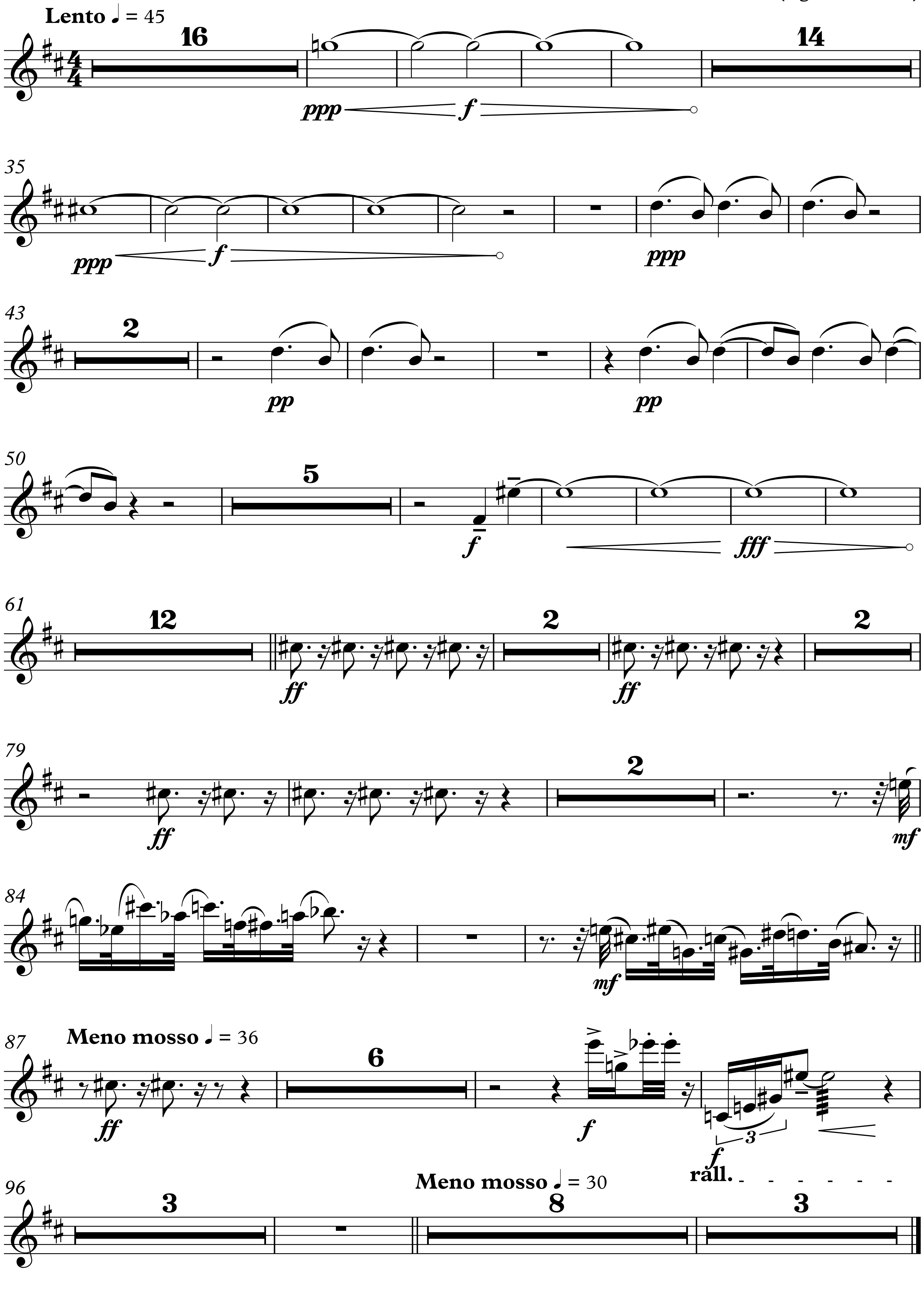
Trumpet in Bb

Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)

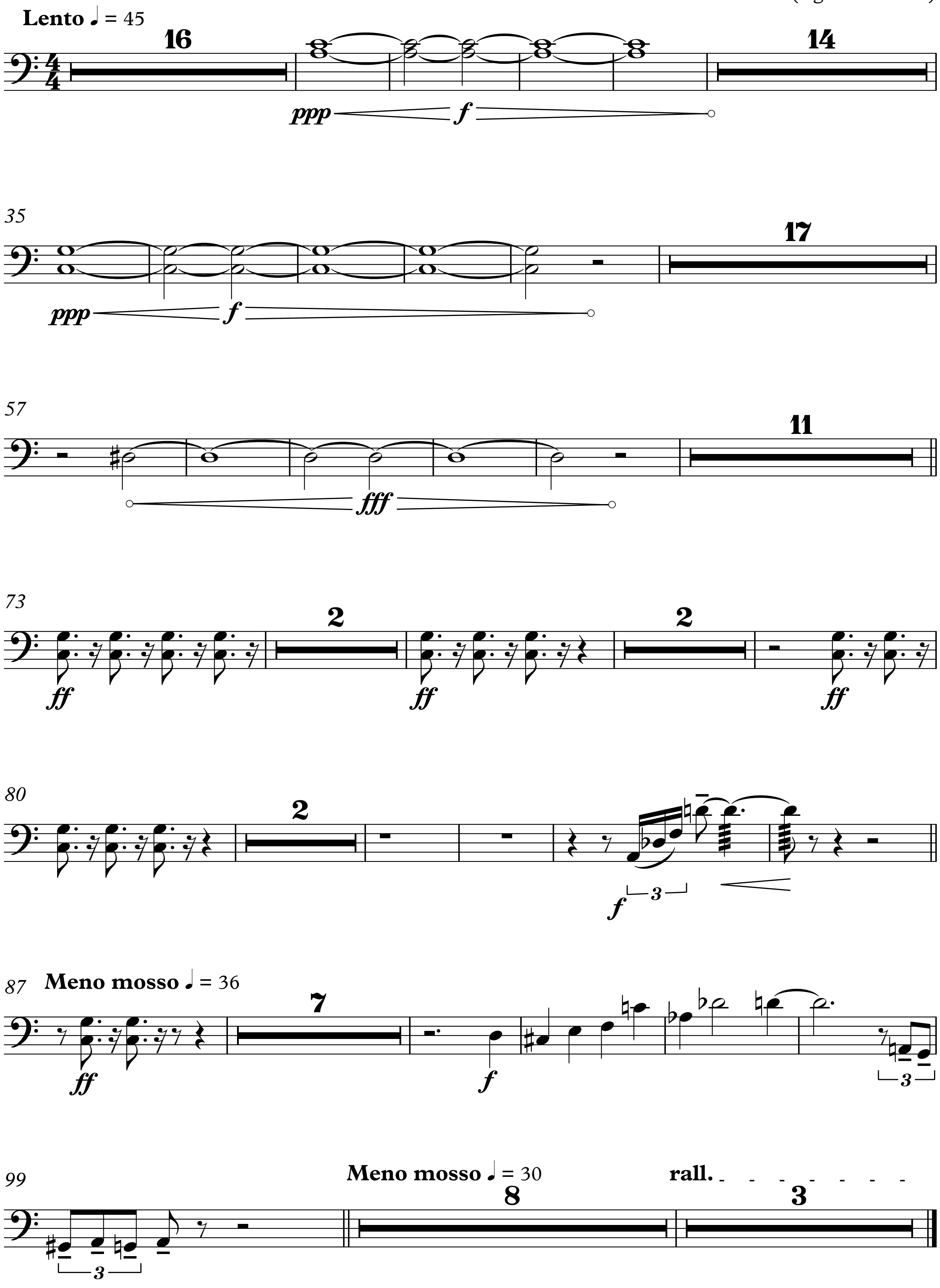


2 Trombones — Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



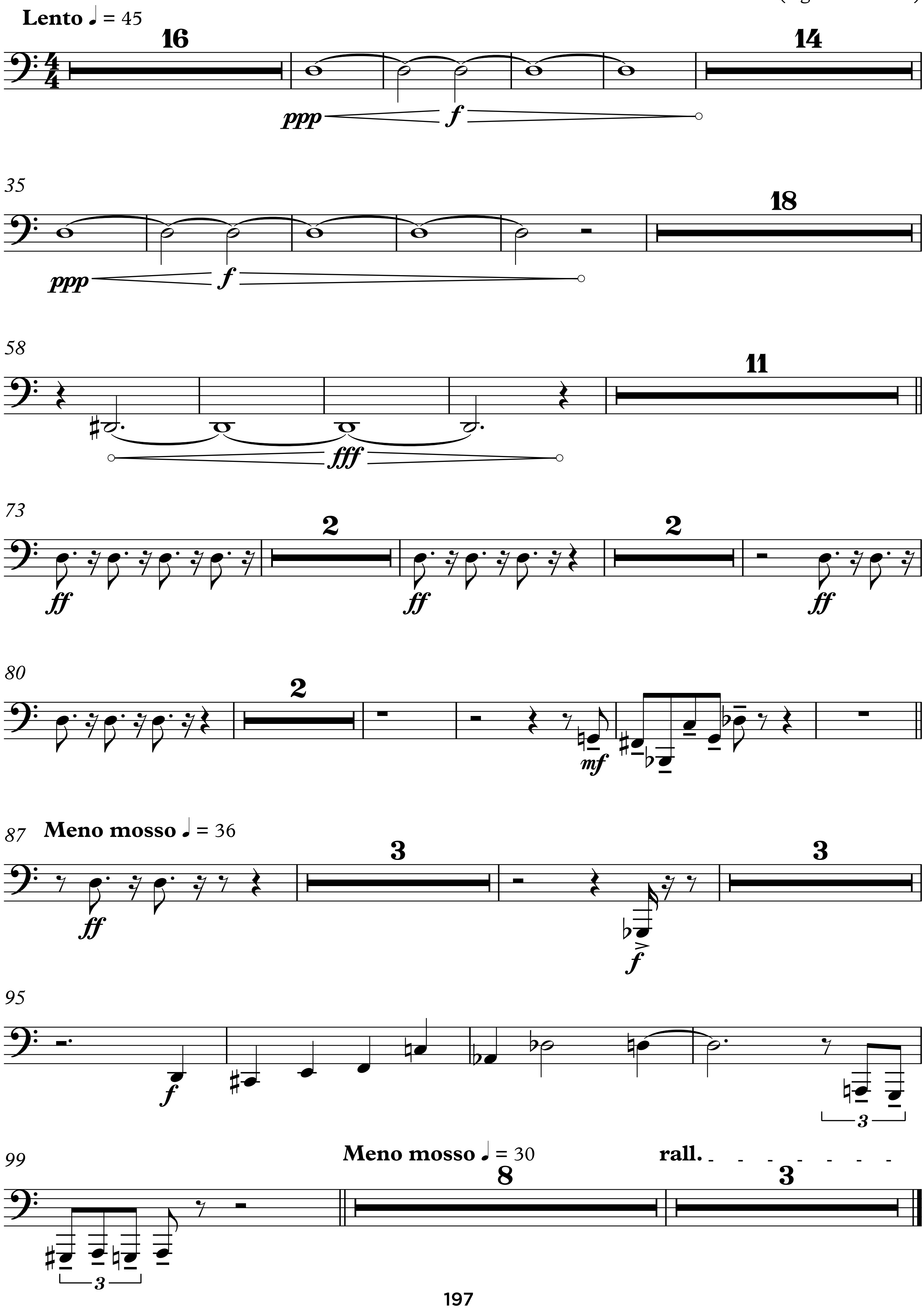
Tuba

Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



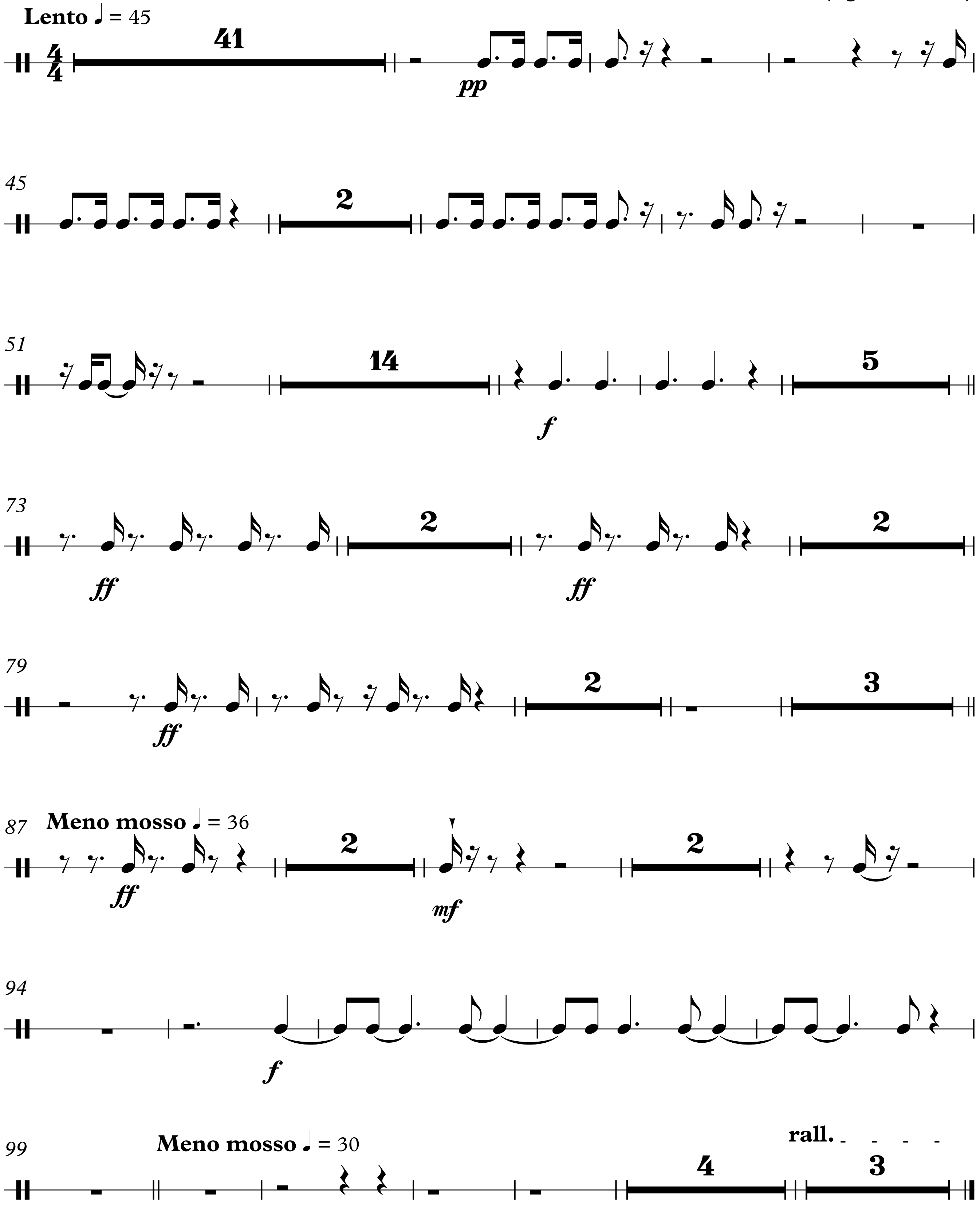
Bass Drum

Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



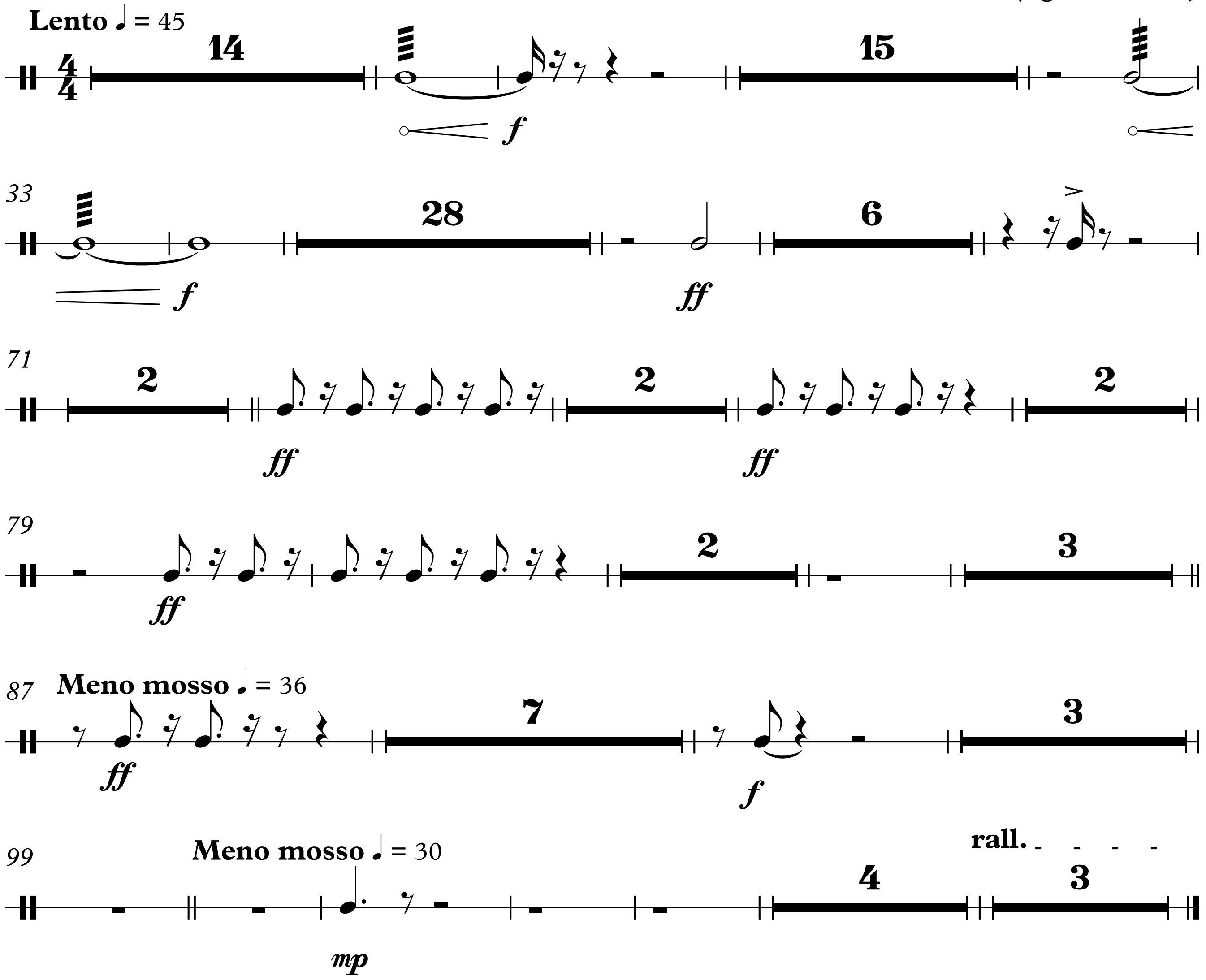
2 Trombones Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

(à memória de uma "molher")

Fernando Kozu
(Ago-Out/2013)

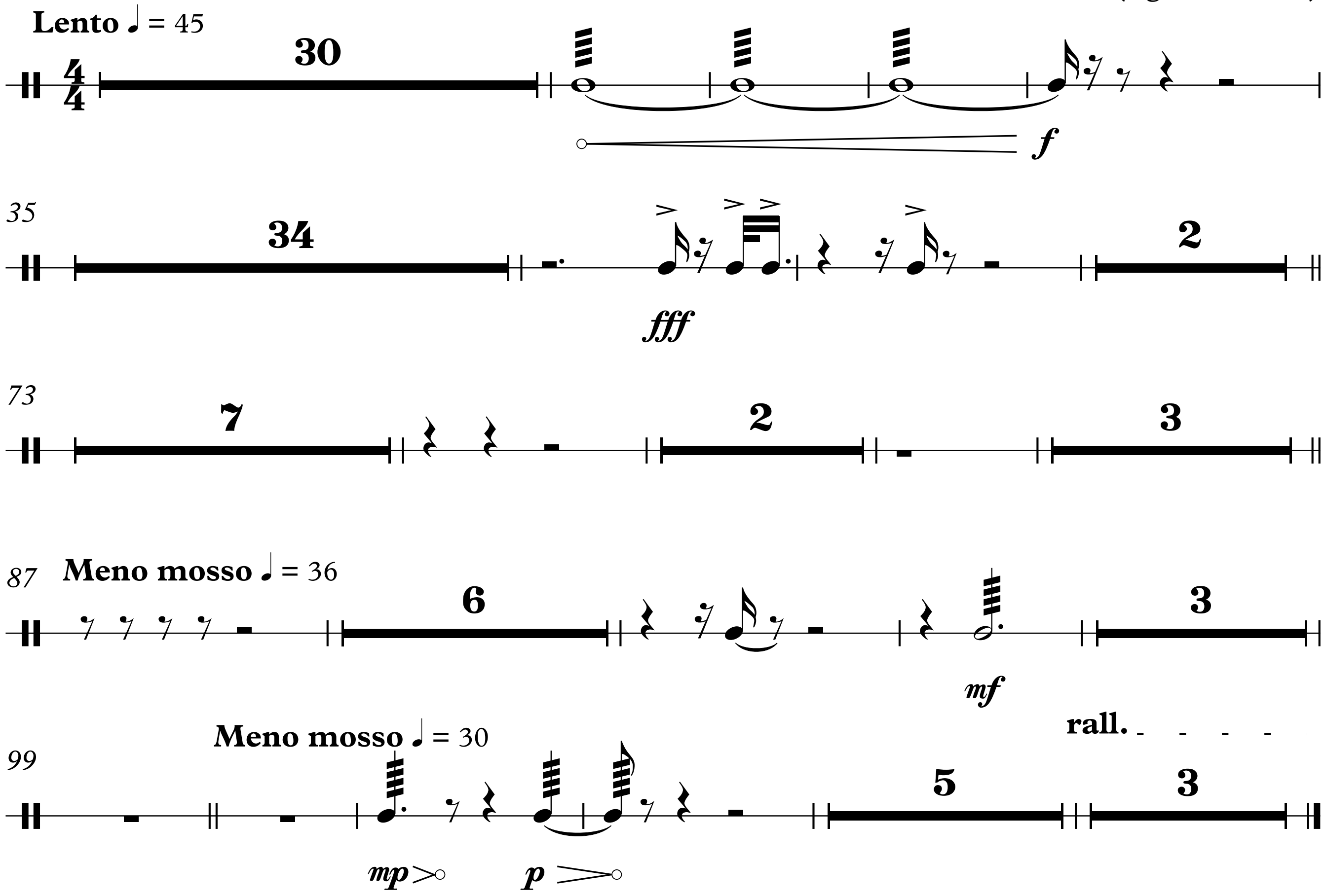


2 Trombones Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



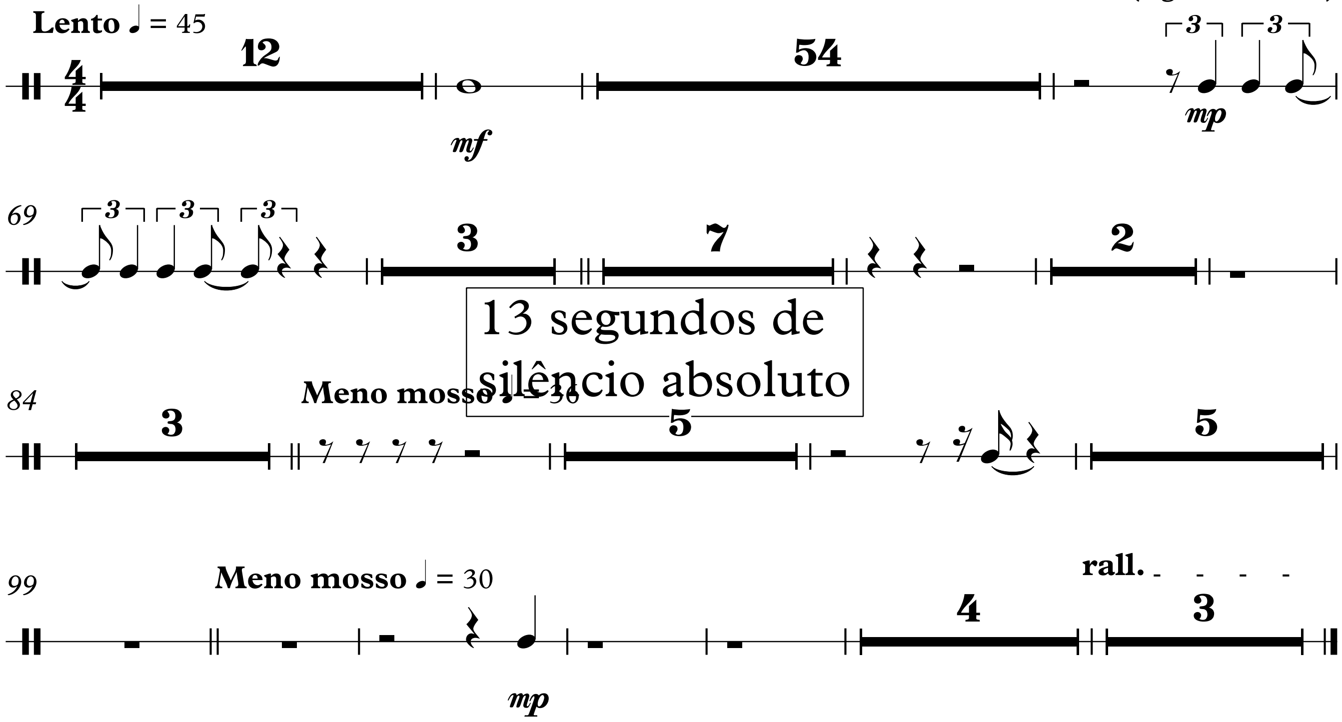
Triangle

Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)

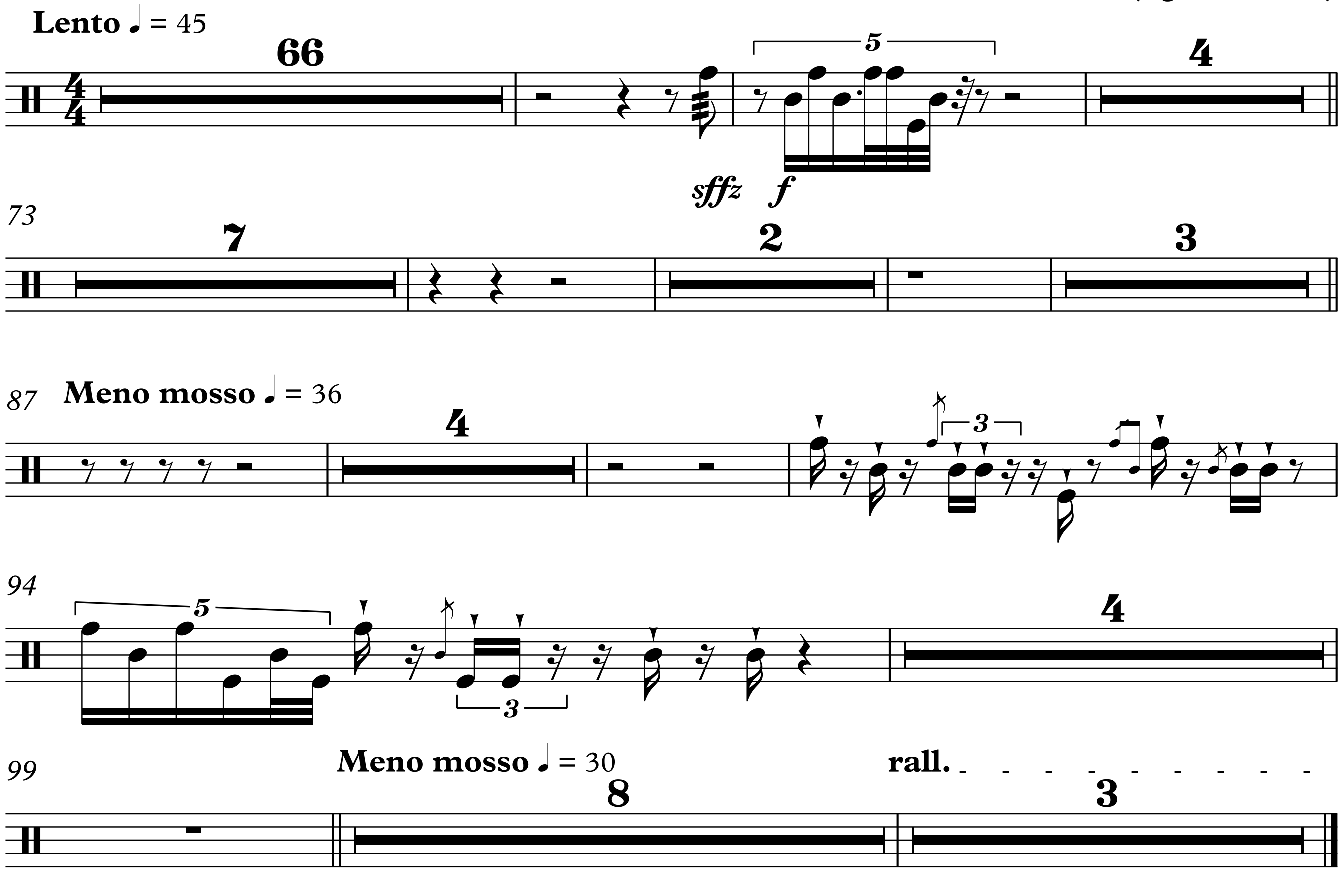


Wood Blocks   Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)



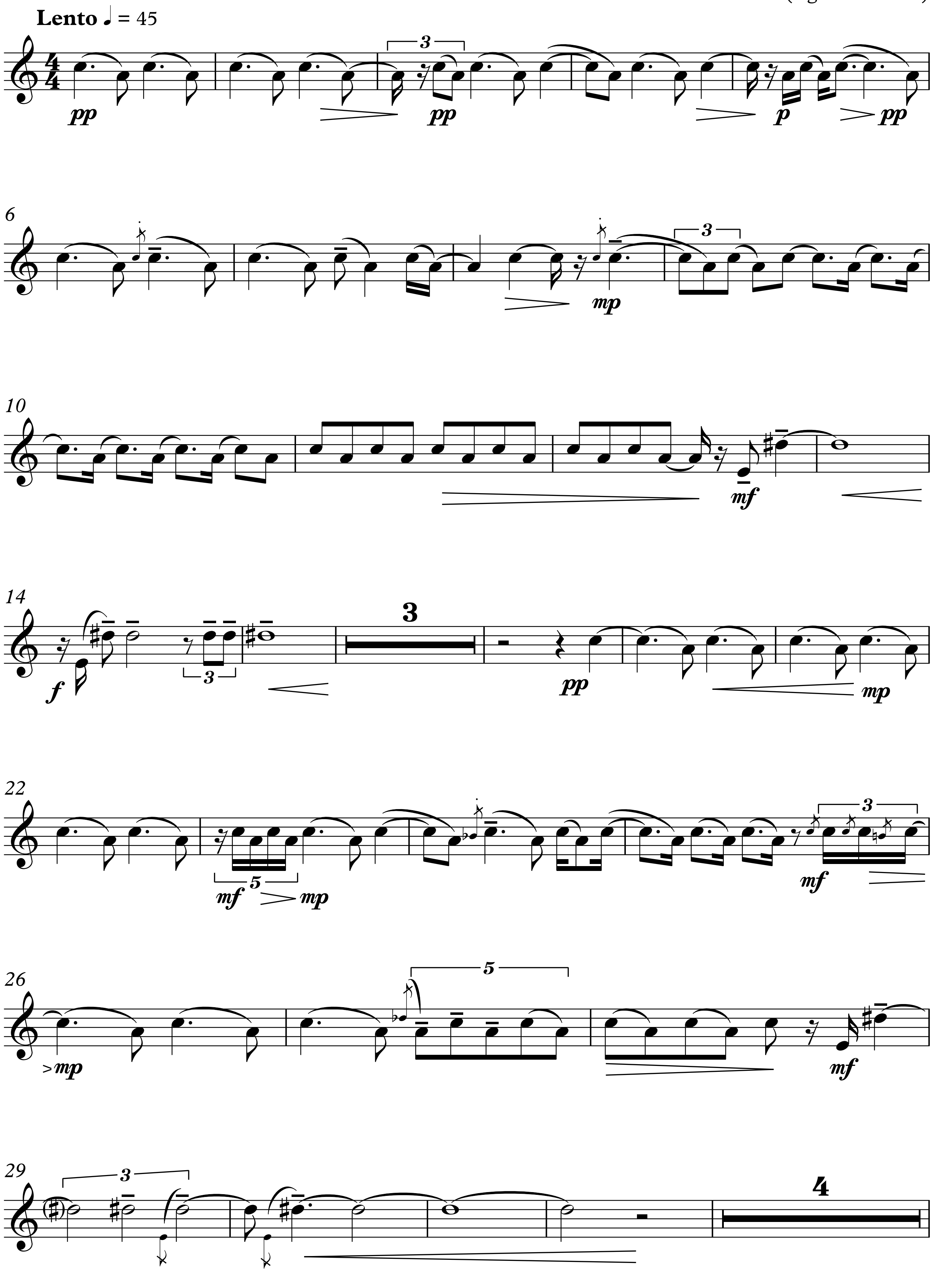
Trumpet in C solo

Concertino para Trompete e Orquestra

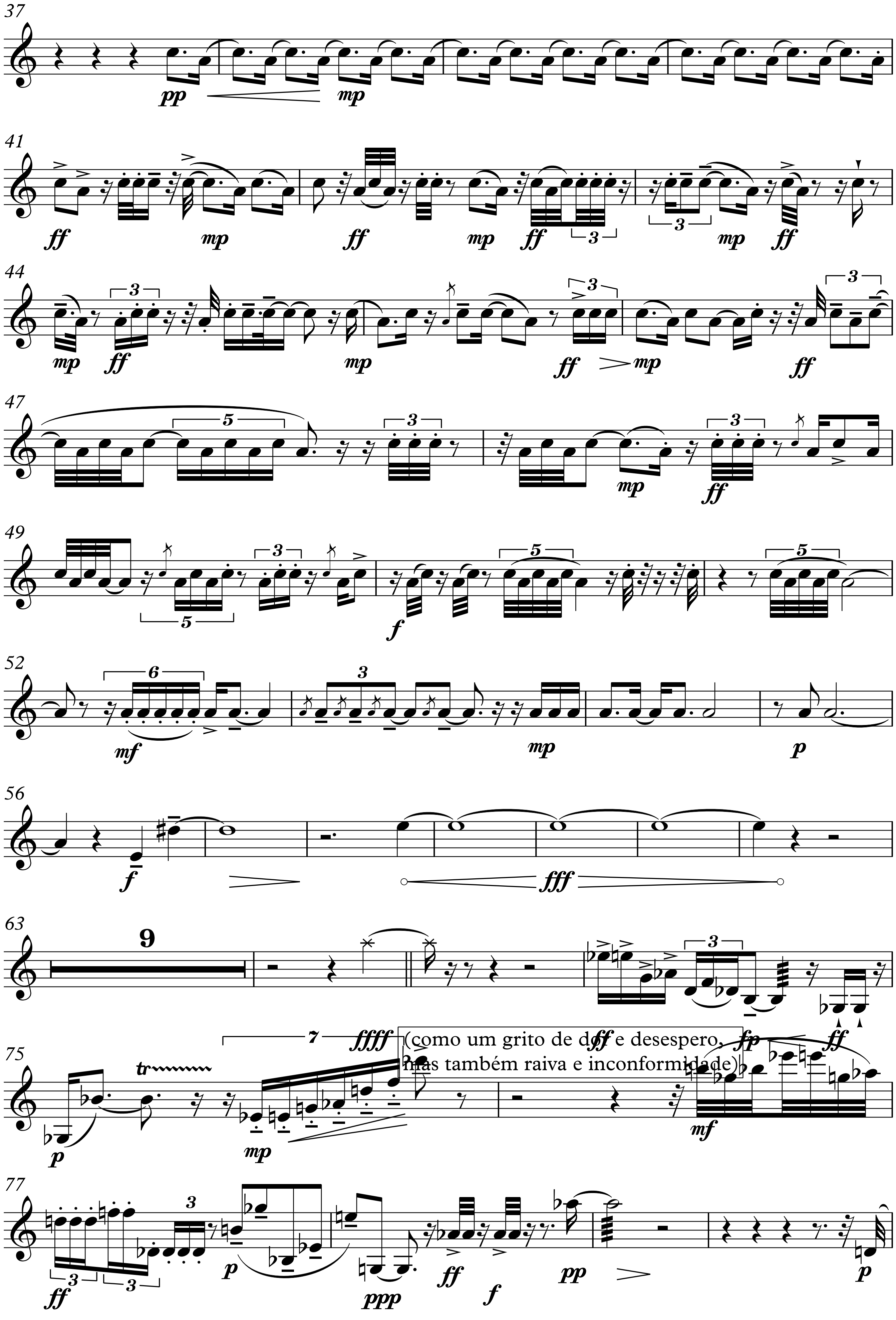
(à memória de uma "molher")

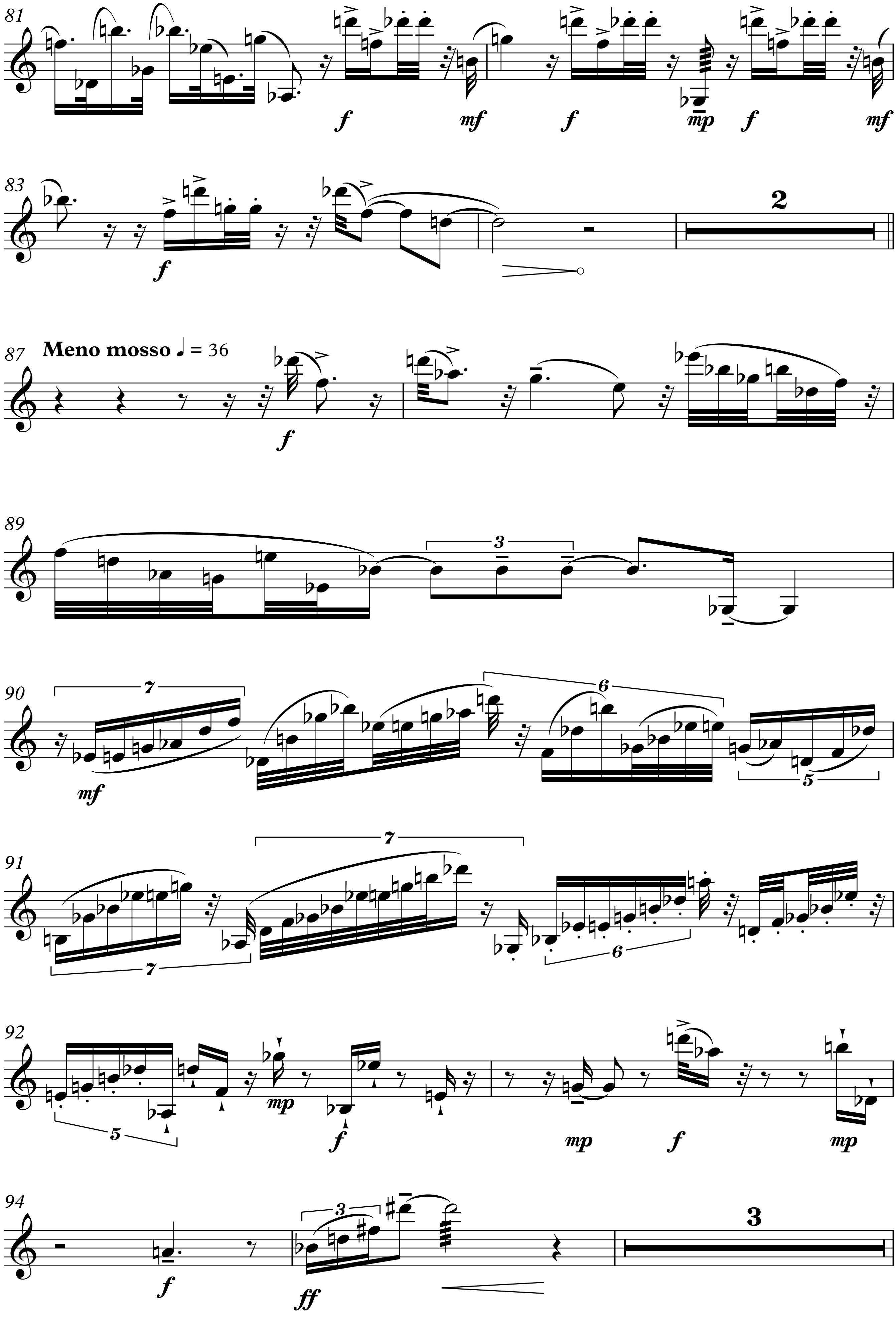
para Cícero Cordão e à USUEL

Fernando Kozu
(Ago-Out/2013)

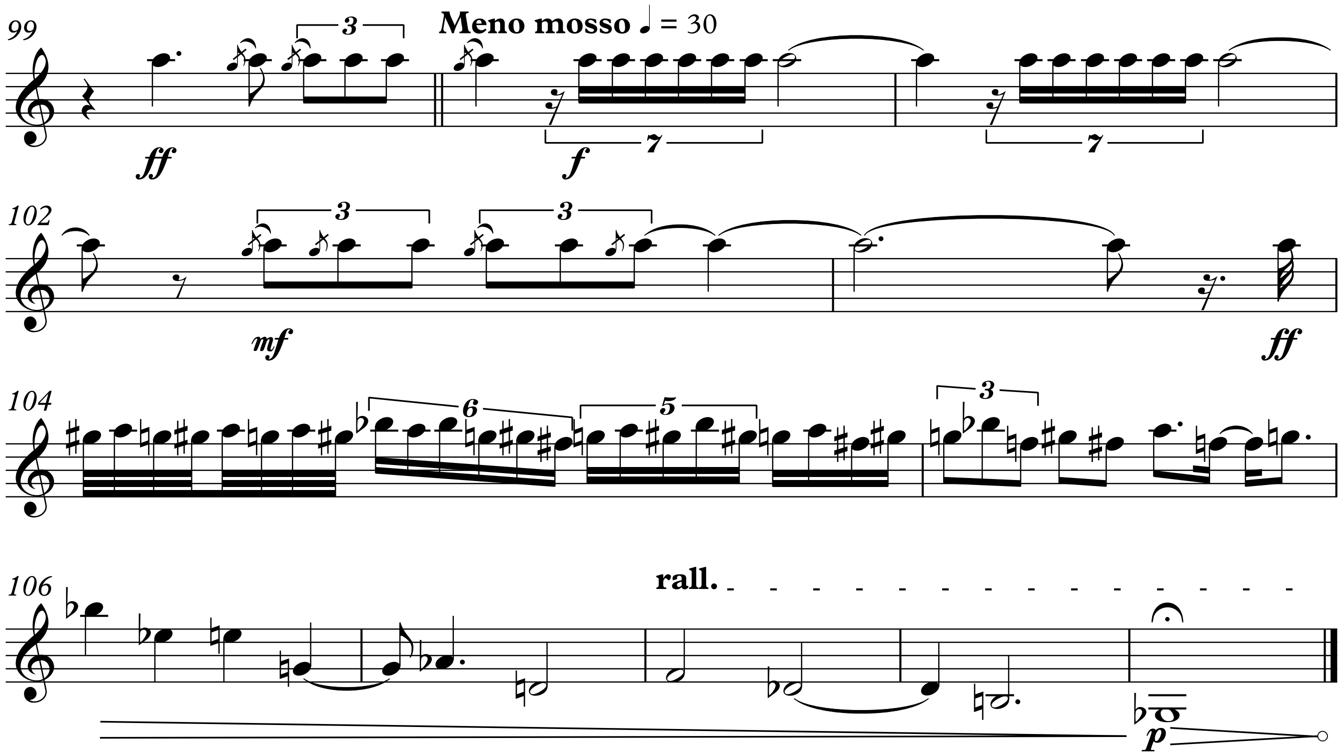


Trumpet in C SOLO




81
f
mf
f
mp
f
mf
83
f
2
87
Meno mosso ♩ = 36
f
89
3
90
7
mf
6
5
91
7
7
6
92
5
mp
f
mp
f
mp
94
f
3
ff
3

Trumpet in C SOLO



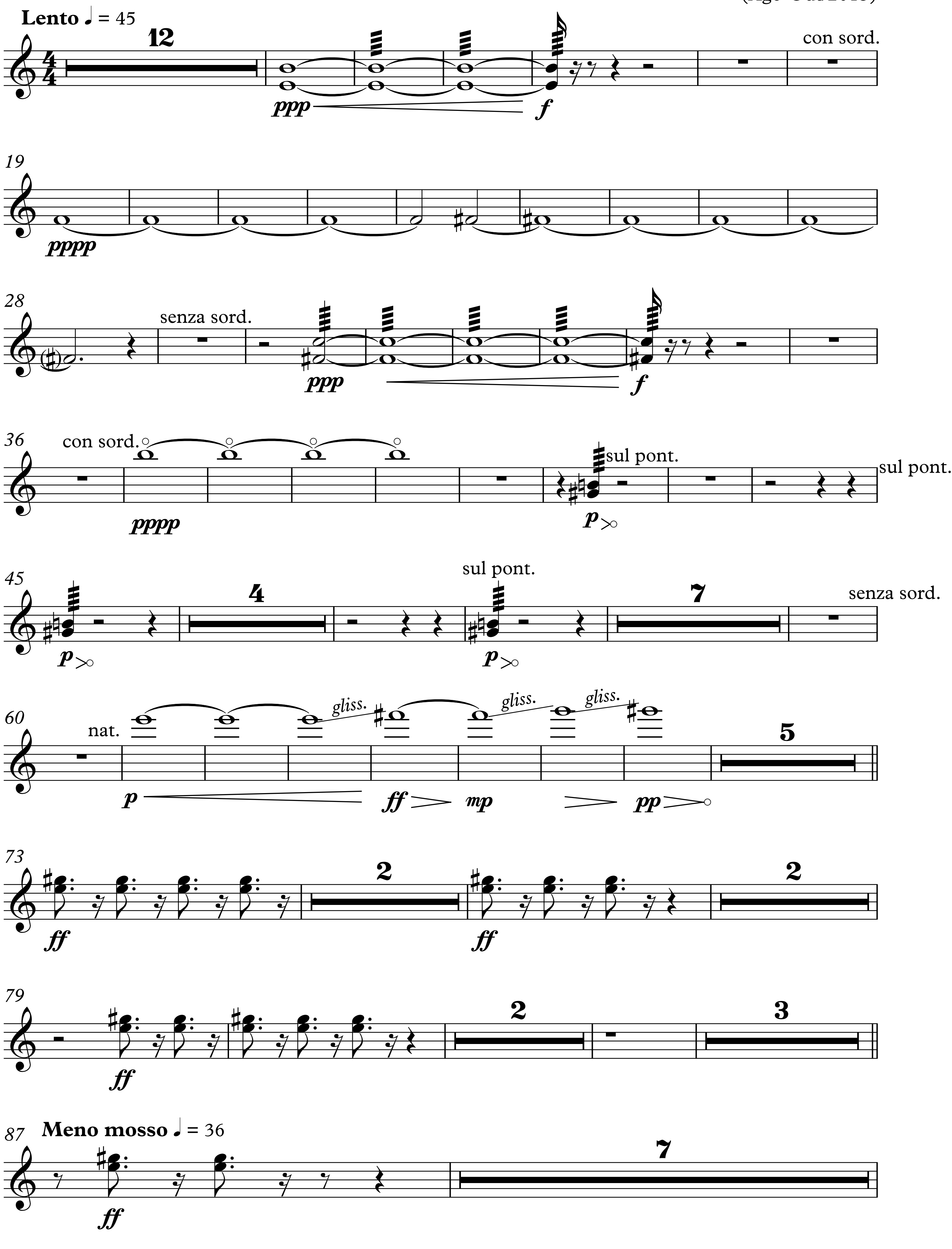
Violin I

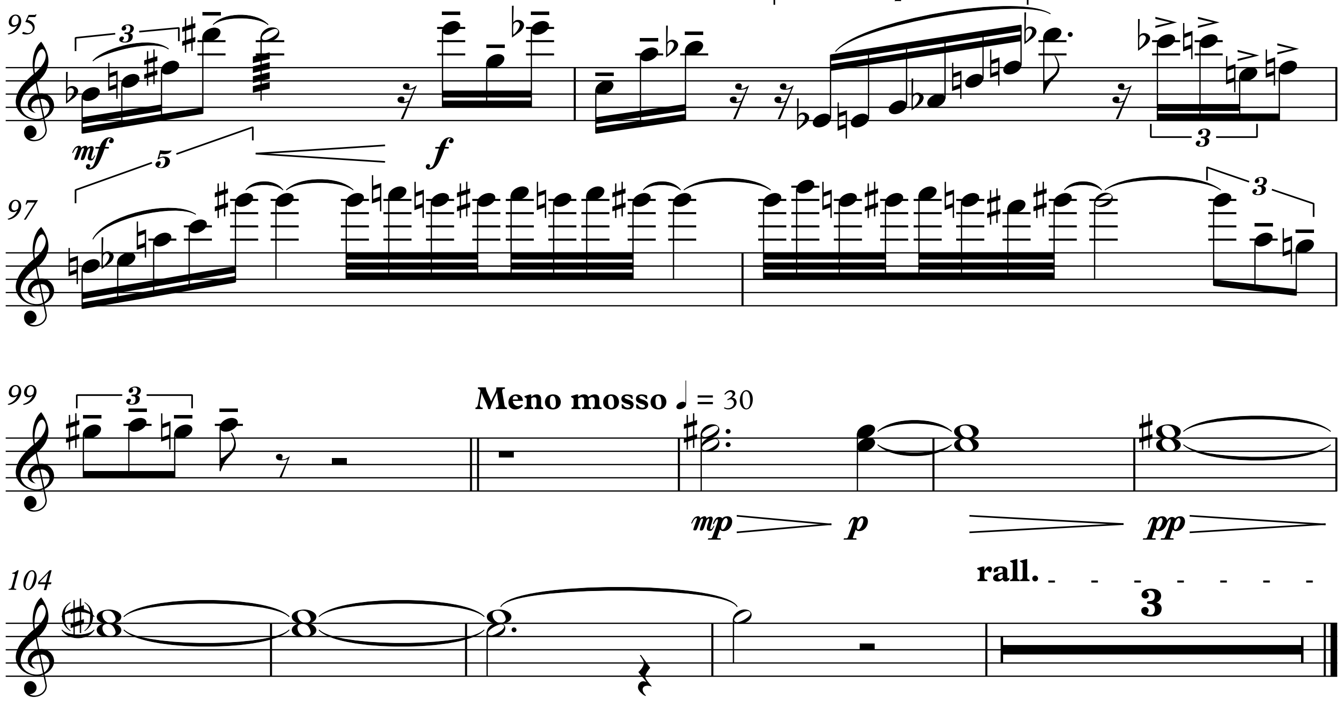
Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

(Ago-Out/2013)




95
mf
f
97
99
Meno mosso ♩. = 30
mp
p
pp
104
rall.

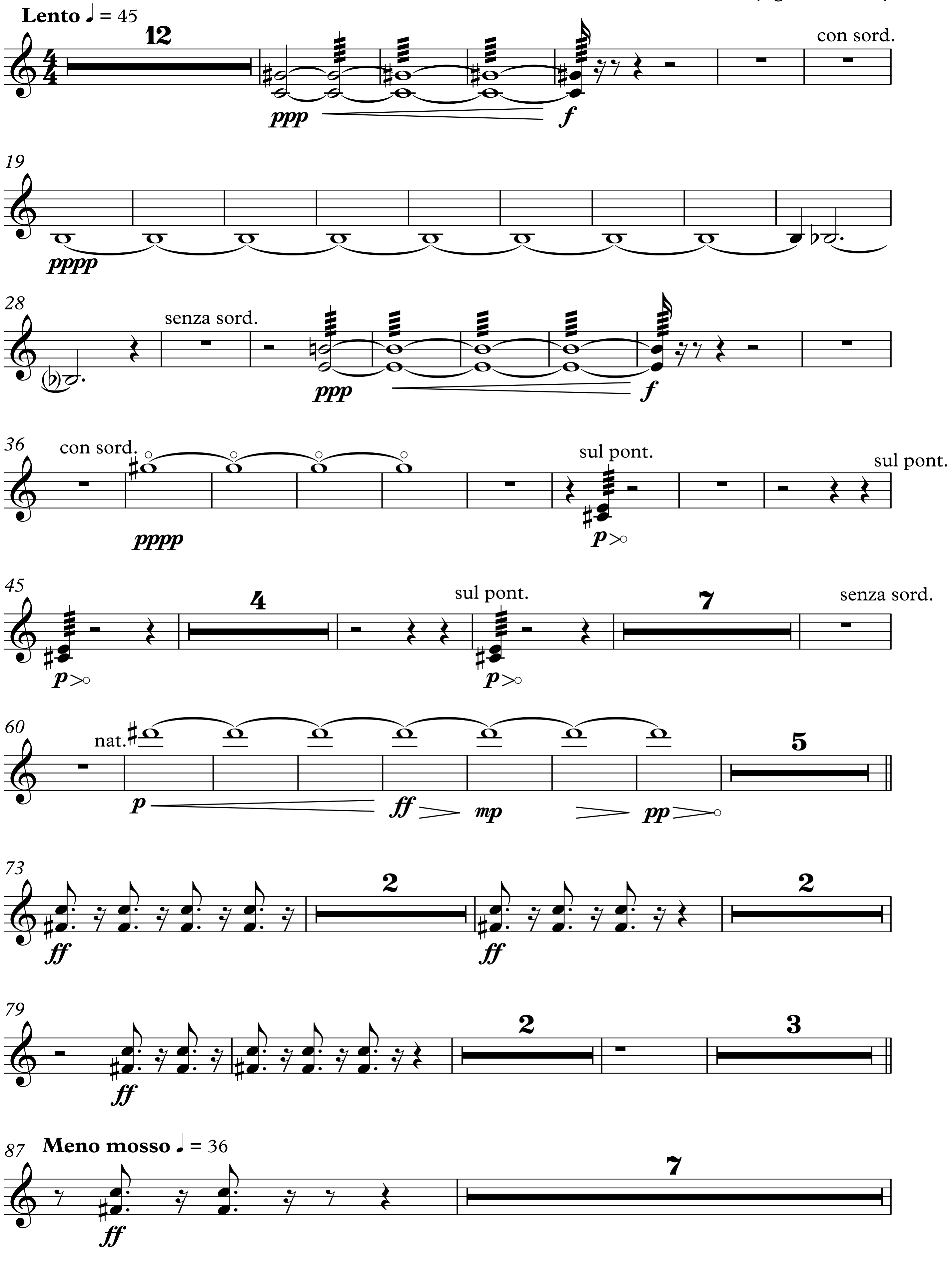
Violin II

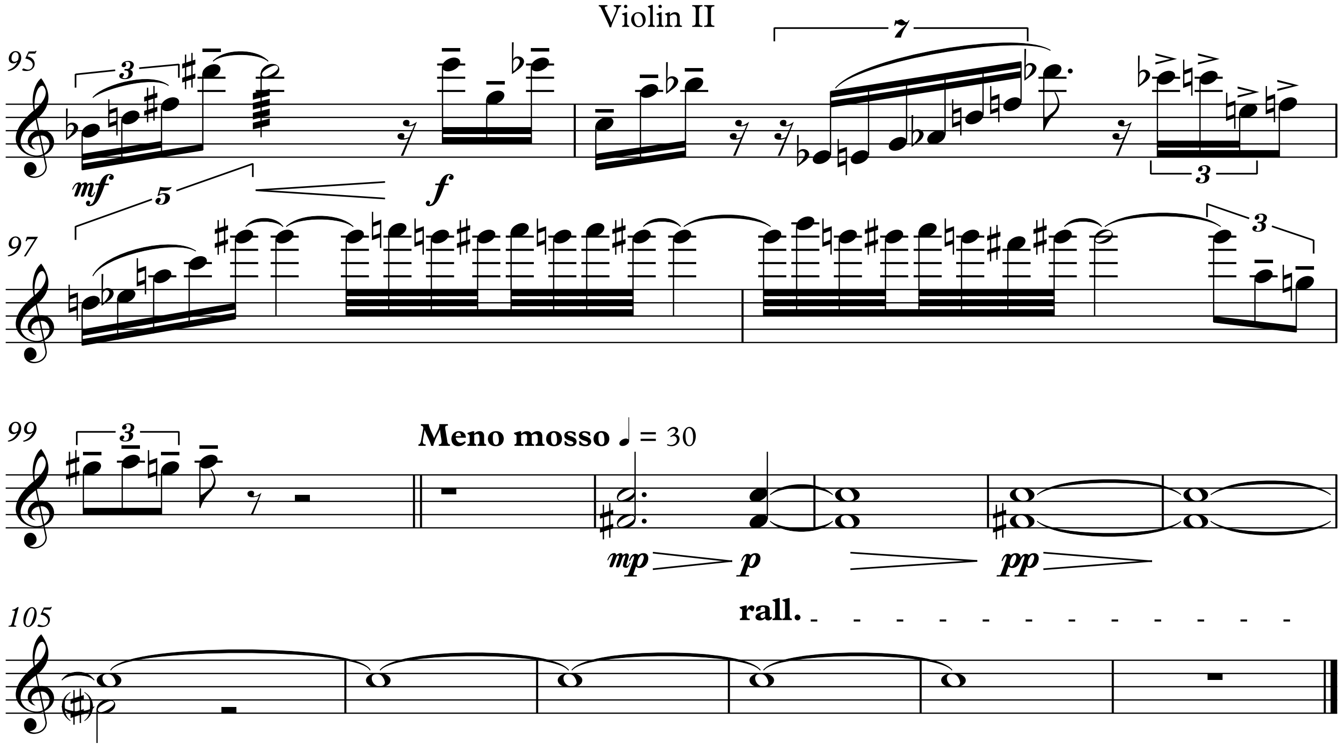
Concertino para Trompete e Orquestra

(à memória de uma "molher")

para Cícero Cordão e à USUEL

(Ago-Out/2013)




95
3
5
7
3
mf
f
97
3
99
3
Meno mosso ♩ = 30
mp
p
pp
105
rall.

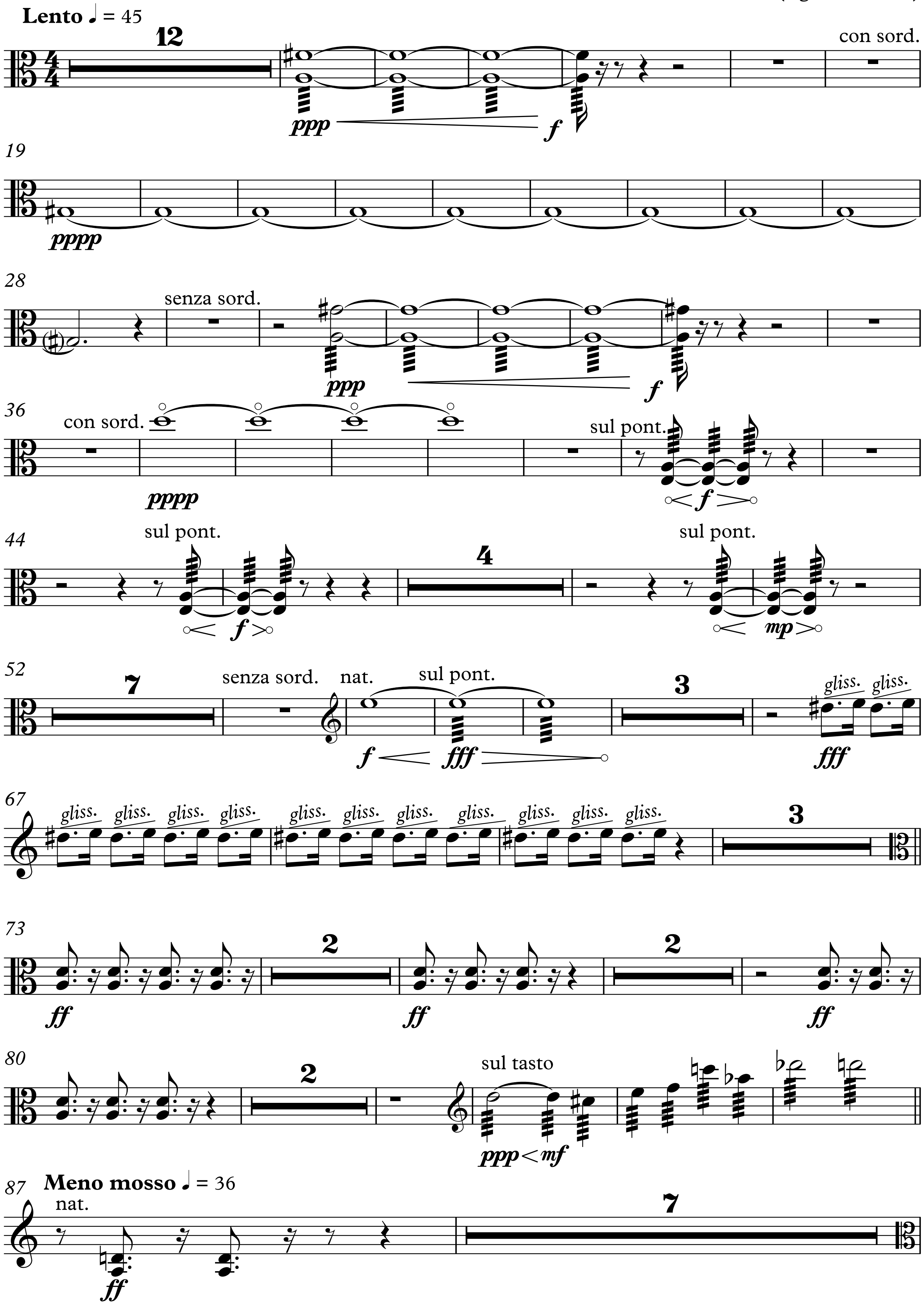
Viola

Concertino para Trompete e Orquestra

(à memória de uma "molher")

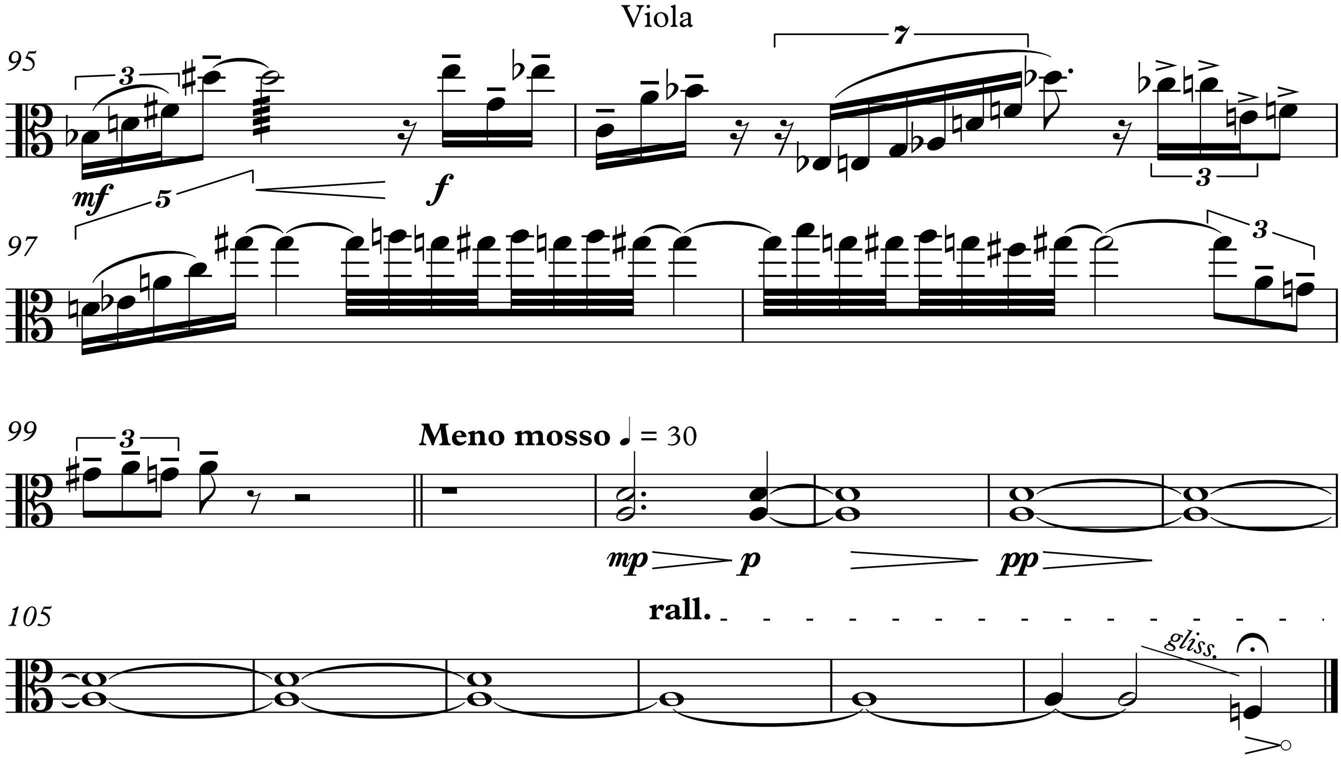
para Cícero Cordão e à USUEL

(Ago-Out/2013)



2

Viola



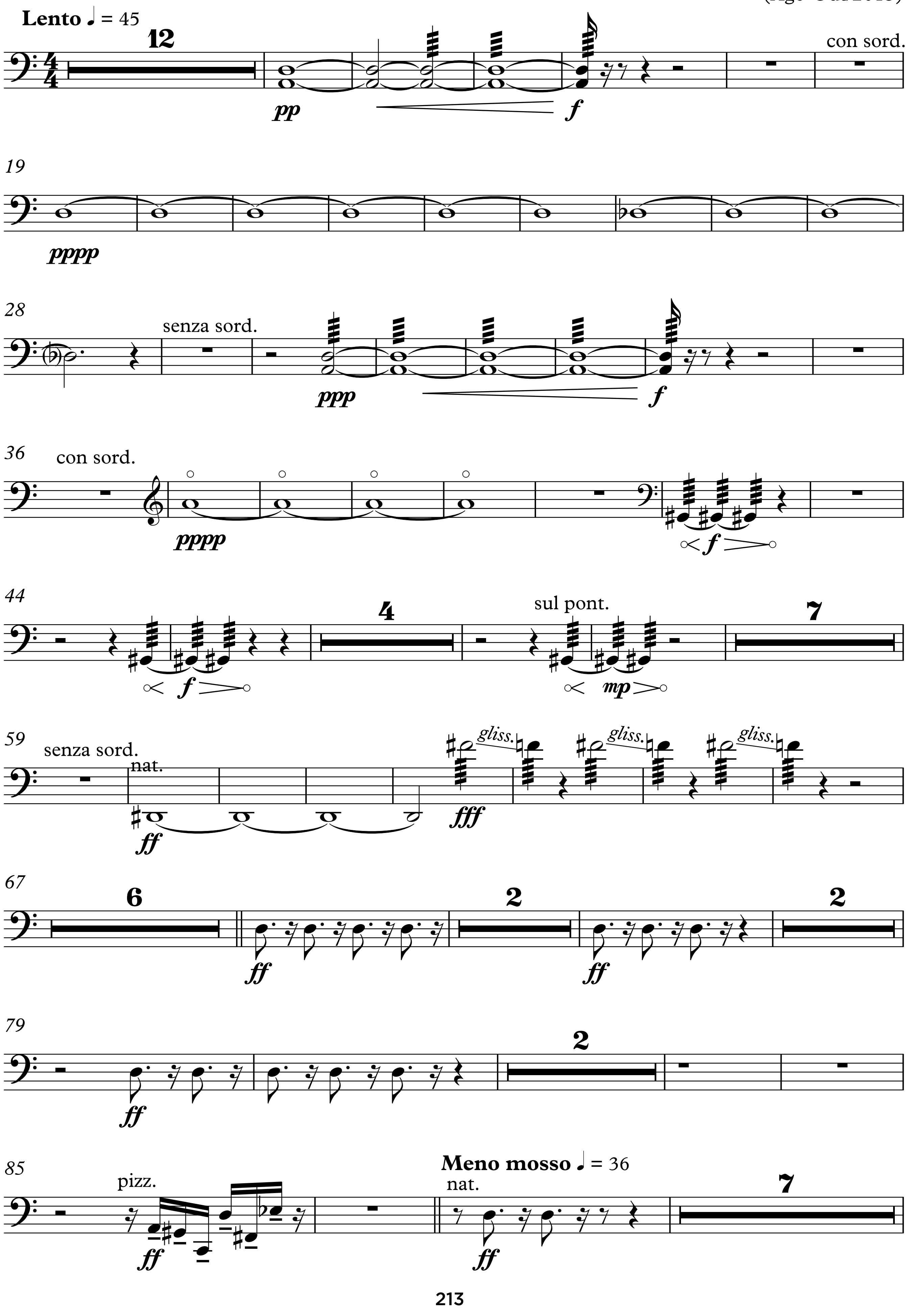
Violoncello

Concertino para Trompete e Orquestra

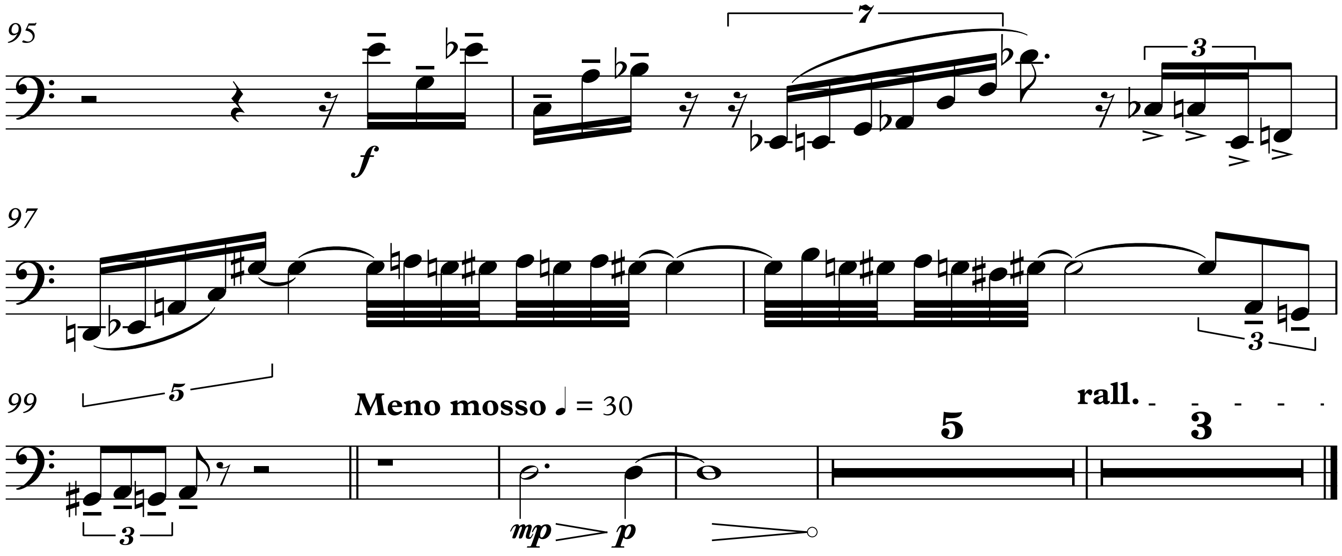
(à memória de uma "molher")

para Cícero Cordão e à USUEL

(Ago-Out/2013)



Violoncello



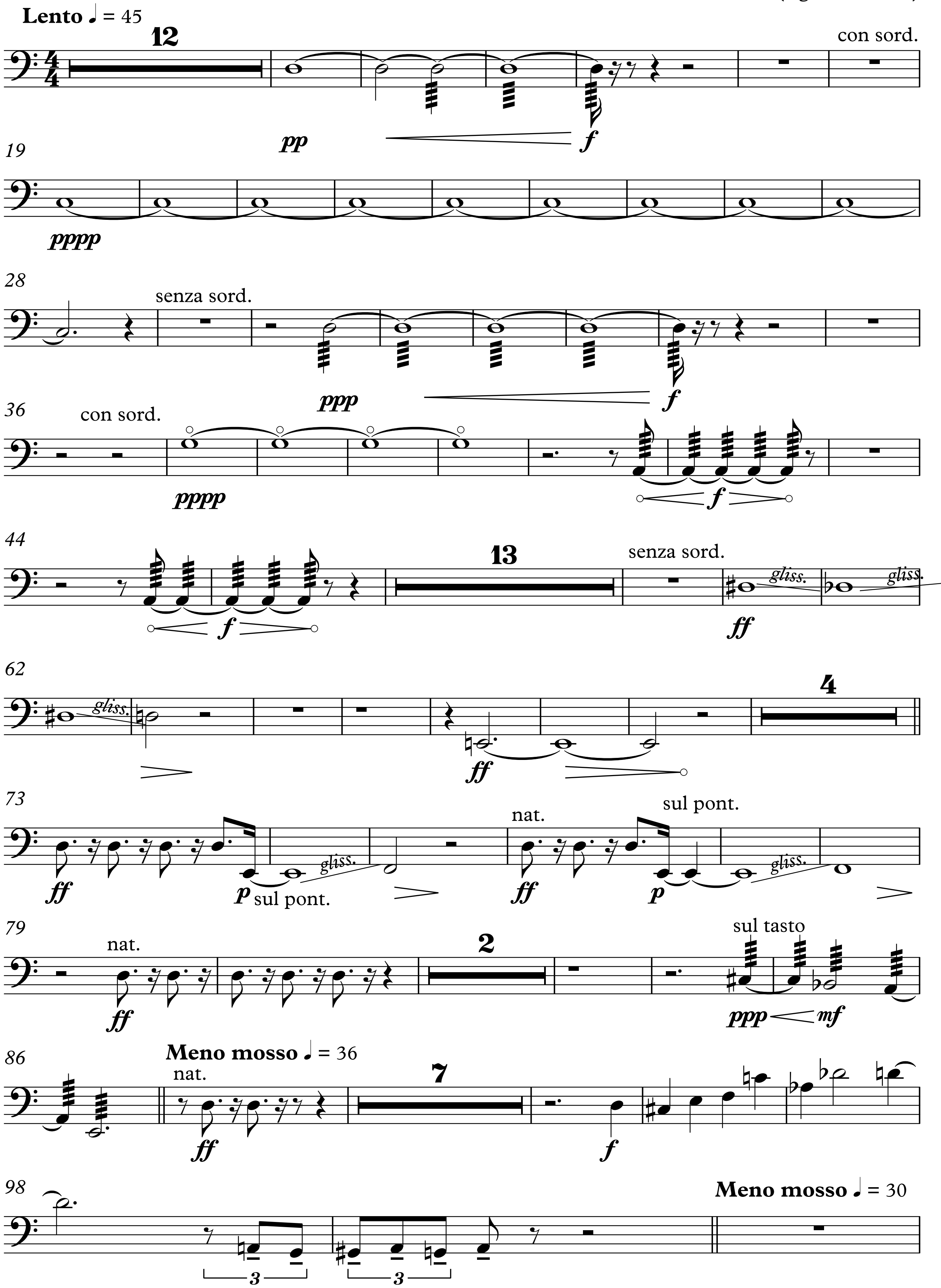
Contrabass

Concertino para Trompete e Orquestra

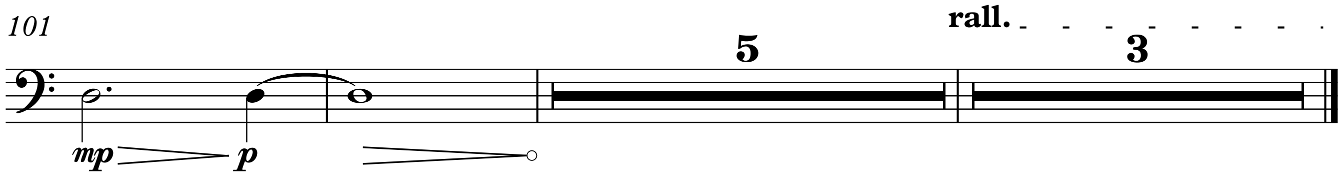
(à memória de uma "molher")

para Cícero Cordão e à USUEL

(Ago-Out/2013)



Contrabass



FERNANDO KOZU

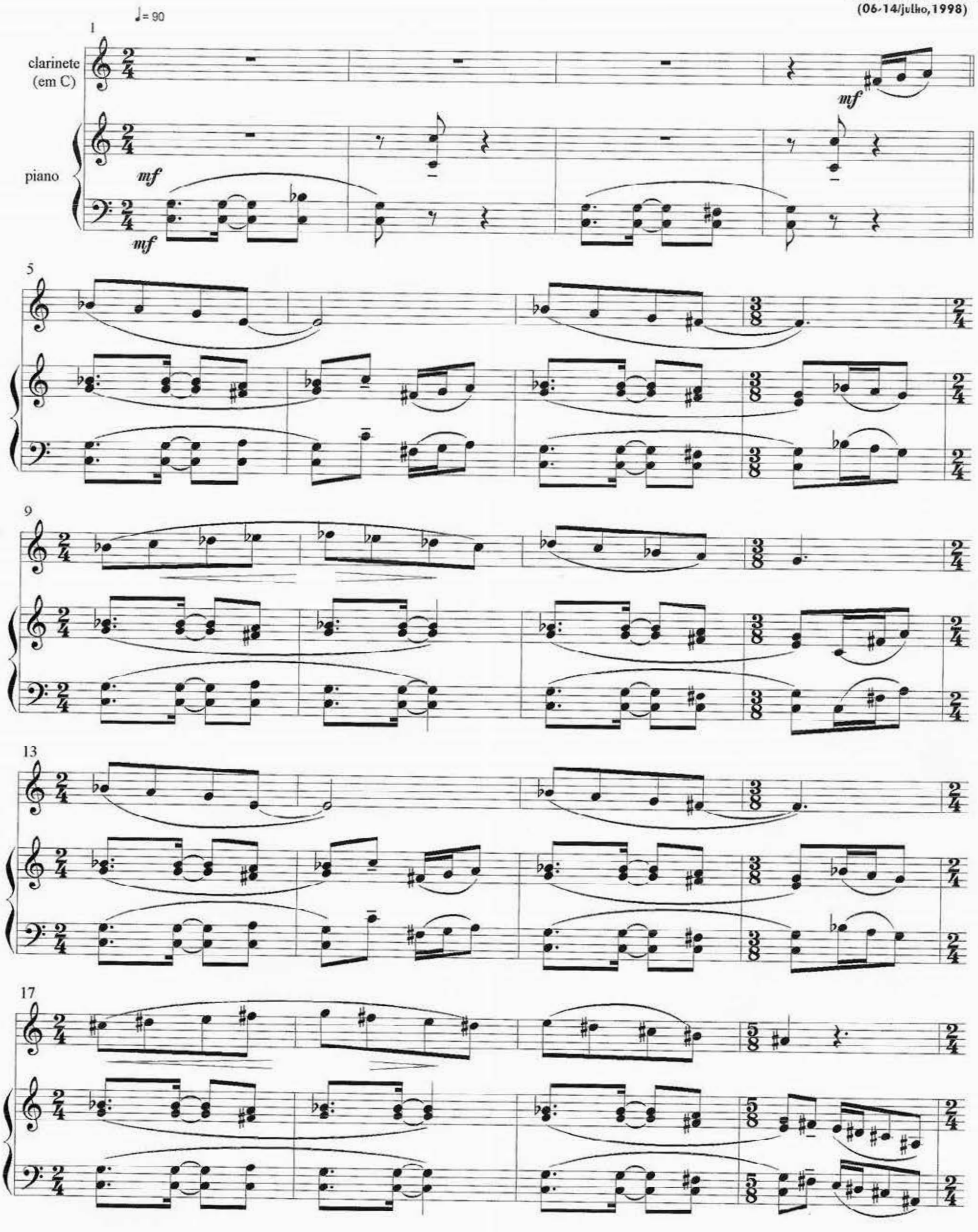
Baião

Clarinete e Piano

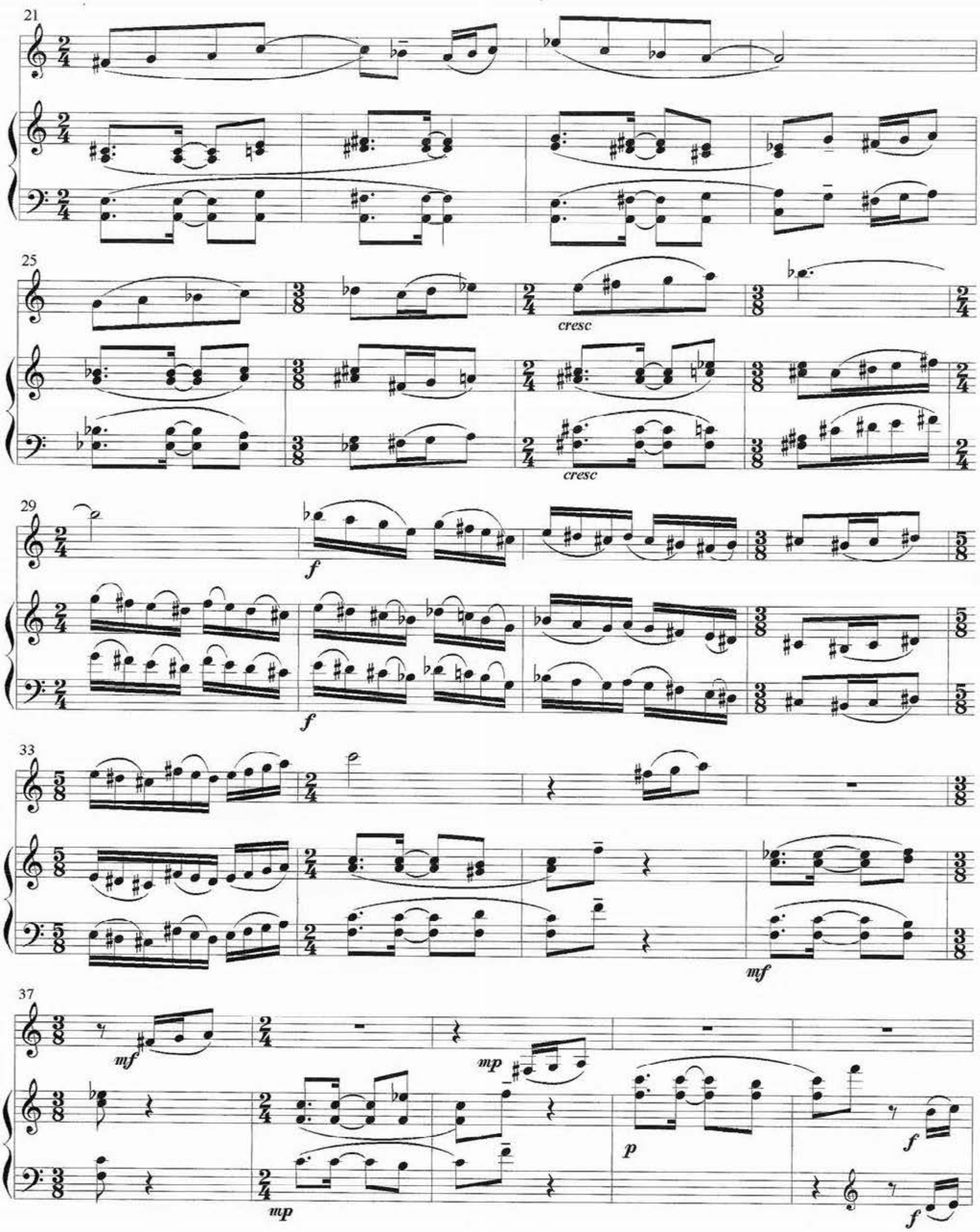
Londrina – Julho/1998

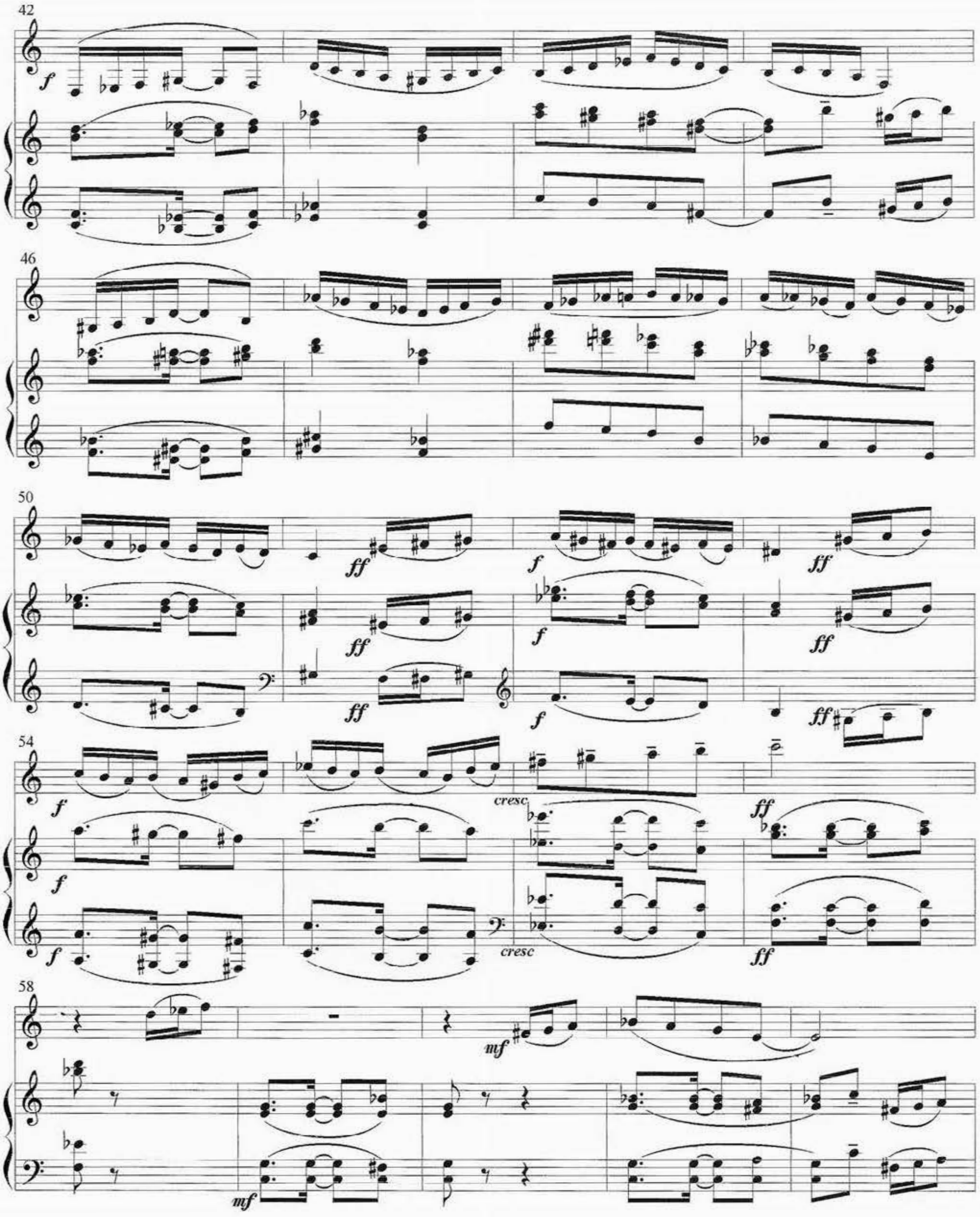
BAIÃO

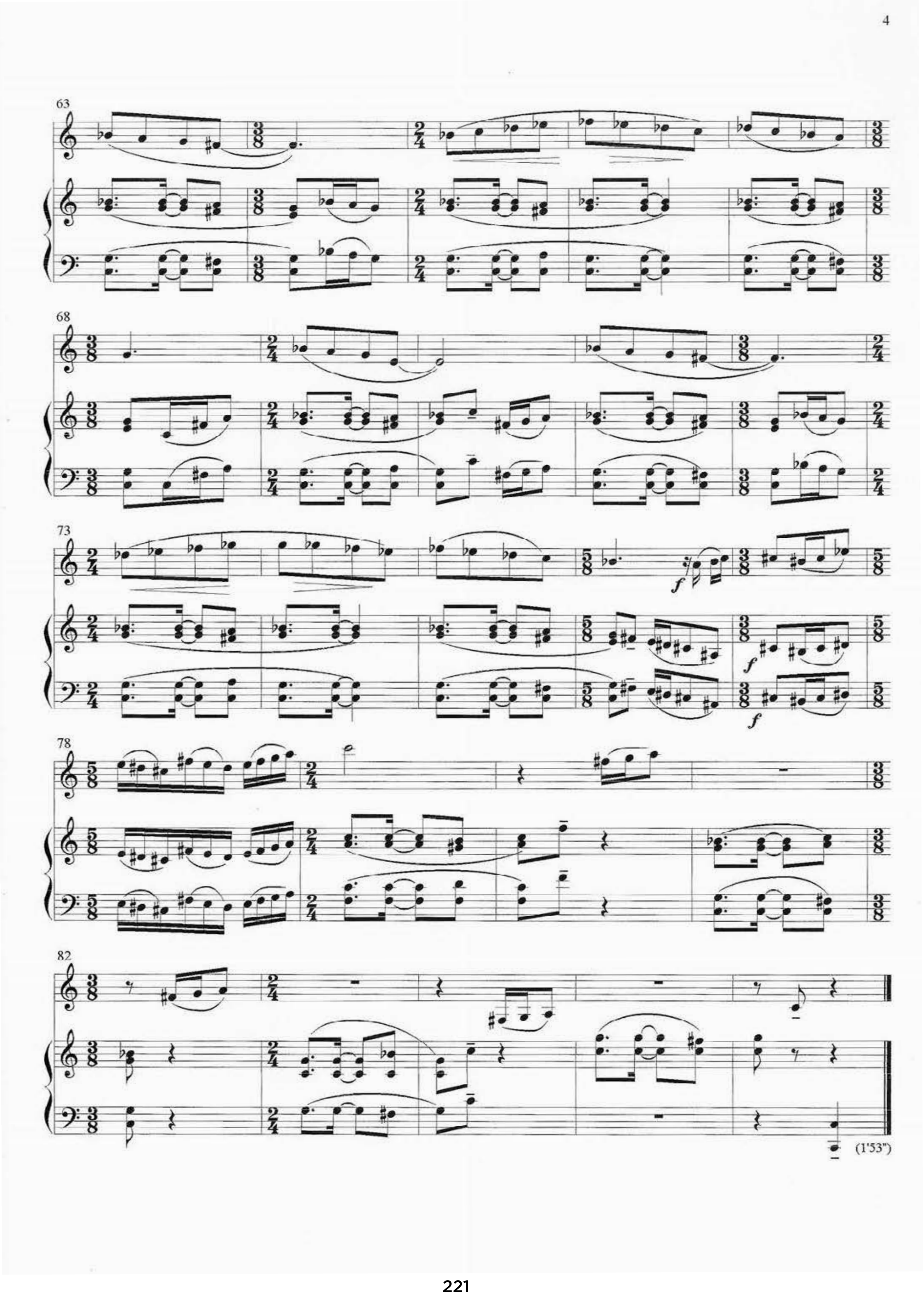
FERNANDO H.KOZU
(06-14/julho,1998)



© copyright 2000 Kozu Edition (Londrina-PR)


21
25
cresc
cresc
29
f
f
33
mf
37
mf
mp
mp
p
f
f


42
f
46
50
ff
f
ff
ff
f
ff
ff
f
ff
54
f
f
f
cresc
ff
cresc
ff
58
mf
mf


4
63
68
73
f
f
f
78
82
(1'53")

F. K.
TRÍPTICO
DAS
HECCEIDADES
I.
A
VONTADE
SUS
PENSA
II.
O
A G O R A
é
o
INFERNAL
III.
O
G R I
T O
AMOR
DAÇADO
EDITORA
A ROSA DOS INVENTOS
R$ 34,25
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FERNANDO KOZU

TRÍPTICO DAS HECCEIDADES

para Piano

I. A Vontade Suspensa

II. O Agora é o Infernal

III. O Grito Amordaçado

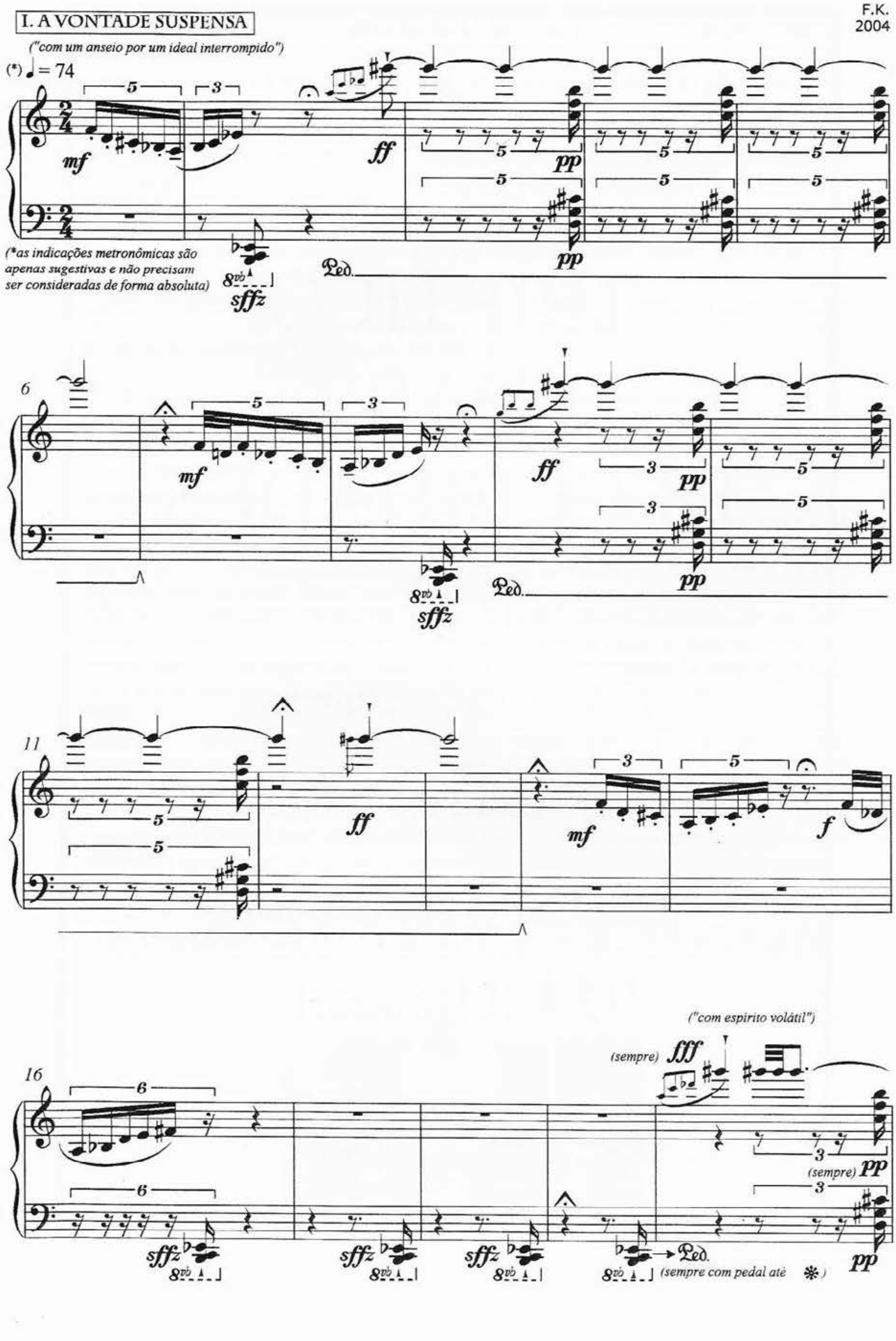
Editora
A ROSA DOS INVENTOS
Rua Uruguai, 2021 - Vila Brasil
Cep. 86010-210 - Londrina/PR
E-mail: kozu@uel.br

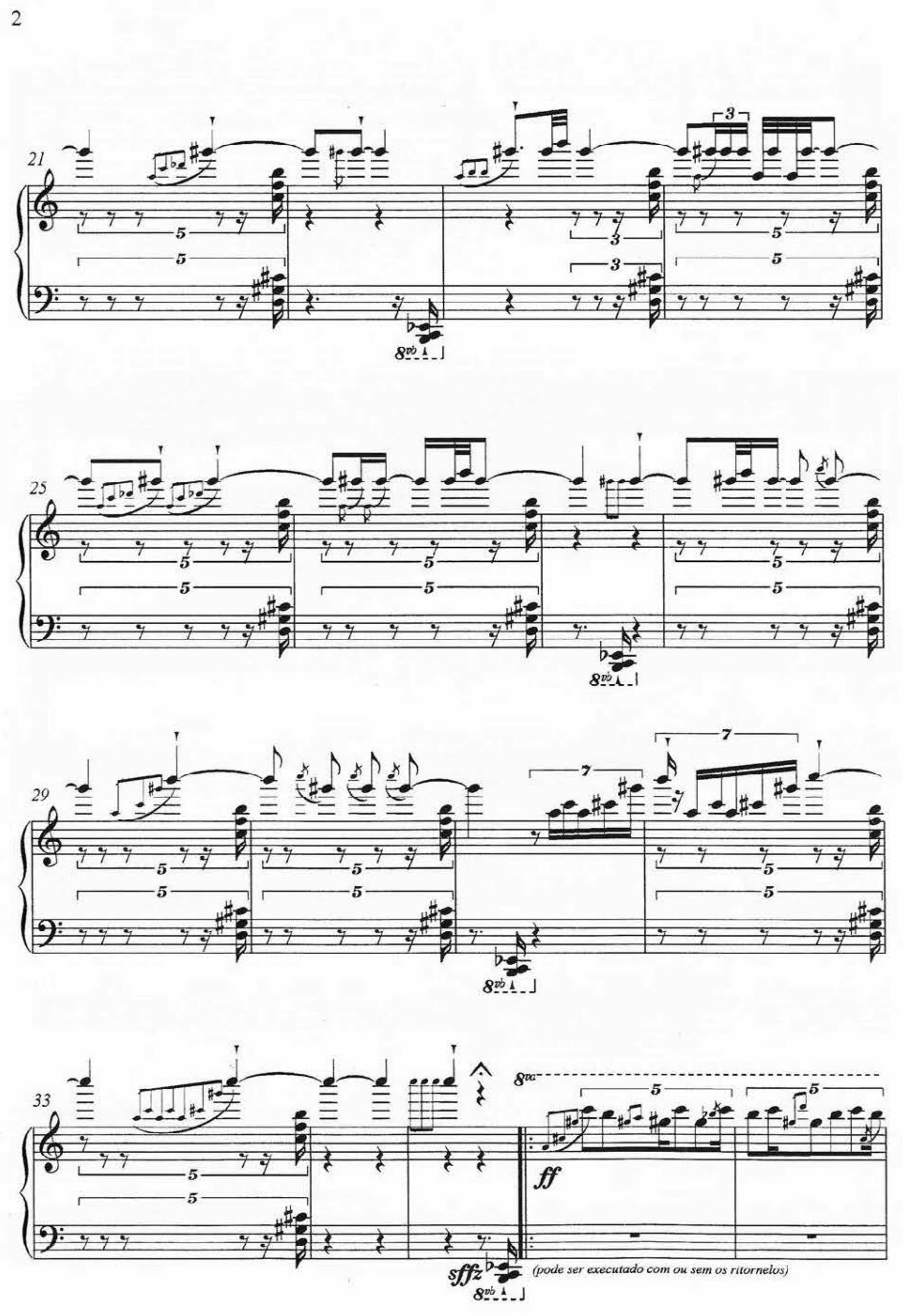
para Sandra Secco Delallo

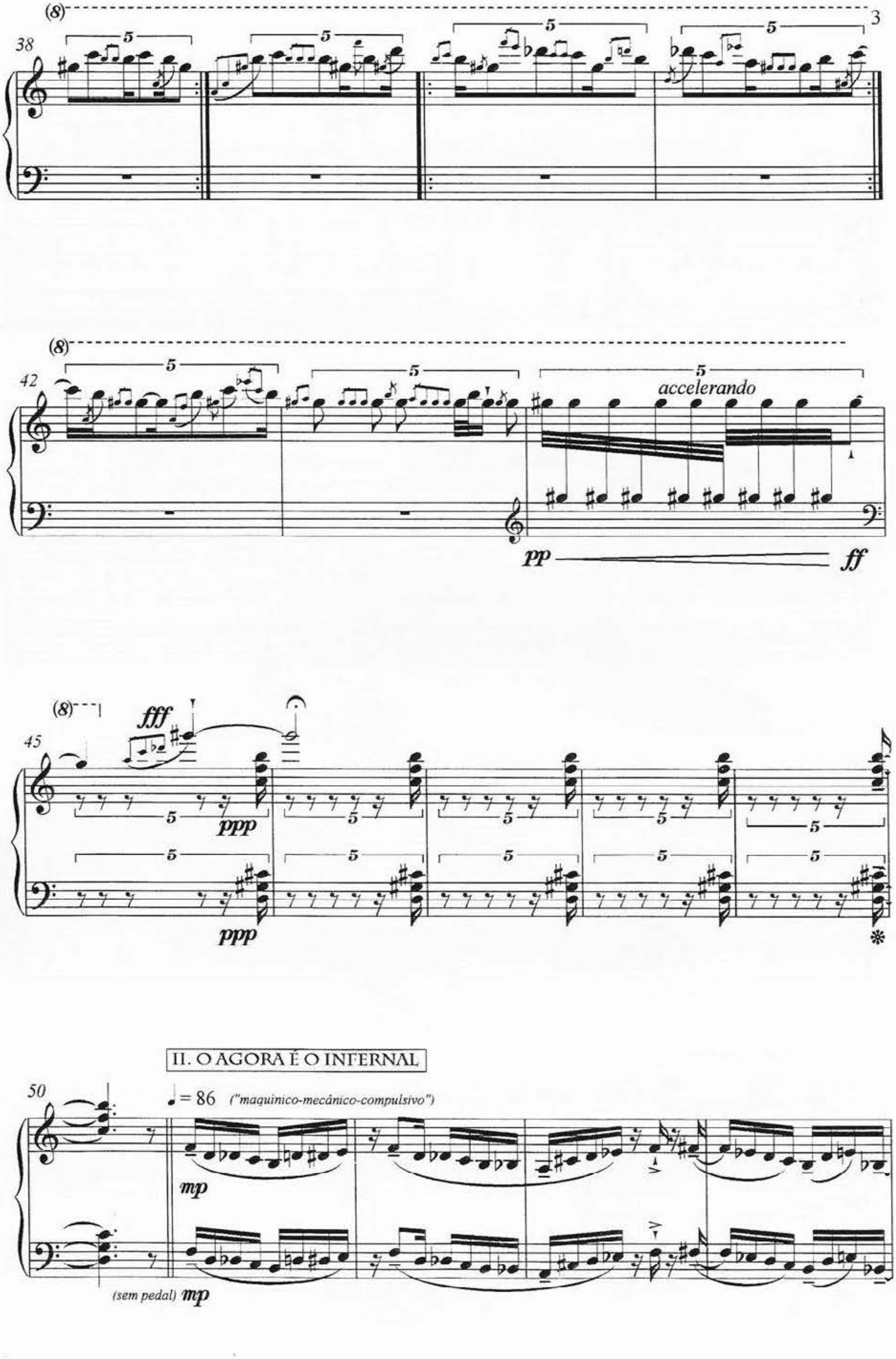
TRÍPTICO DAS HECCEIDADES

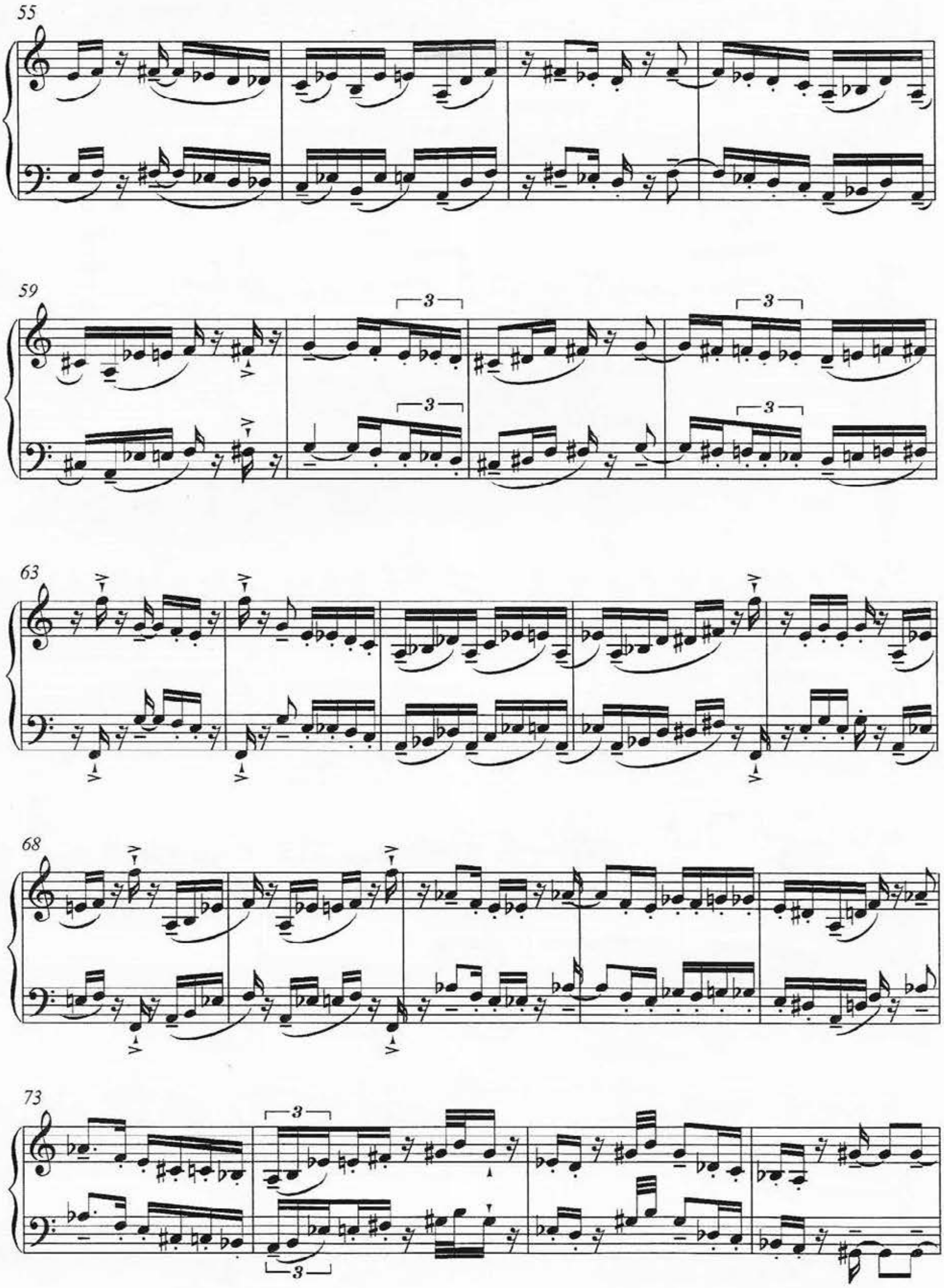
(PIANO SOLO)

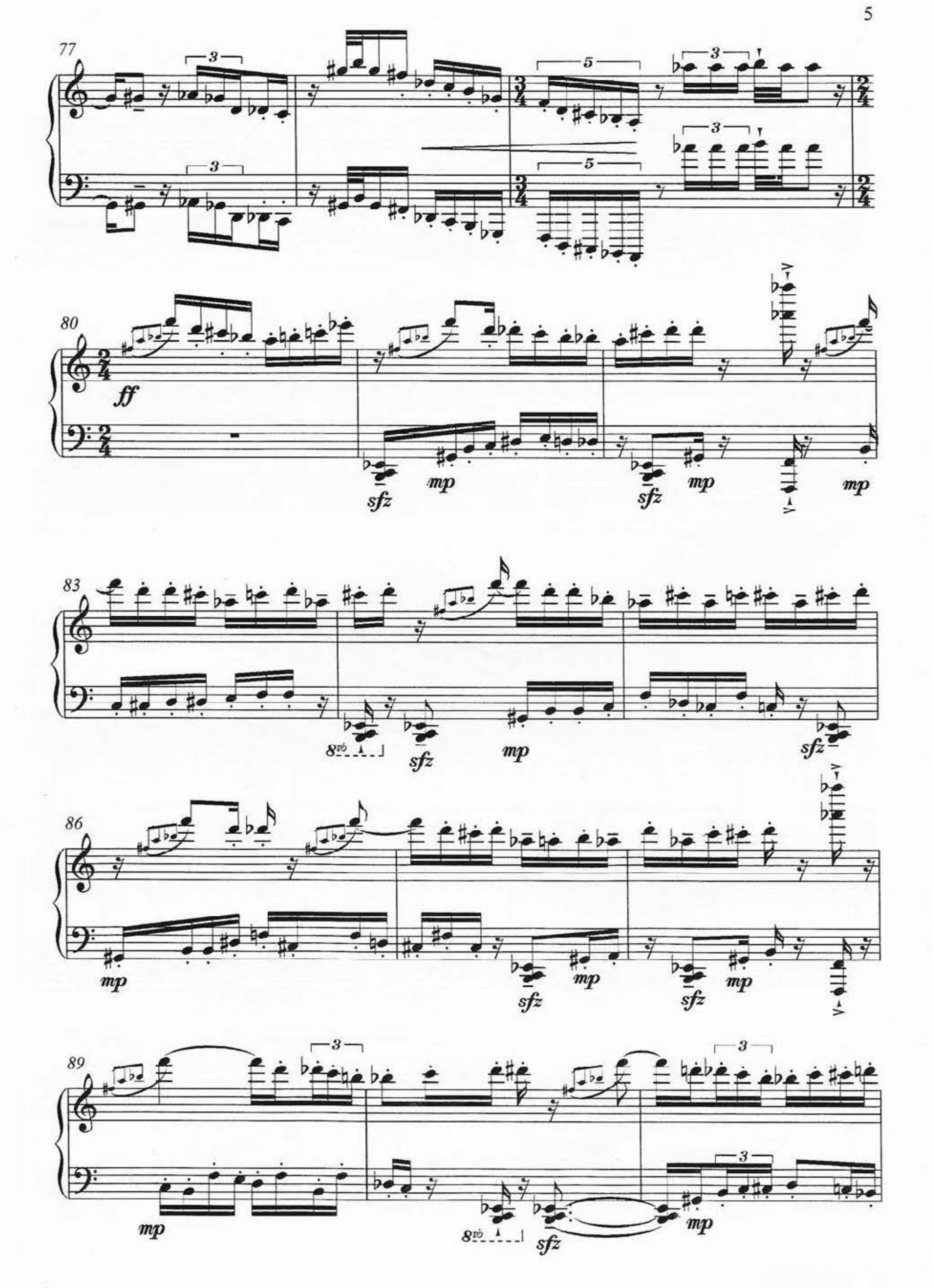
F.K.
2004



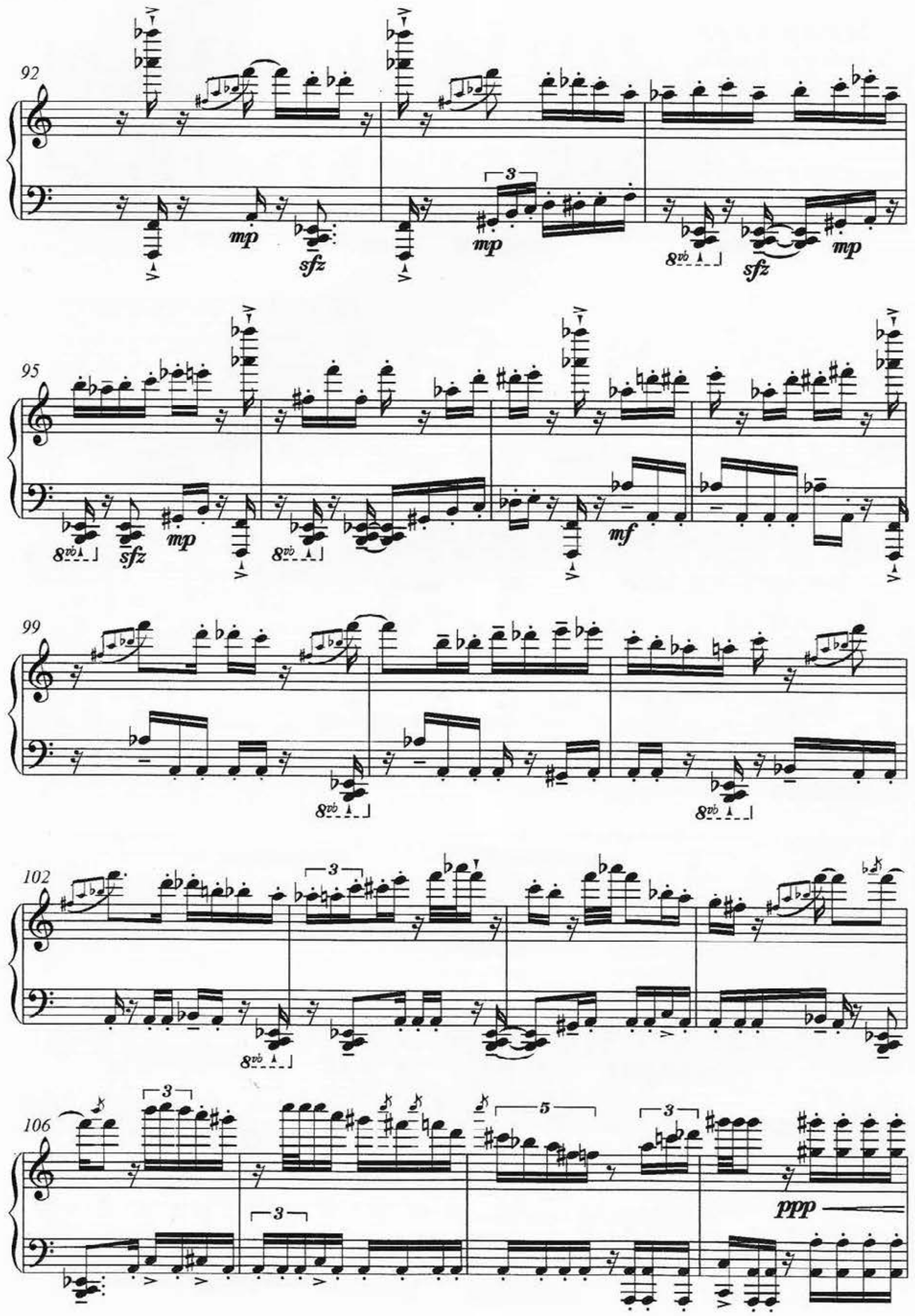

2
21
25
29
33
8va
ff
sffz
8vb
(pode ser executado com ou sem os ritornelos)

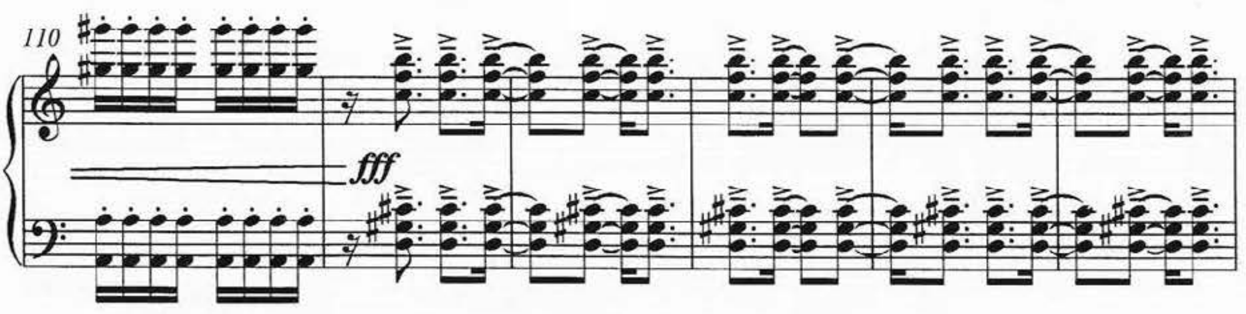

accelerando
II. O AGORA É O INFERNAL
♩= 86 ("maquinico-mecânico-compulsivo")
(sem pedal)


55
59
63
68
73


5
77
80
ff
sfz
mp
83
8vb
86
89

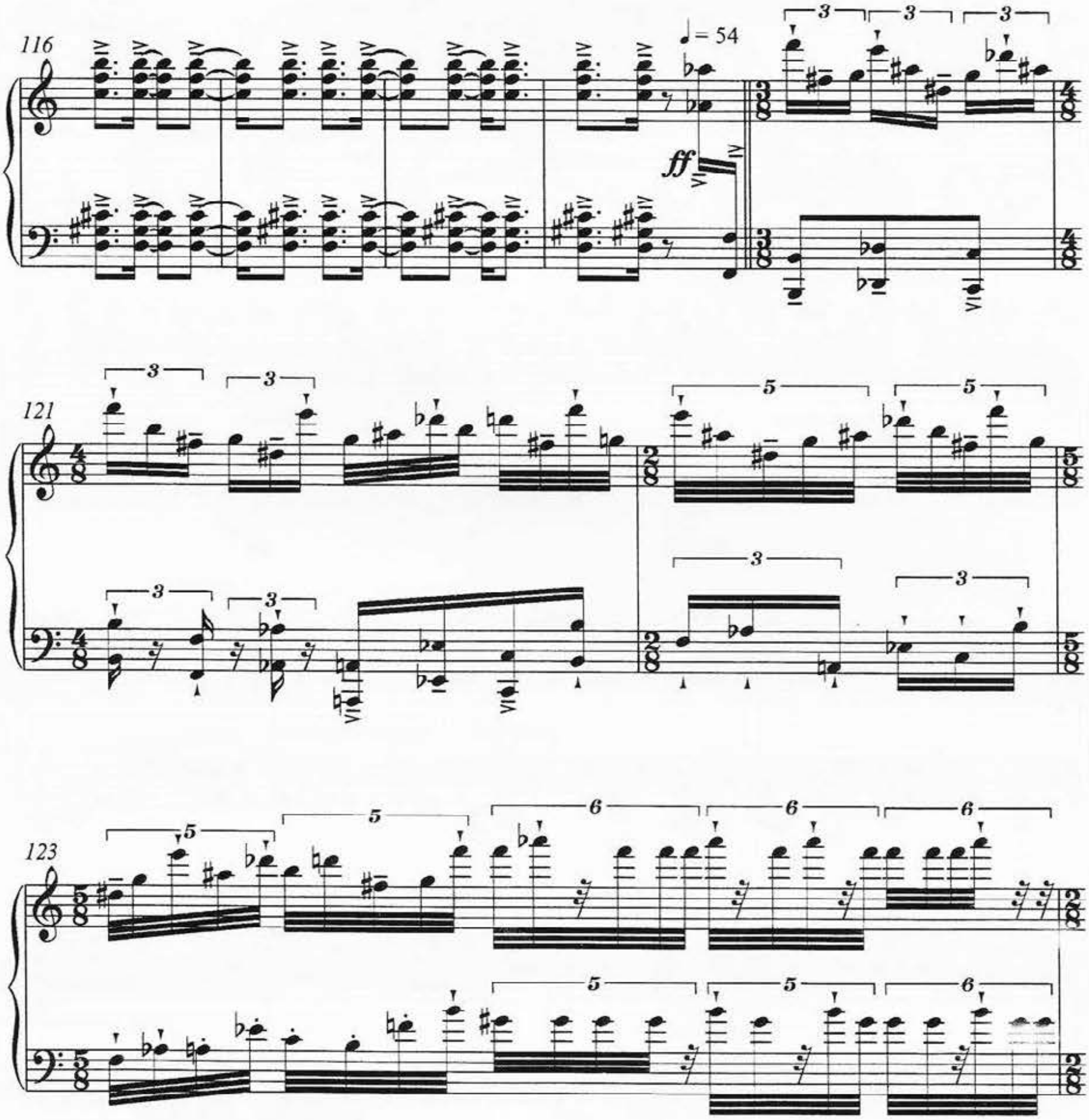
6

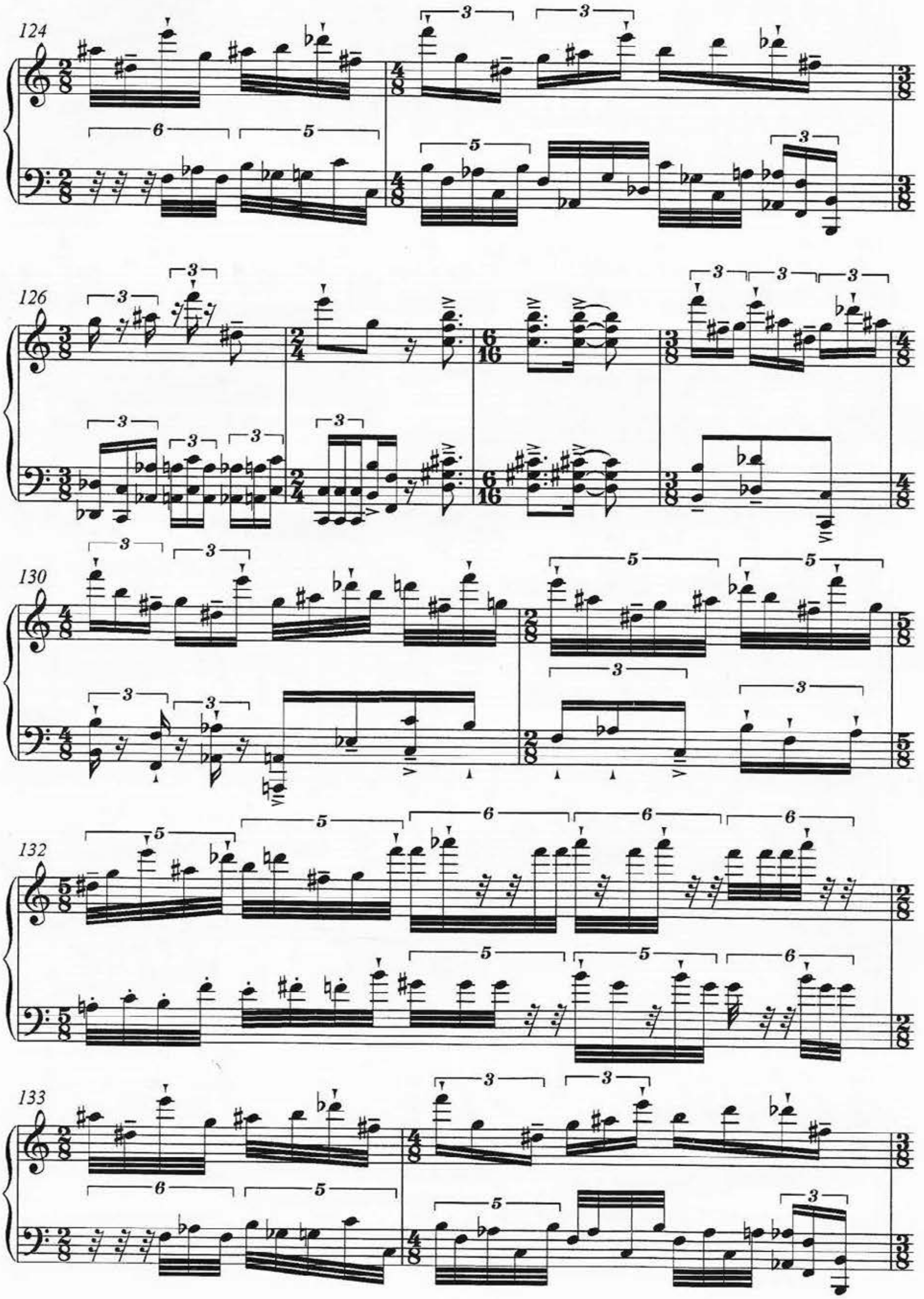

92
mp
sfz
mp
8vb
sfz
mp
95
8vb
sfz
mp
8vb
mf
99
8vb
8vb
102
8vb
106
ppp

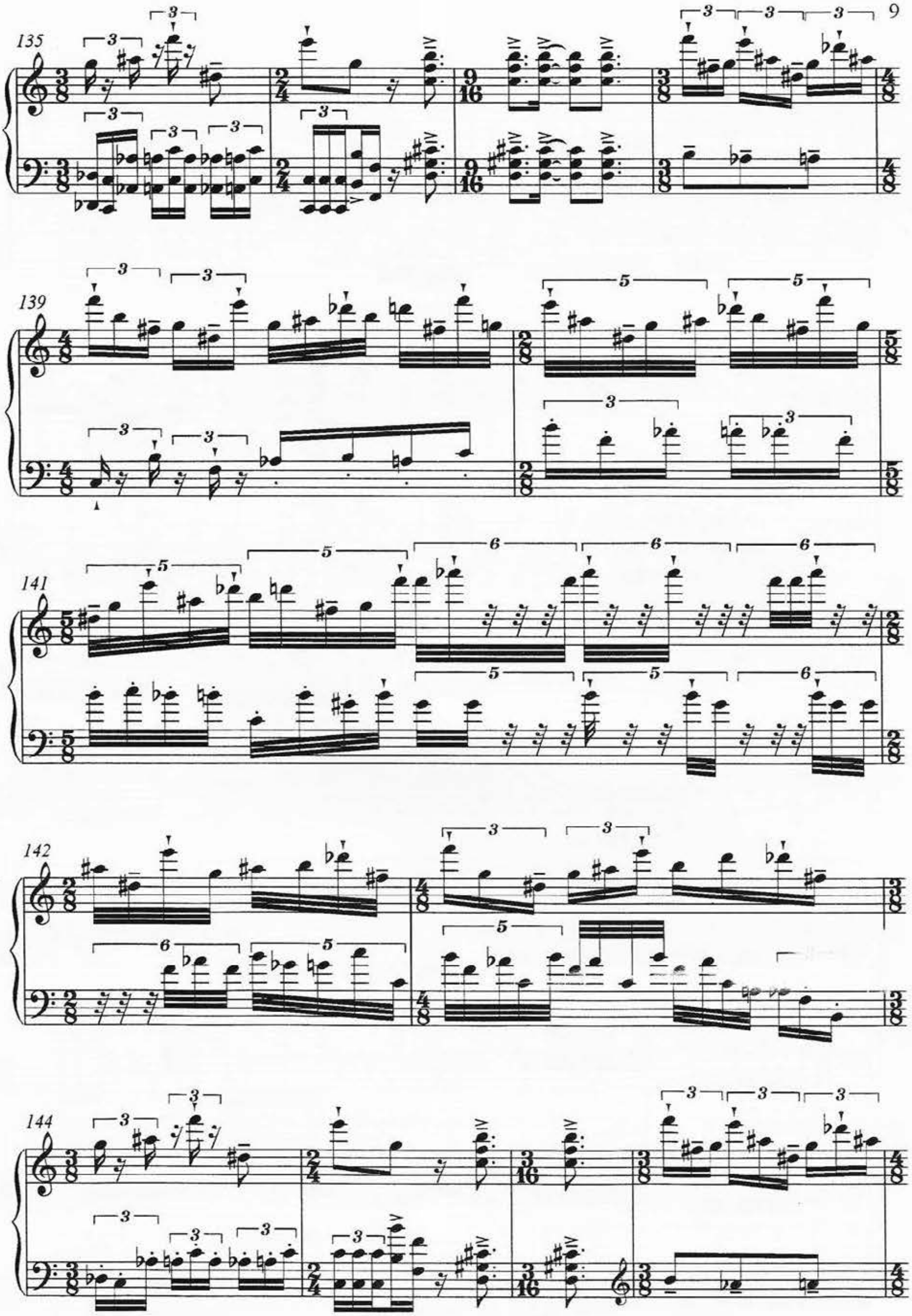


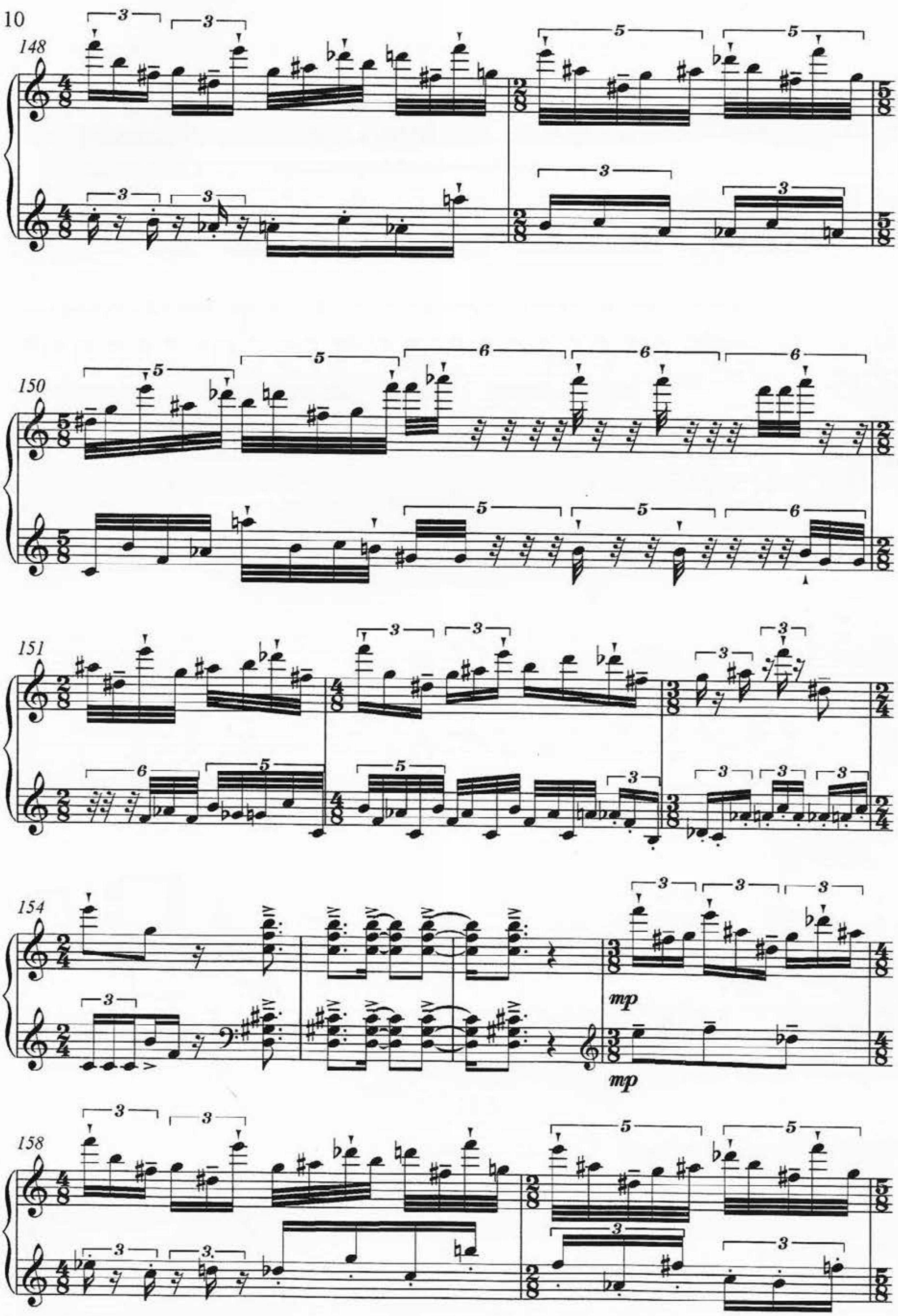
III. O GRITO AMORDAÇADO

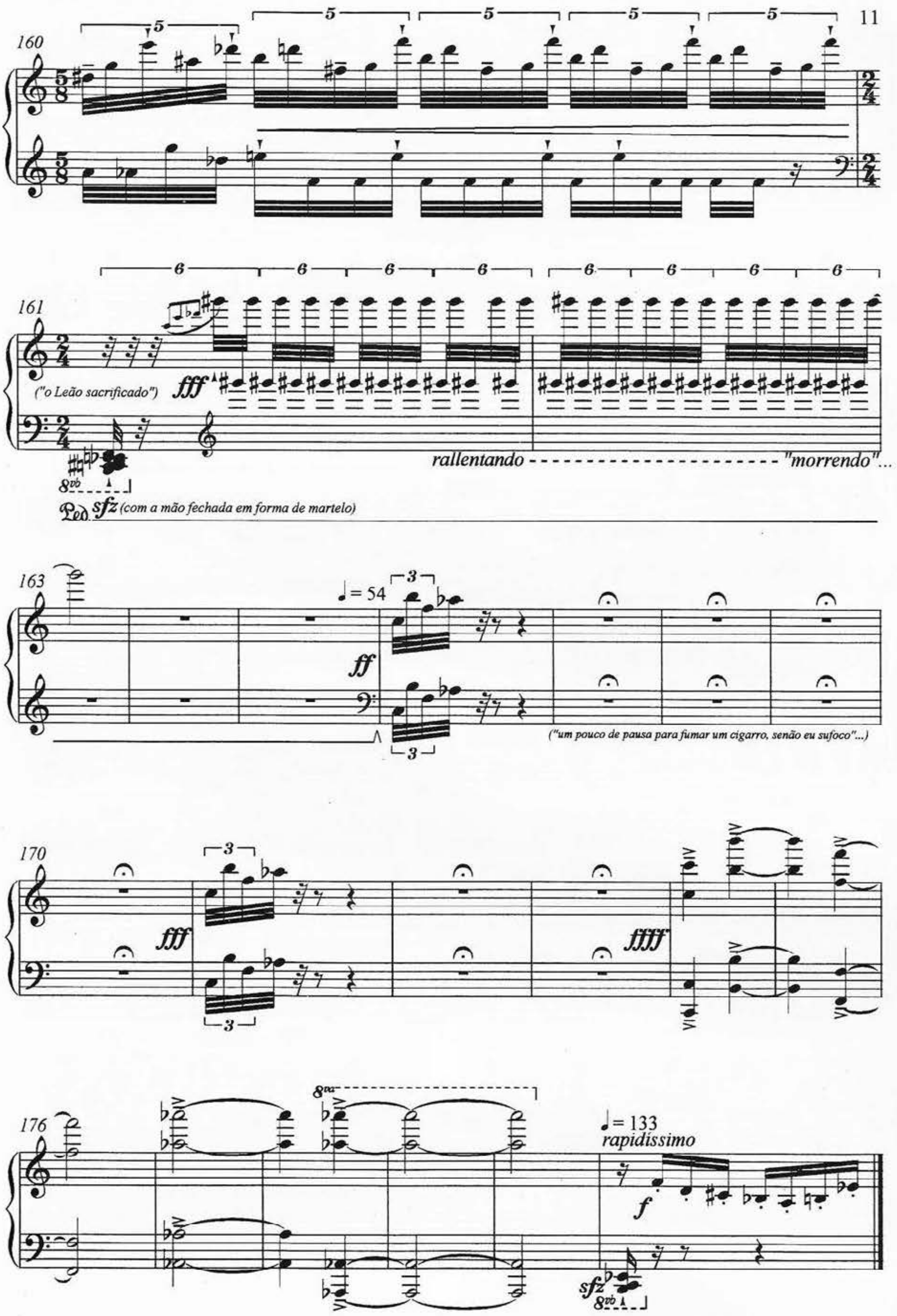
("Leão enjaulado movendo-se em circulos")




124
126
130
132
133


9
135
139
141
142
144


10
148
150
151
154
mp
mp
158


11
160
161
("o Leão sacrificado")
fff
sfz (com a mão fechada em forma de martelo)
rallentando - - - - "morrendo"...
163
♩= 54
ff
("um pouco de pausa para fumar um cigarro, senão eu sufoco"...)
170
fff
ffff
176
♩= 133
rapidissimo
f
sfz

Contingências **II**

para
sexteto misto

fernando kozu

Londrina/2016

Instrumentação:

flauta
oboé
clarinete Bb
trompete C
violoncello
piano

duração: c. 8 min.

Nesses momentos apressados, no entanto, quem iria querer escutar tais pensamentos que saltavam entrecortando os diálogos e retornavam ao baú, à posta restante dos entulhos para de lá novamente saltarem revigorados, acrescidos e transformados. E foi então que escrevê-los fez-se permissível e urgente, pois seria *como soltar um pássaro perpetuamente aprisionado numa gaiola. Seria?*

Ou então será que a cada vez dito, redigido e revisado, você então reescreveria, uma e outra, e mais uma e repetidas vezes chegando assim à semelhança daquele velho conhecido caminho do pensamento habitual?

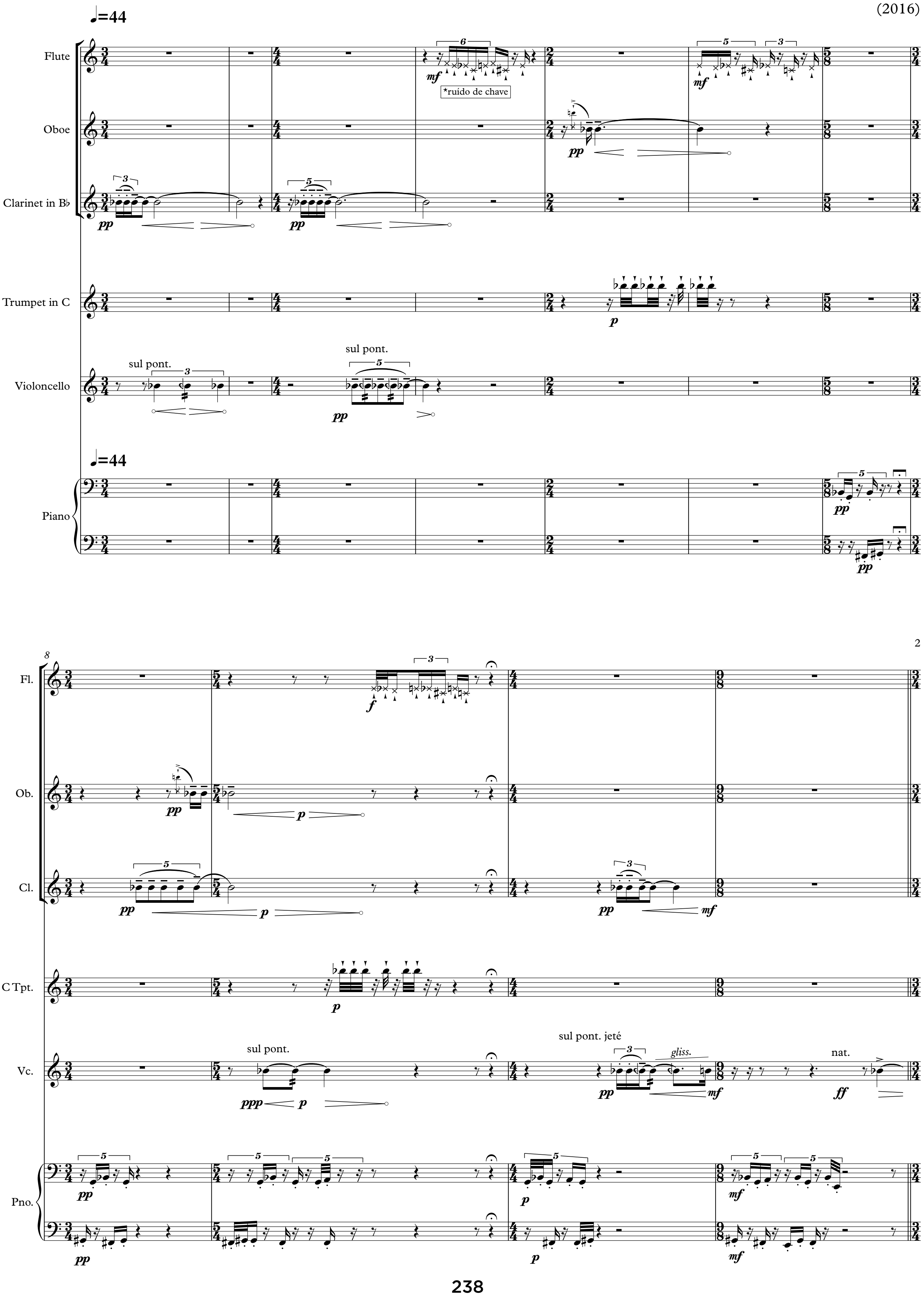
ligia fogagnollo

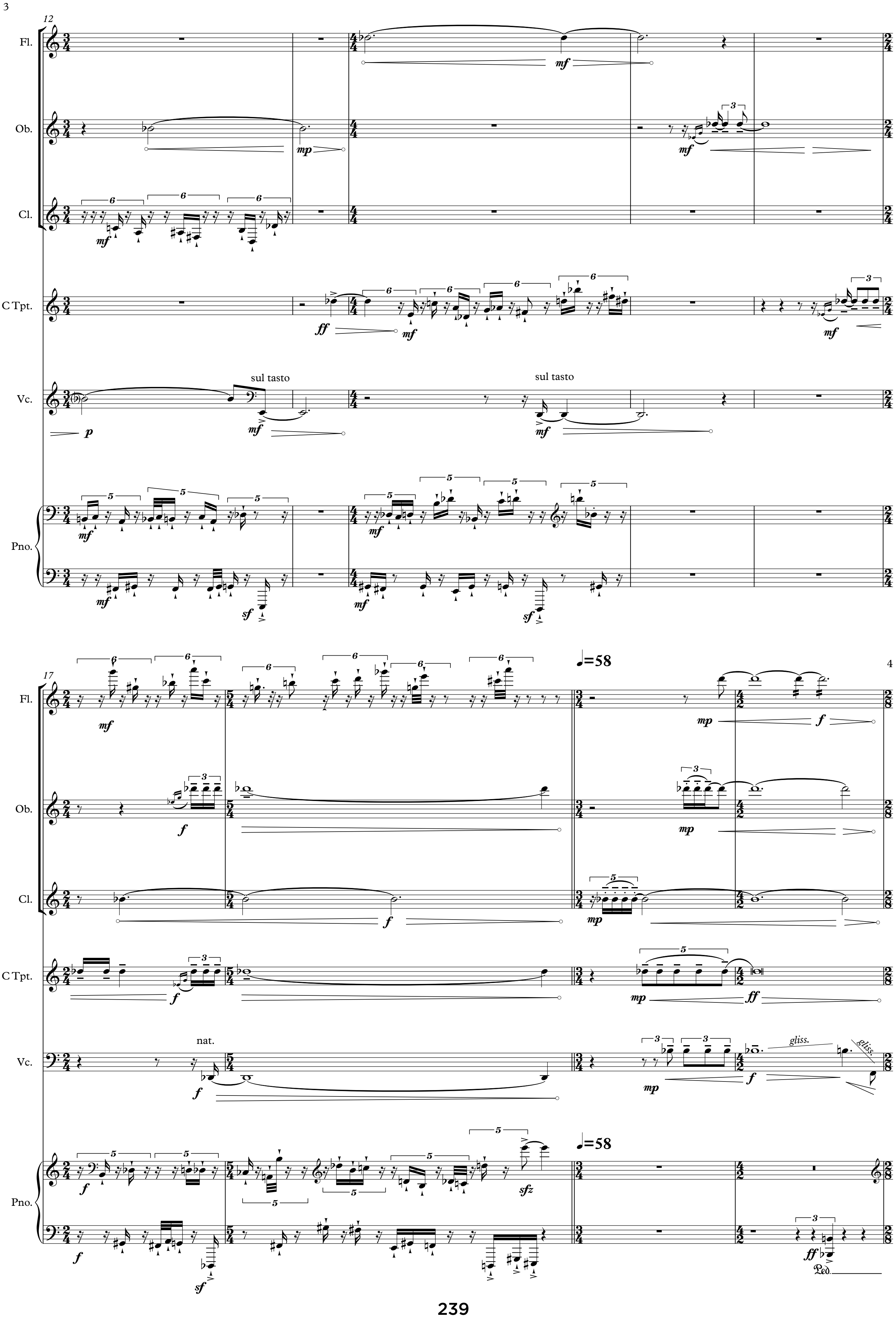
score in C

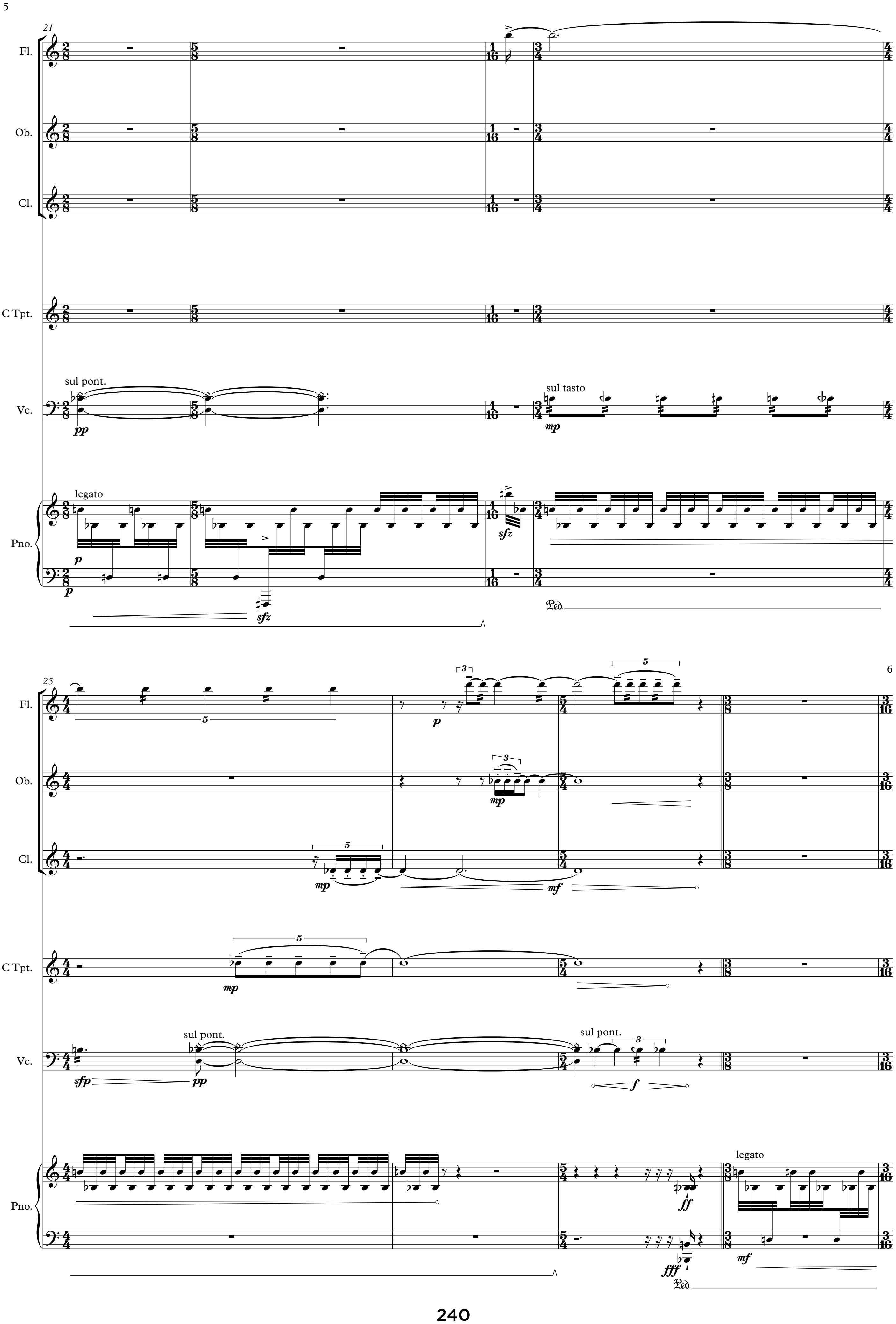
Contingências II

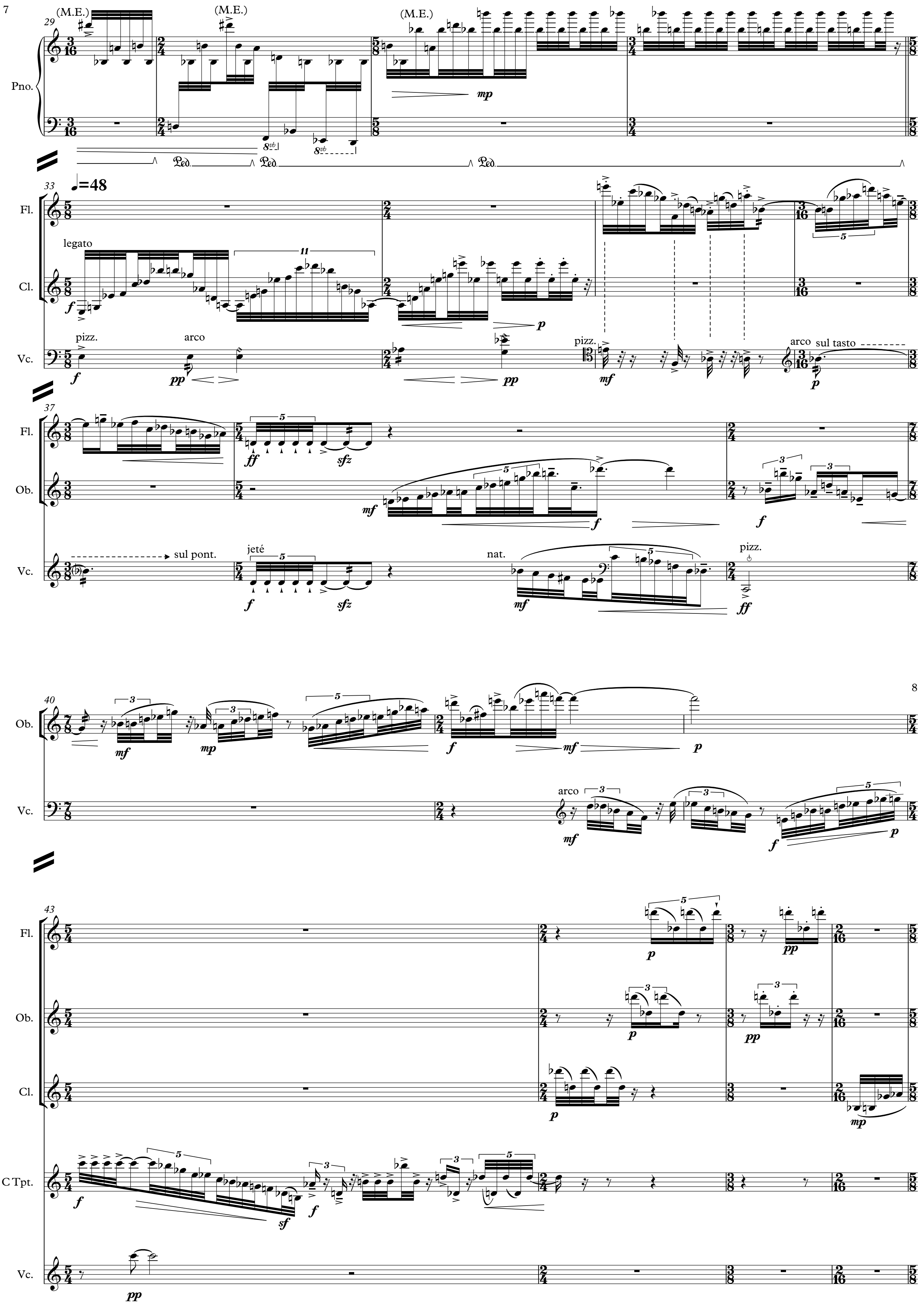
(...fragmentos de arcos da terra ocupando espaços entre as fases de Severo...)

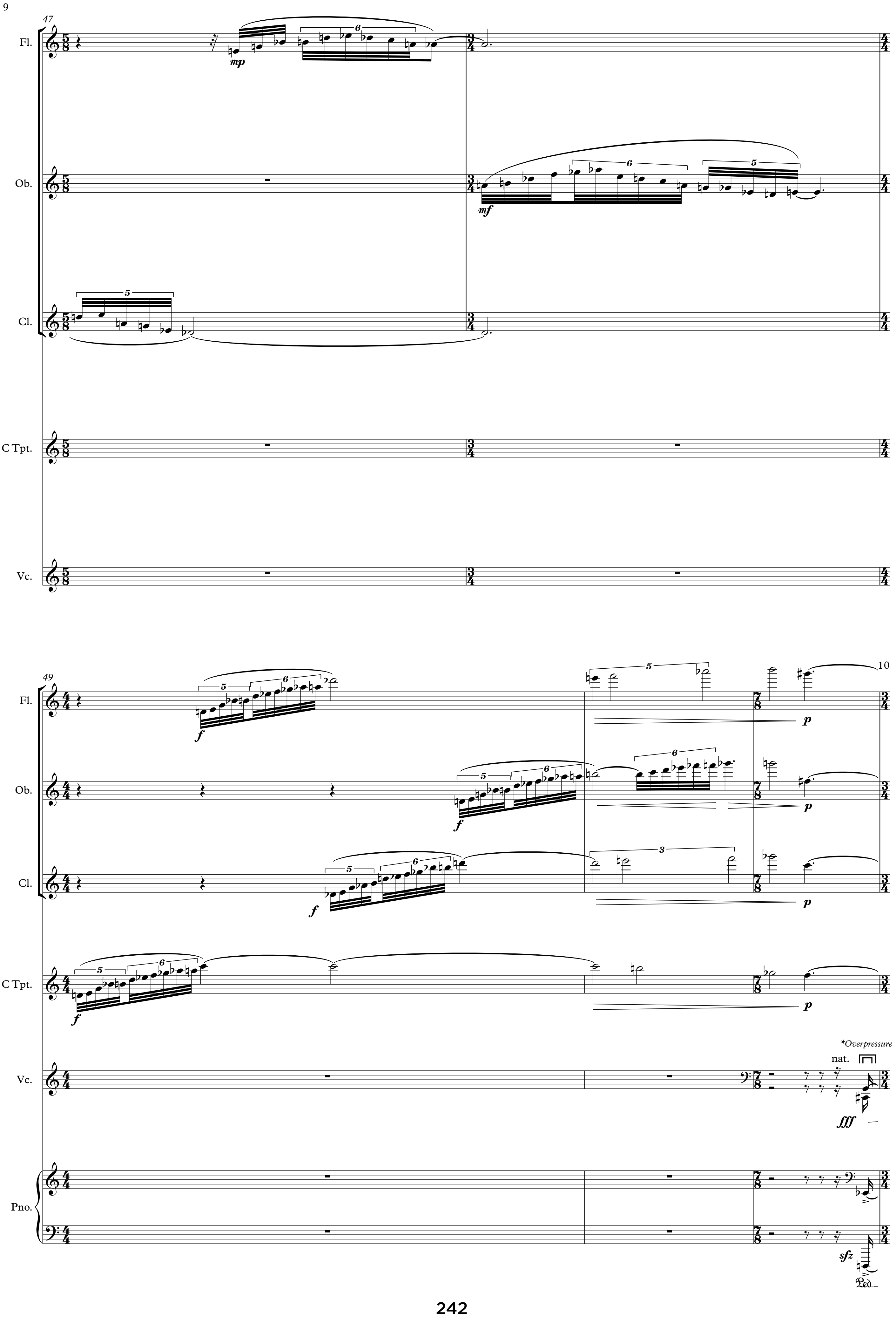
fernando kozu
(2016)

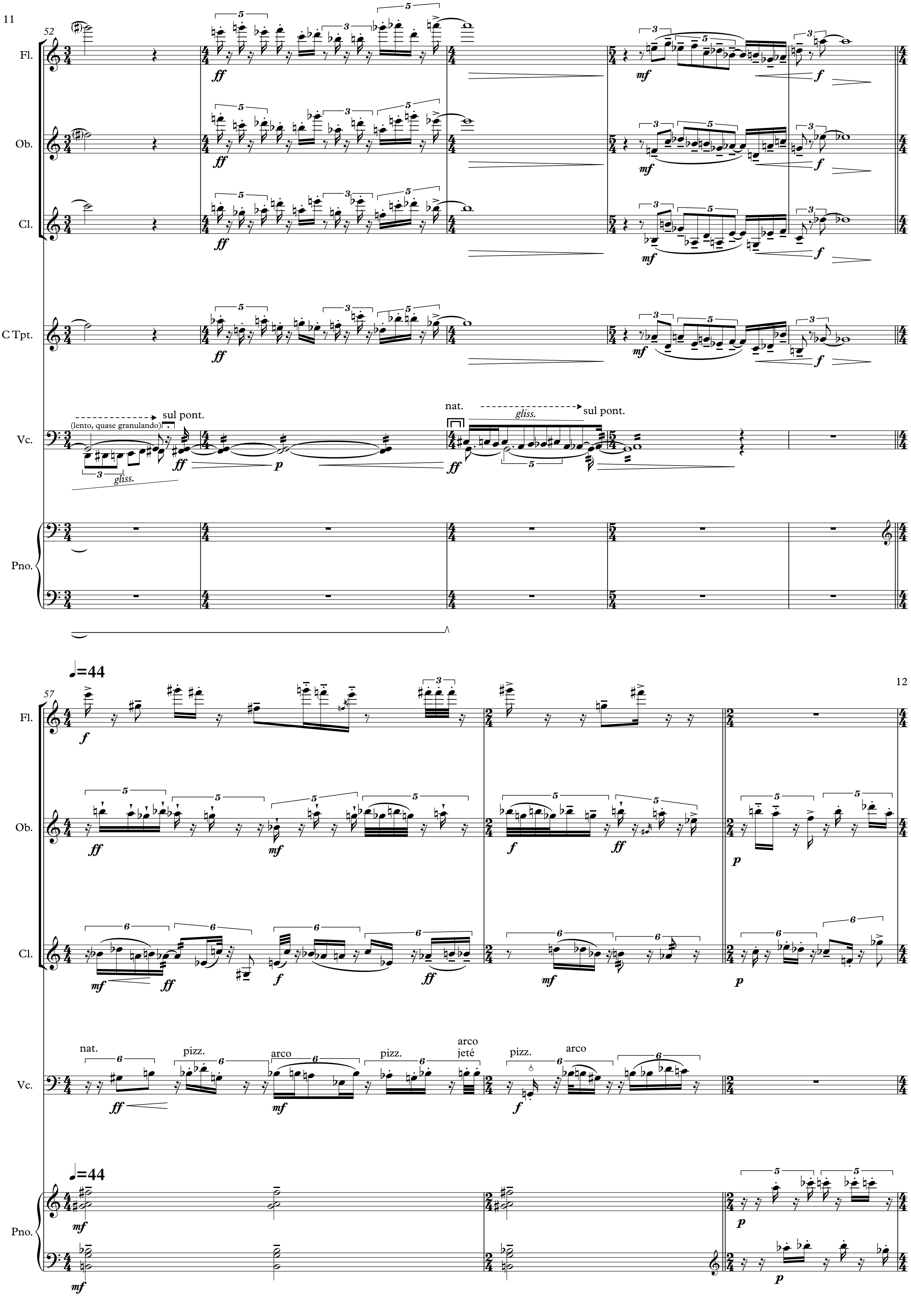


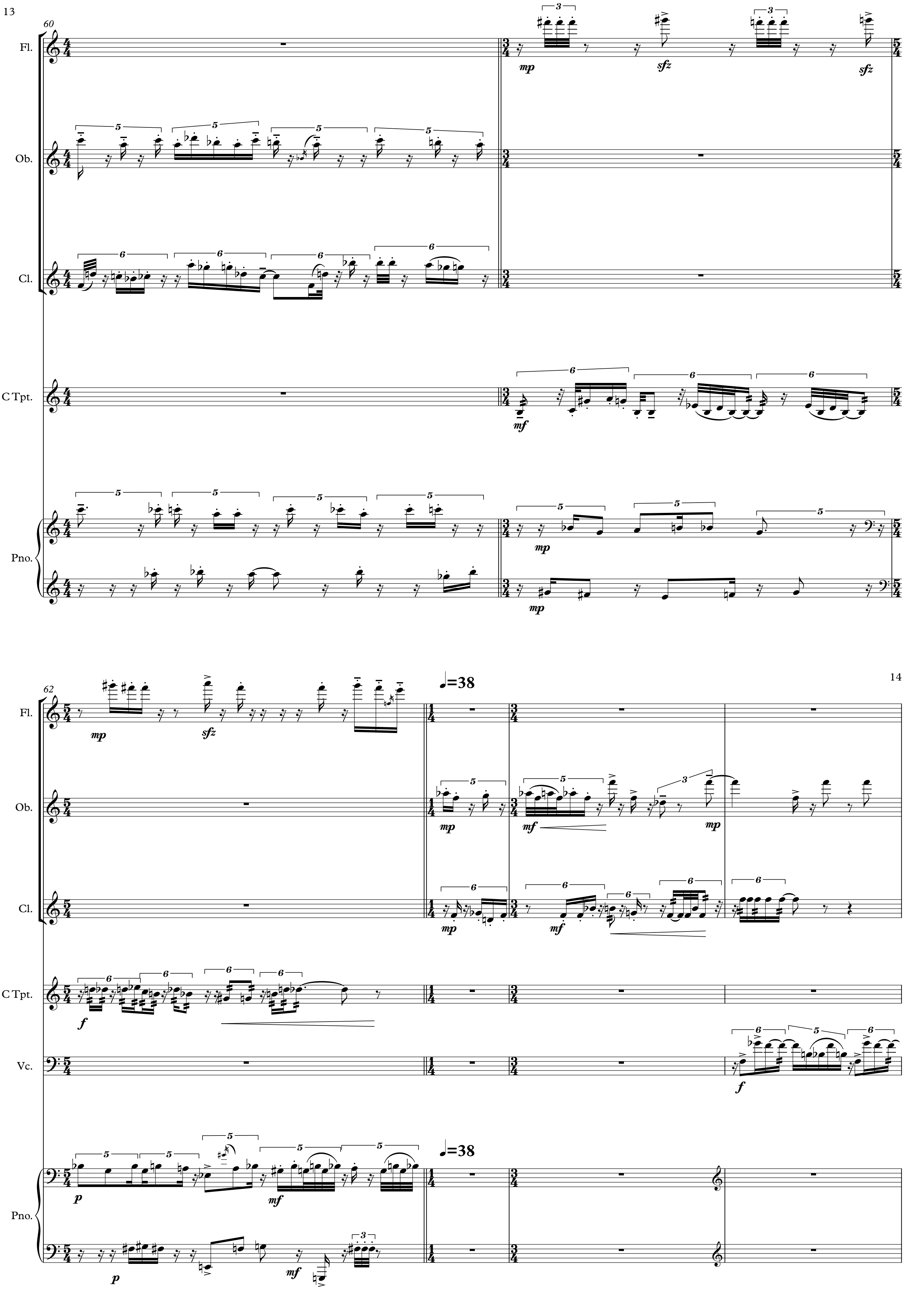

3
12
Fl.
Ob.
Cl.
C Tpt.
Vc.
Pno.
sul tasto
sul tasto
17
4
♩=58
nat.
gliss.
gliss.
♩=58
Ped.

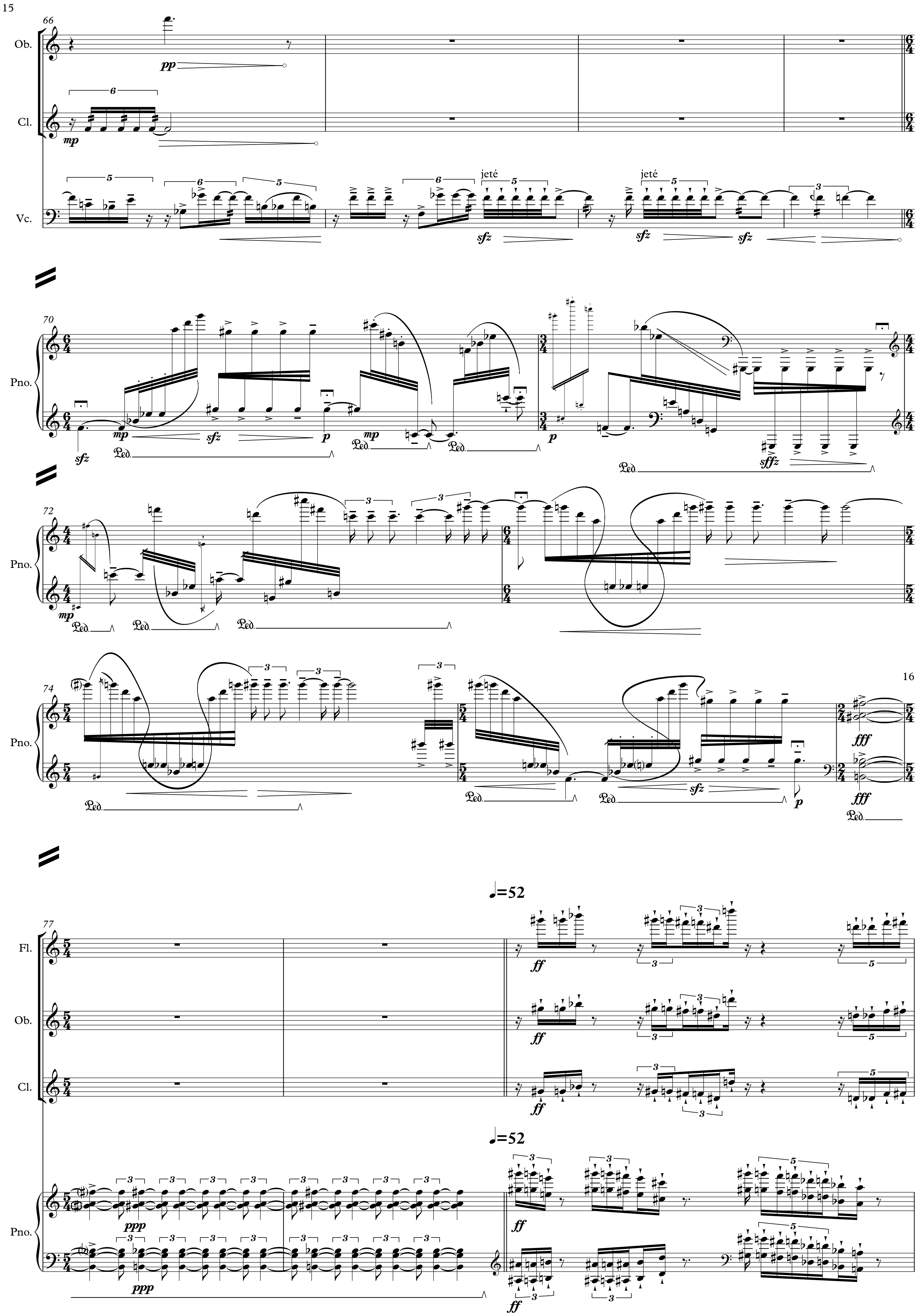

5
21
Fl.
Ob.
Cl.
C Tpt.
sul pont.
Vc.
pp
sul tasto
mp
legato
Pno.
p
sfz
Ped.
25
6
mp
mf
sfp
f
ff
fff

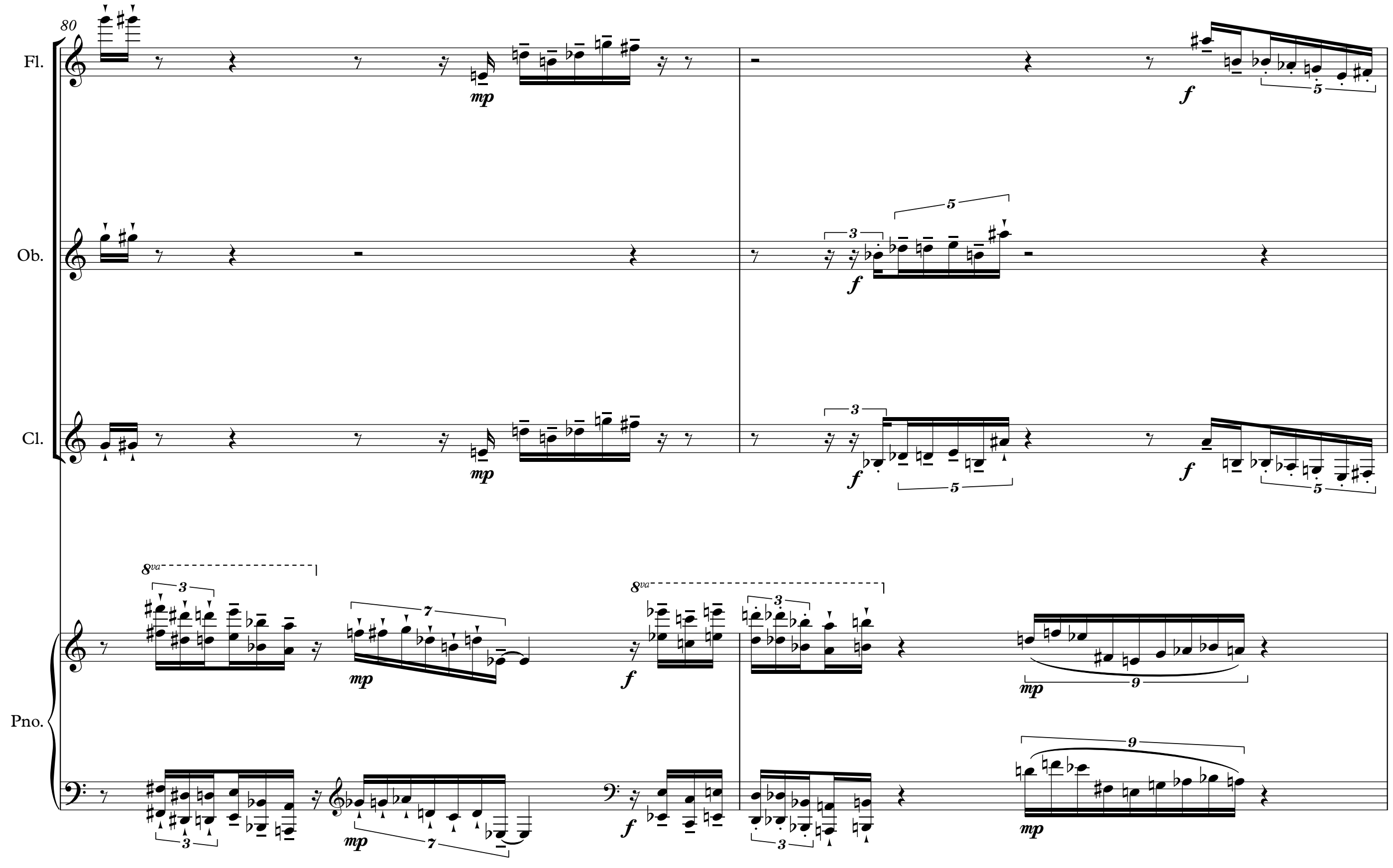

7
(M.E.)
Pno.
mp
8vb
Ped.
♩=48
Fl.
Cl.
Vc.
legato
11
f
p
pizz.
arco
pp
mf
sul tasto
Ob.
ff
sfz
jeté
nat.
sul pont.
pizz.
8
sf
C Tpt.
pp

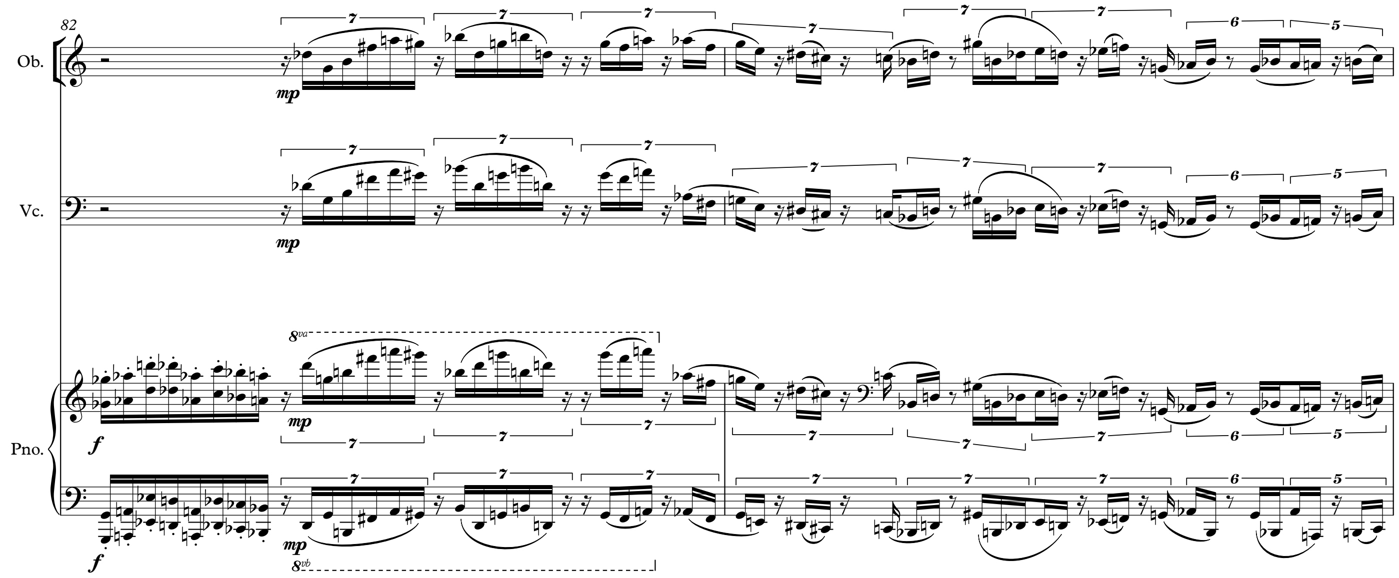

9
47
Fl.
Ob.
Cl.
C Tpt.
Vc.
mp
mf
49
10
Pno.
f
p
*Overpressure
nat.
fff
sfz
Ped.


11
52
Fl.
Ob.
Cl.
C Tpt.
Vc.
Pno.
(lento, quase granulando)
sul pont.
gliss.
nat.
gliss.
sul pont.
♩=44
57
12
nat.
pizz.
arco
pizz.
arco
jeté
pizz.
arco
♩=44

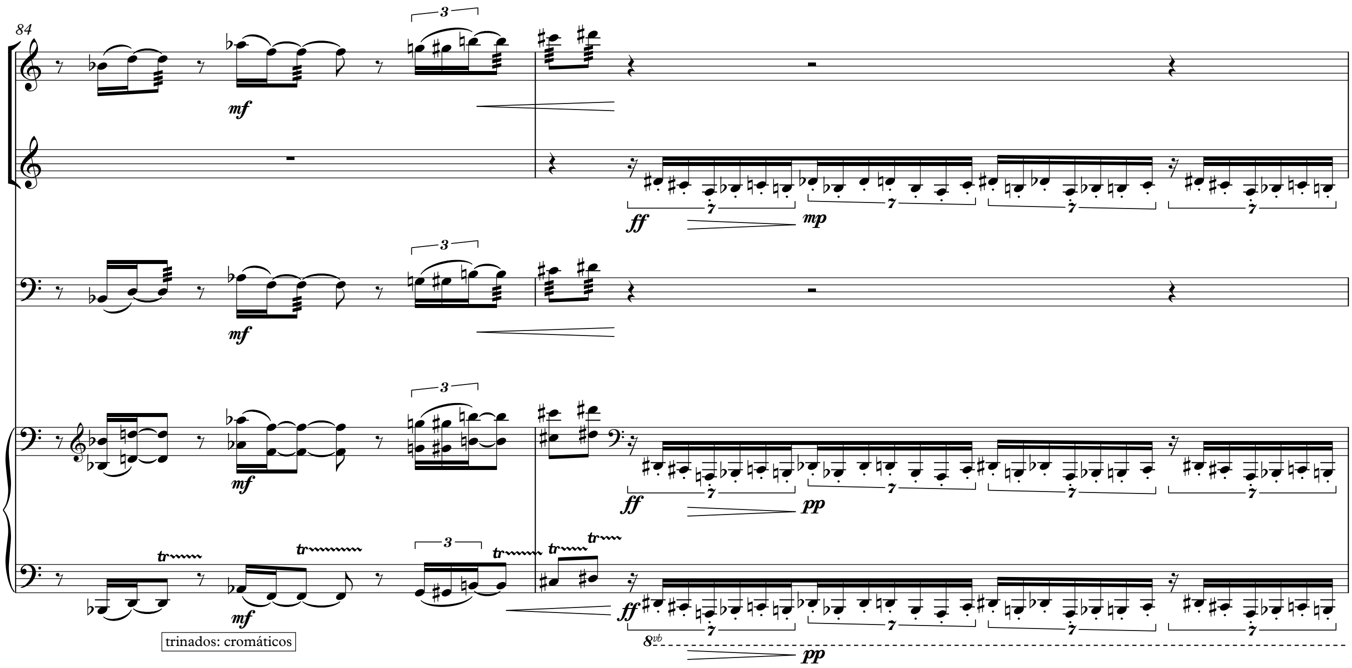

13
60
Fl.
Ob.
Cl.
C Tpt.
Pno.
mp
sfz
mf
62
14
♩=38
Vc.
p
f


15
Ob.
Cl.
Vc.
pp
mp
jeté
jeté
sfz
sfz
sfz
Pno.
mp
sfz
p
mp
p
sffz
mp
16
fff
fff
p
Fl.
♩=52
ff
ff
ff
ppp
ppp
ff
ff

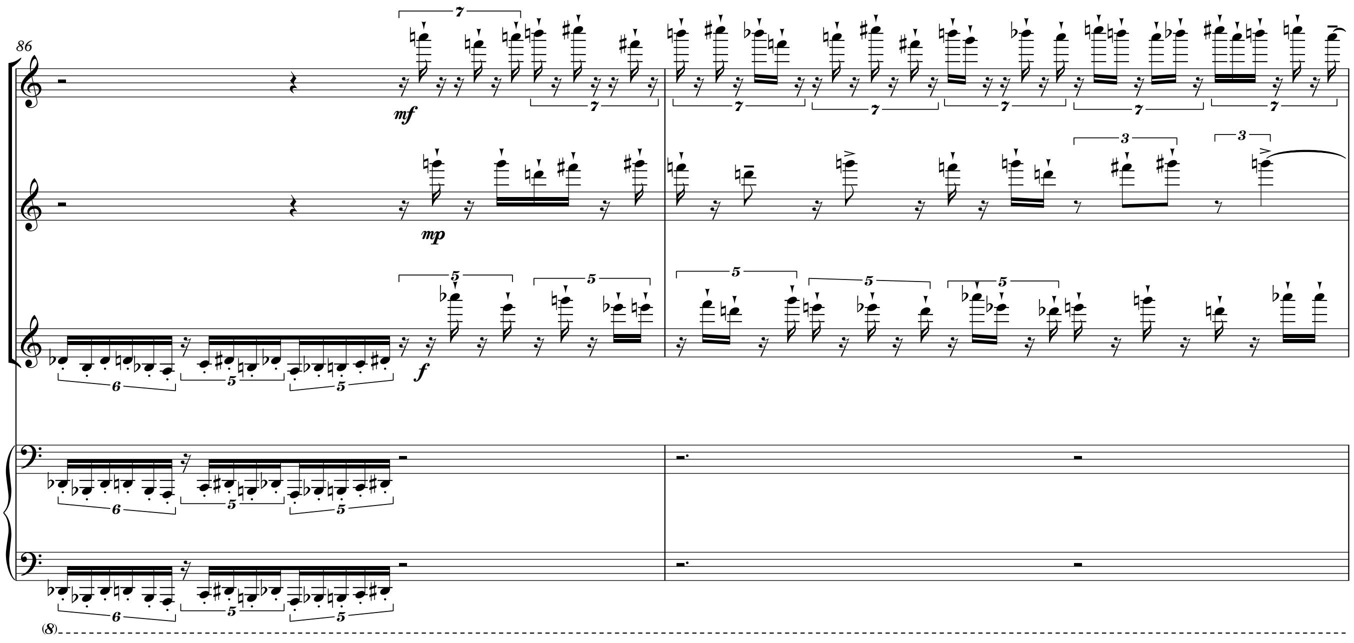

80
Fl.
Ob.
Cl.
Pno.
mp
f

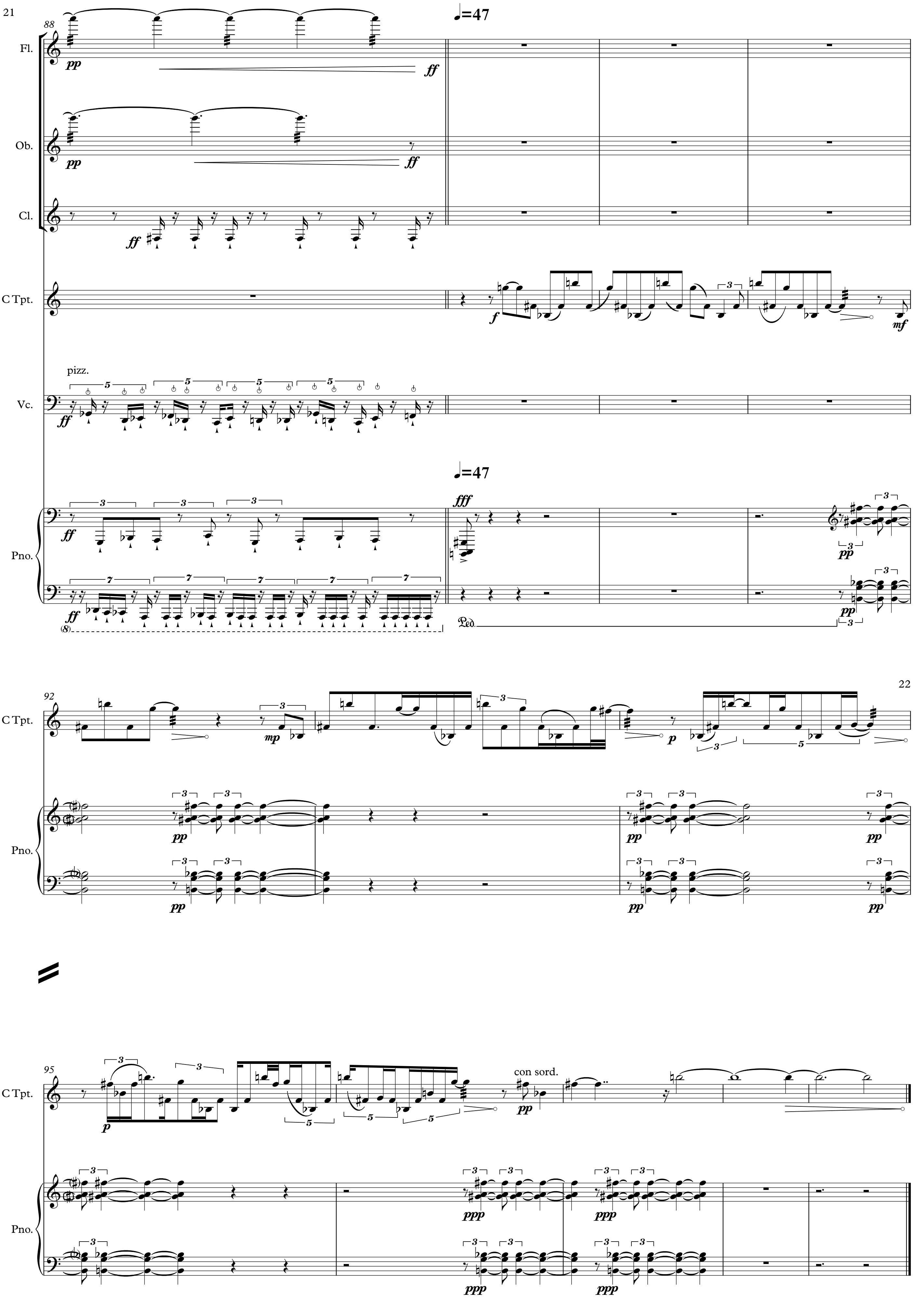

82
Ob.
Vc.
Pno.
mp
f

19


84
Ob.
Cl.
Vc.
Pno.
mf
ff
mp
pp
trinados: cromáticos

20


86
Fl.
Ob.
Cl.
Pno.
mf
mp
f


21
88
Fl.
Ob.
Cl.
C Tpt.
pizz.
Vc.
Pno.
♩=47
♩=47
92
22
95
con sord.

Fernando Kozu

Três Curtas

para

Violão

*   *   *

1. *Prelúdio*

2. *Retrato Lânguido*

3. *Paródia*

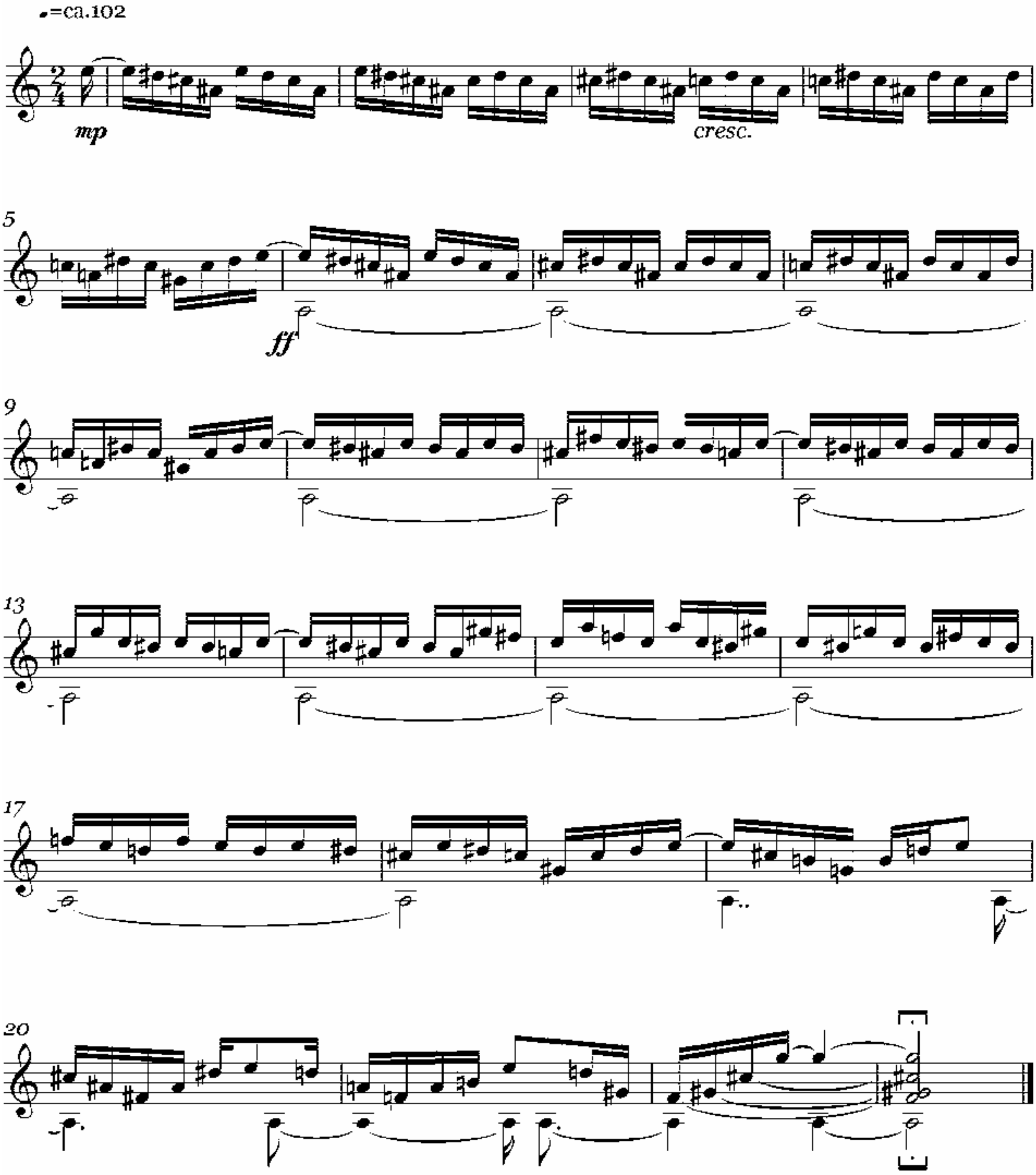
*   *   *

Londrina
fevereiro/2009

Três curtas para violão

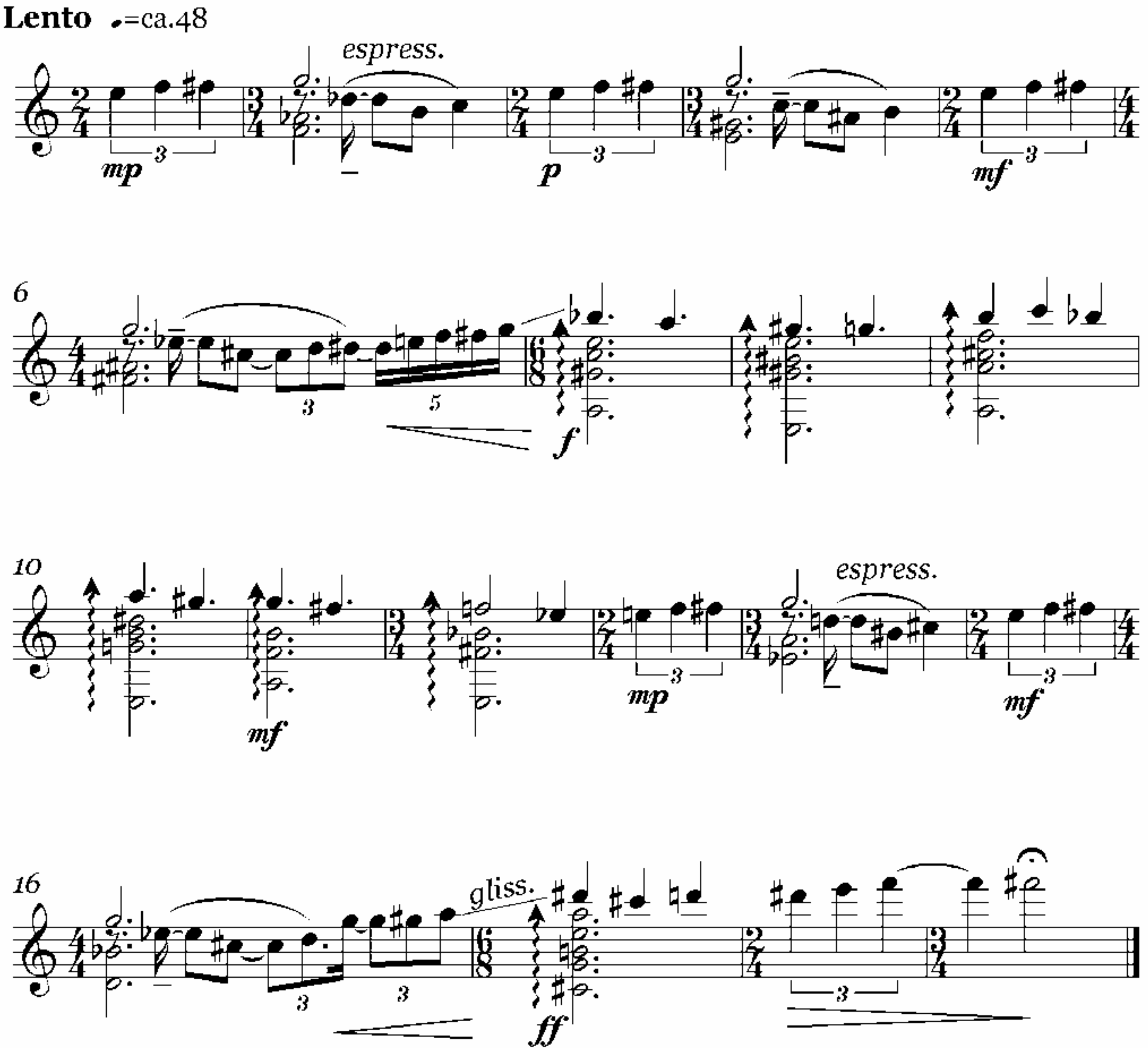
1 - Prelúdio

F.K.
[14-15/02/2009]



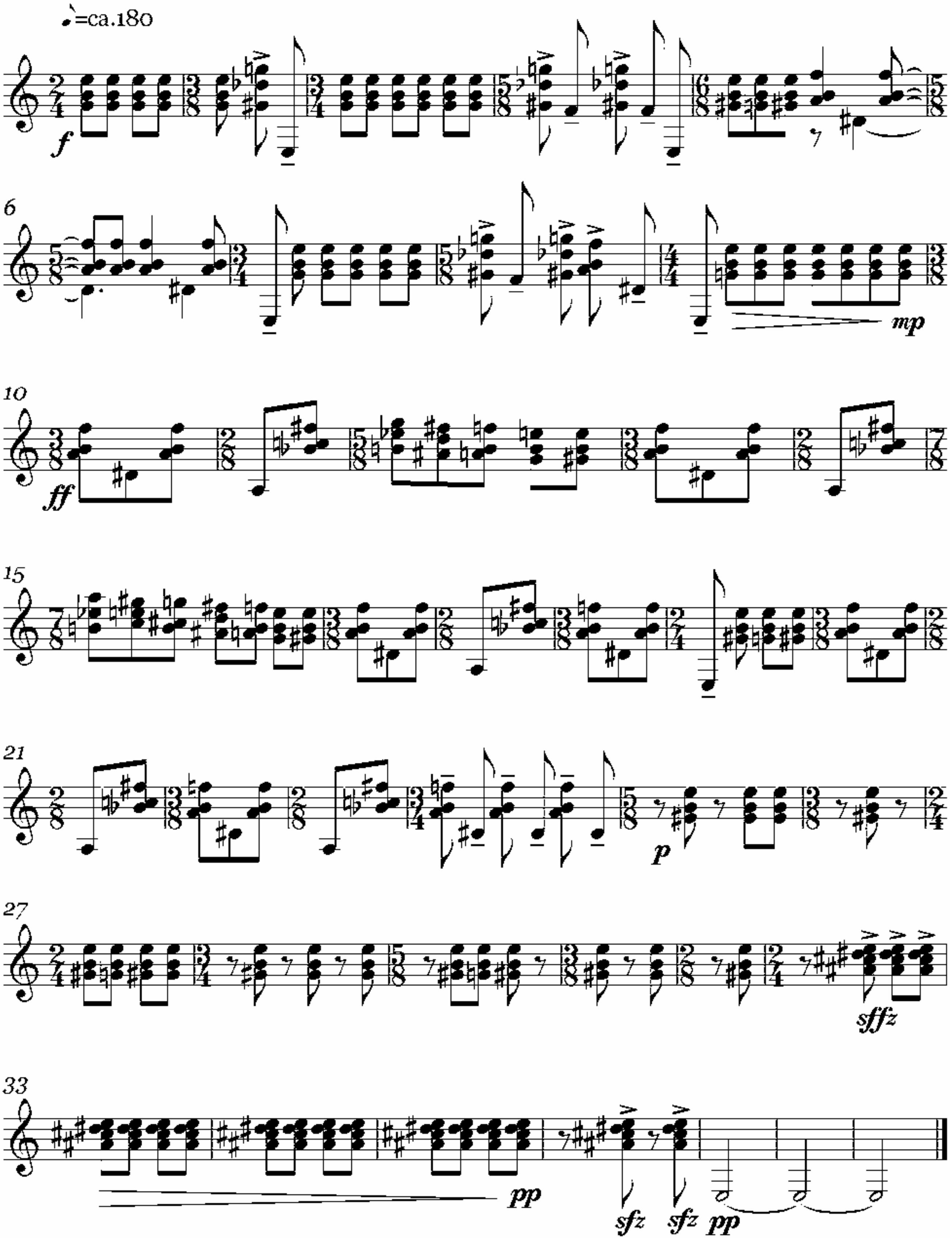
2 - Retrato Lânguido

F.K.
[14/02/2009]



3 - Paródia

F.K.
[15-16/02/2009]



Germán Gras

Vem Molhar os Pés à Lua 254

Vem Molhar os Pés à Lua

Instrumentação
(Partitura em Do)

Piccolo
2 Flautas
2 Oboés
Corno inglês
2 Clarinetes em Sib
Clarinete baixo em Sib
2 Fagotes
Contrafagote
4 Trompas em Fa
3 Trompetes em Sib
2 trombones tenor
Trombone baixo
Tuba
5 Tímpanos (1 percussionista)
Percussão 1: Gong, Snare Drum (picc.), 3 Wood Block, Tubular Bells
Percussão 2: Tam tam, Snare Drum, Tenor Drum, Triangle.
Percussão 3: Bass Drum
Piano
Harpa
Violinos I
Violinos II
Viola
Violoncelo
Contrabaixo

Indicações
(Partitura em Do)

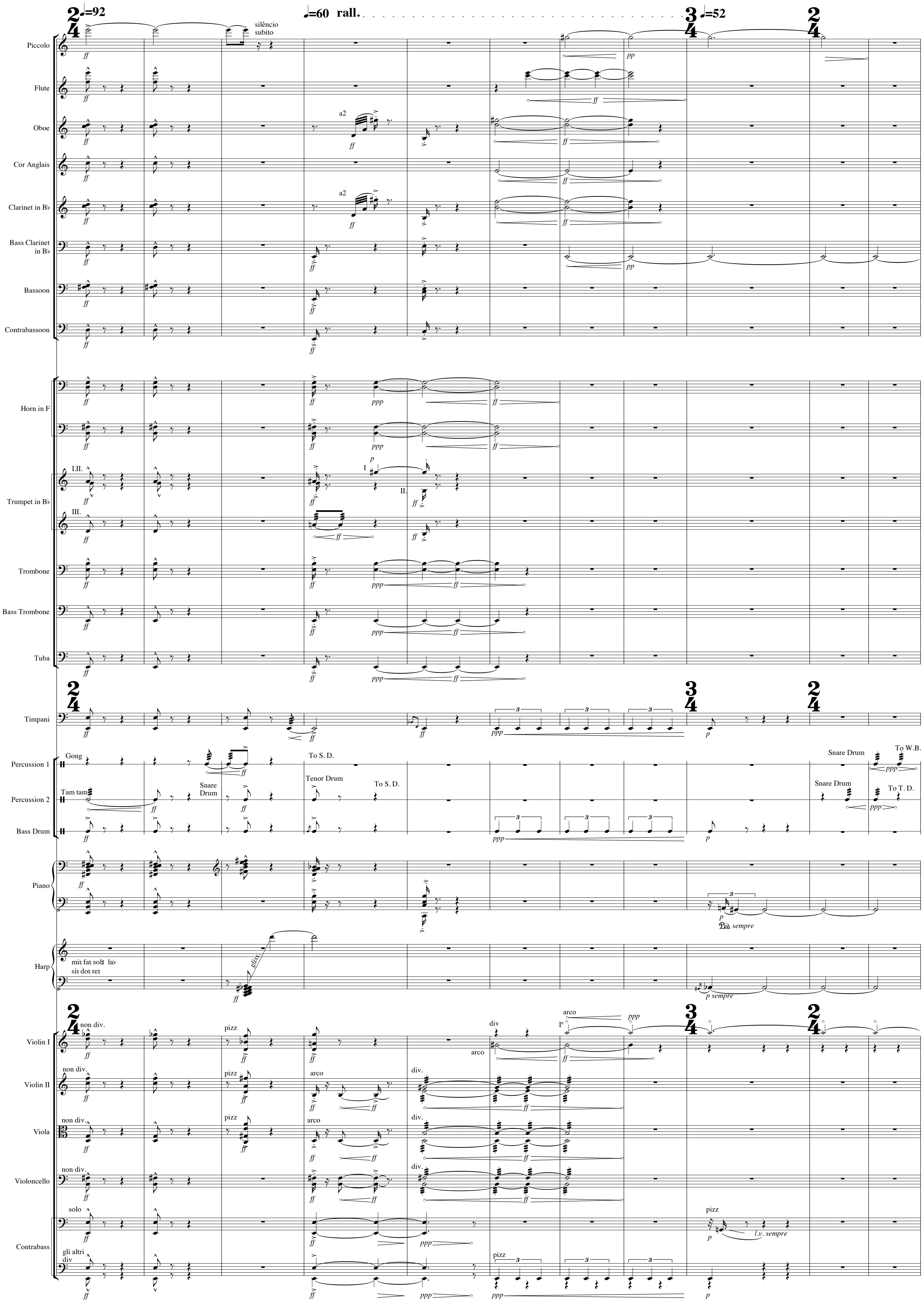
3" Fermata medida

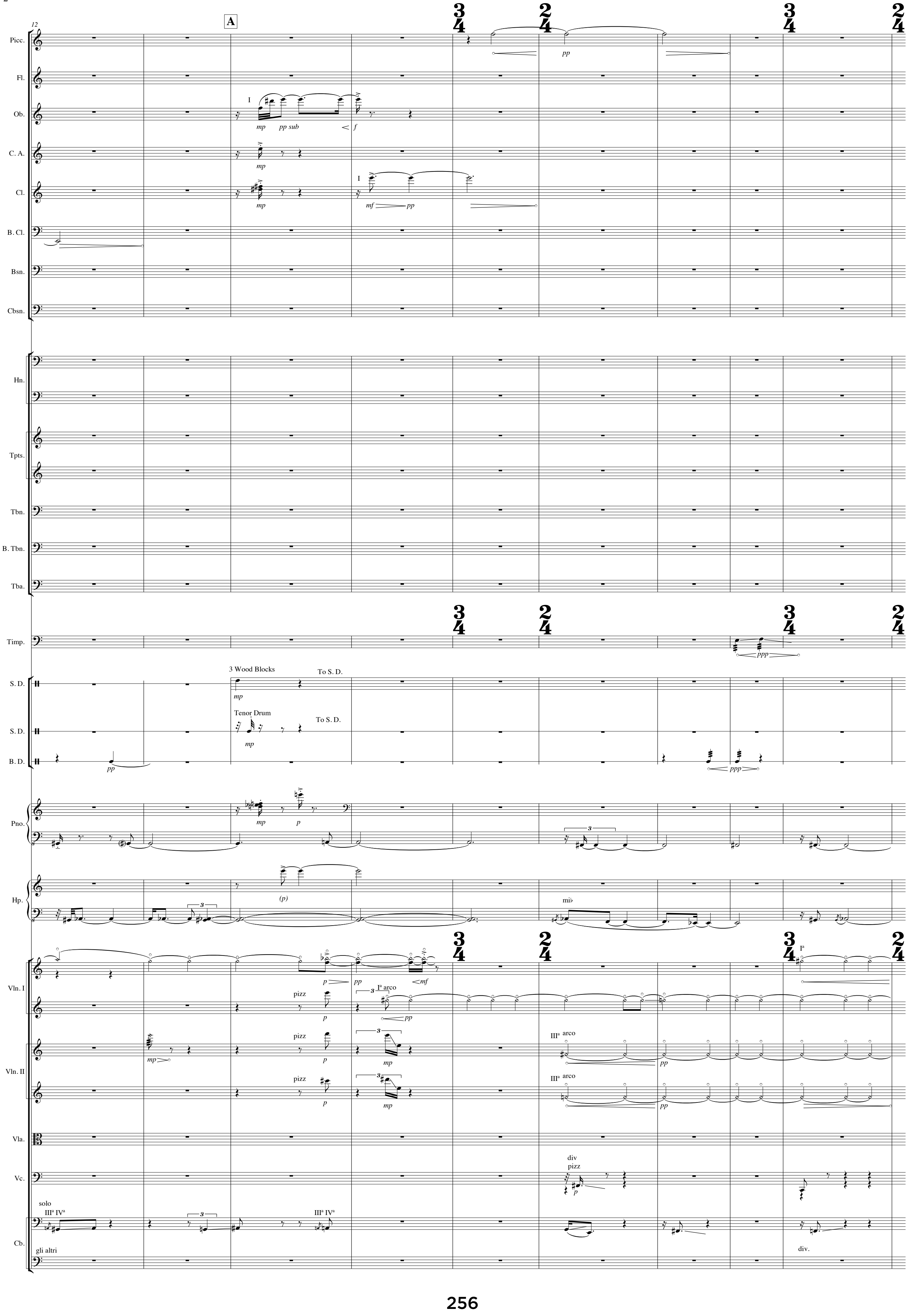
Fermata grande

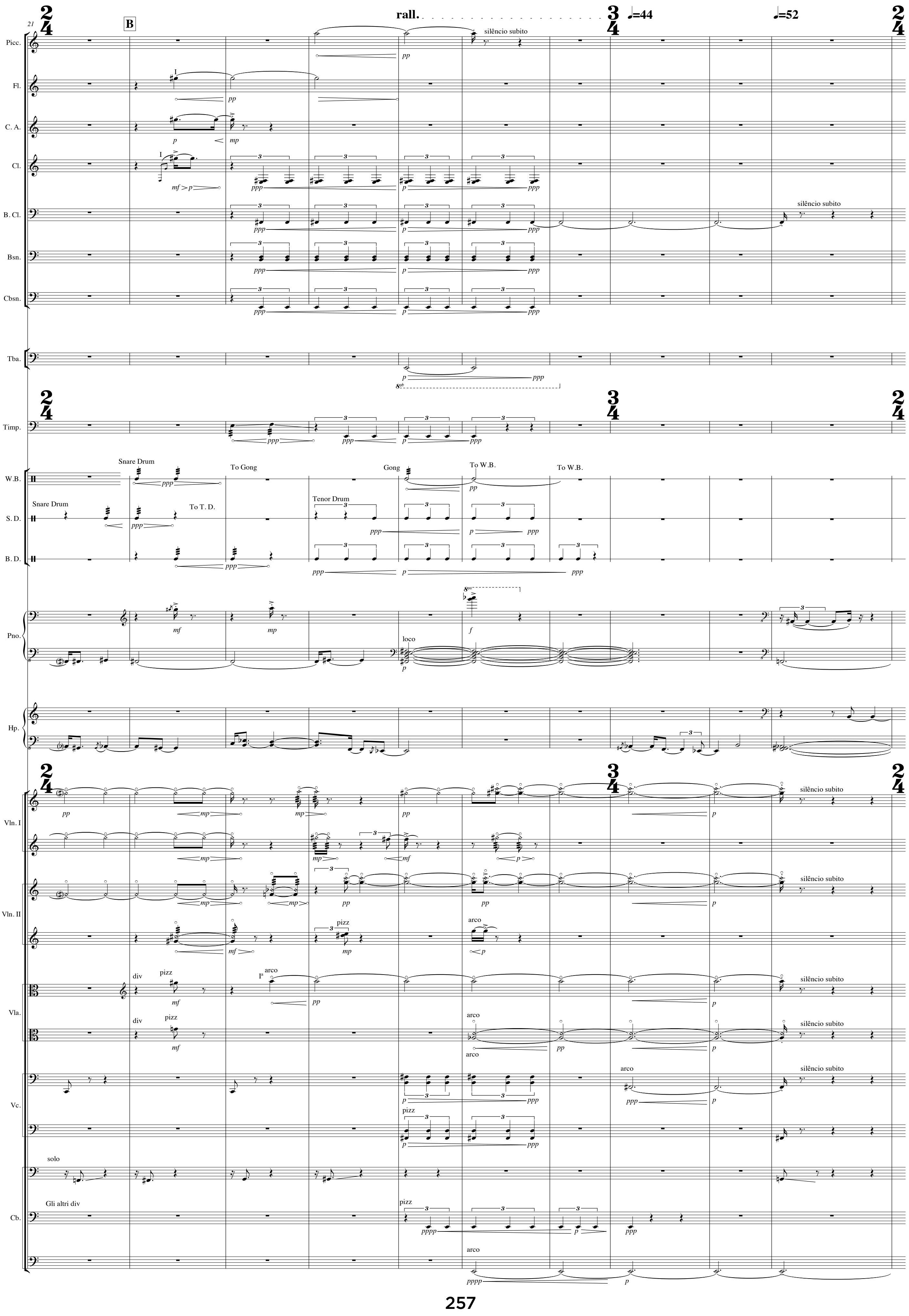
Fermata media (ordinária)

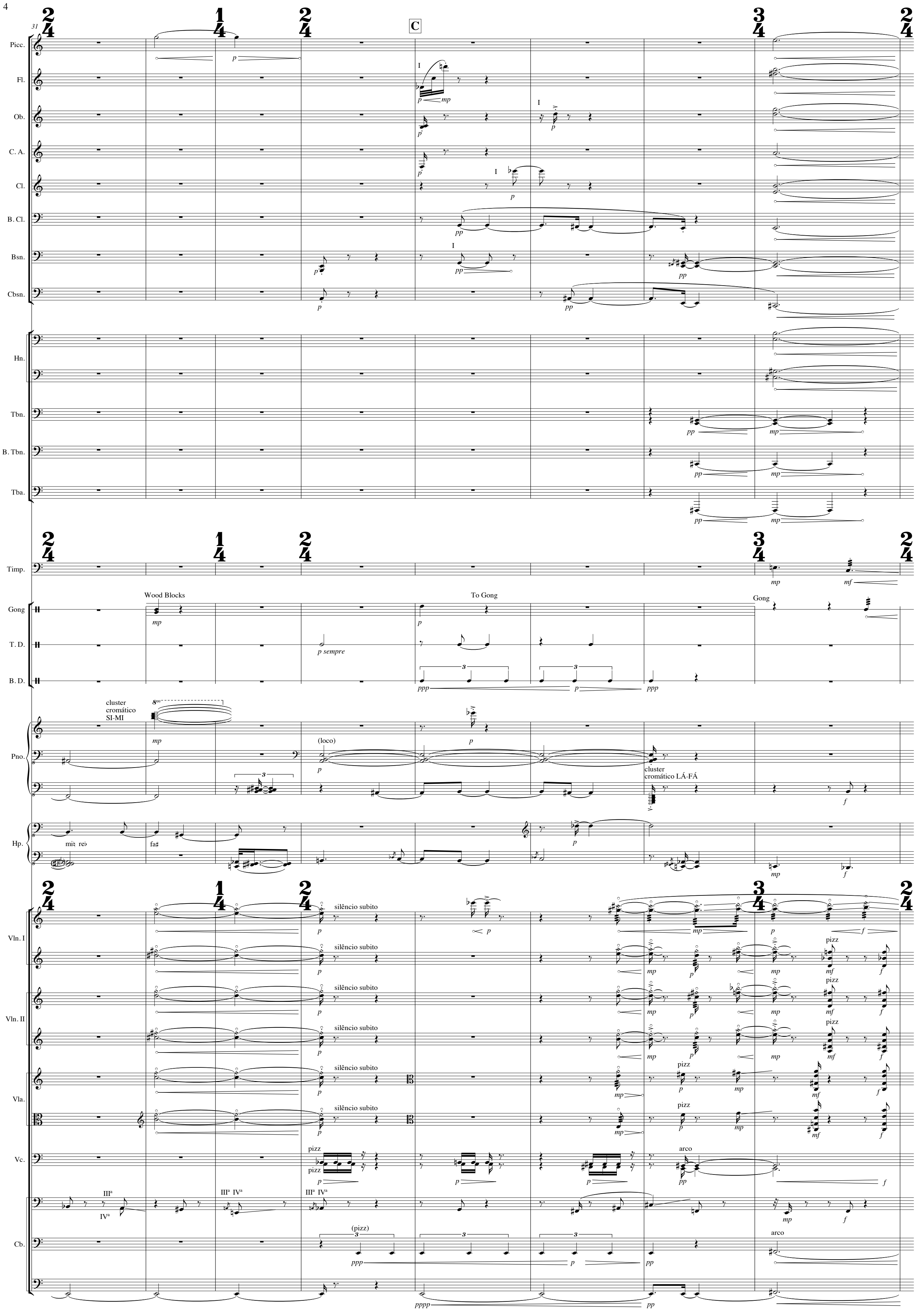
Crescendo e *Diminuendo (d)al niente possibile* respectivamente.

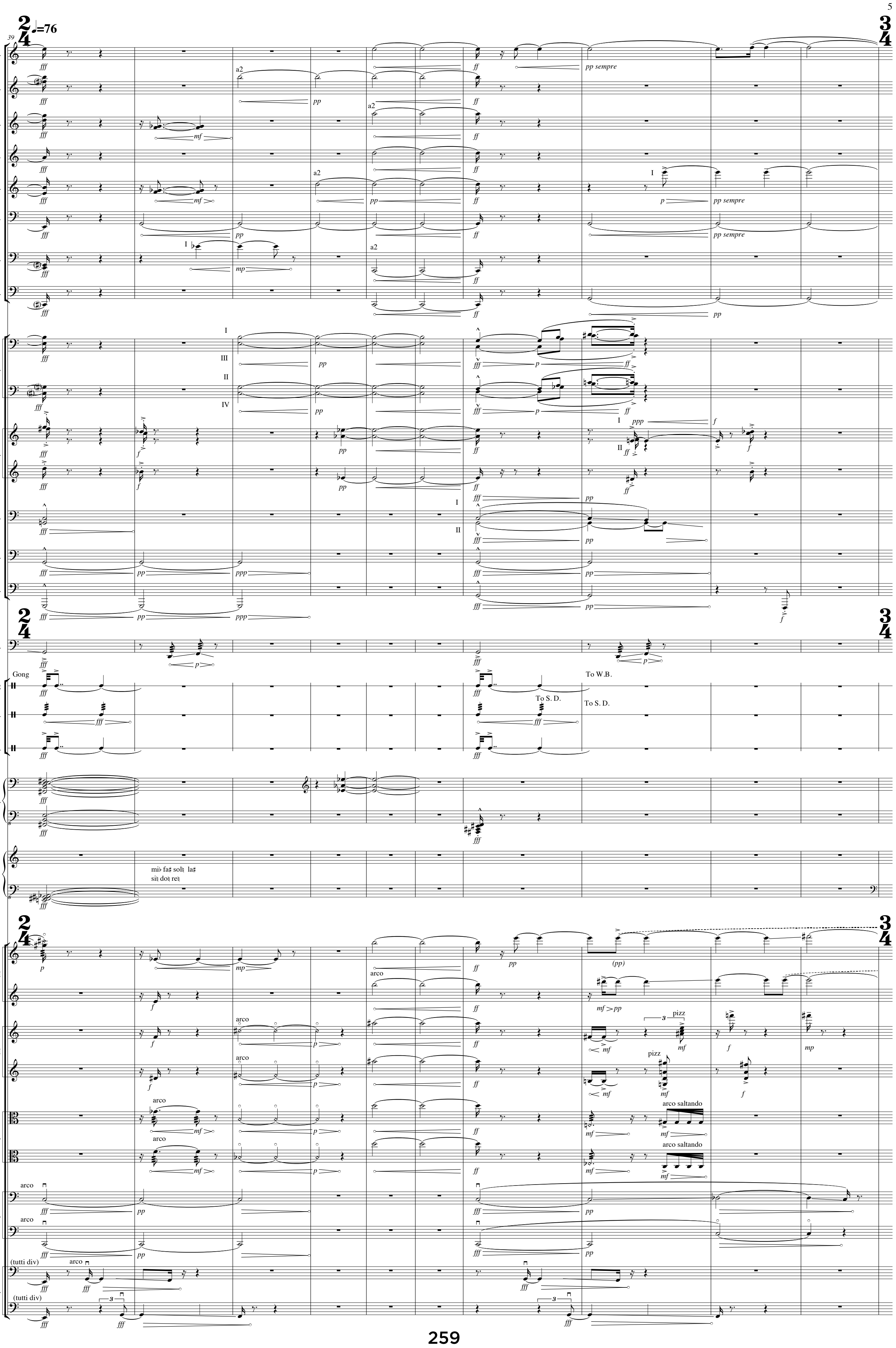
Vem Molhar os Pés à Lua

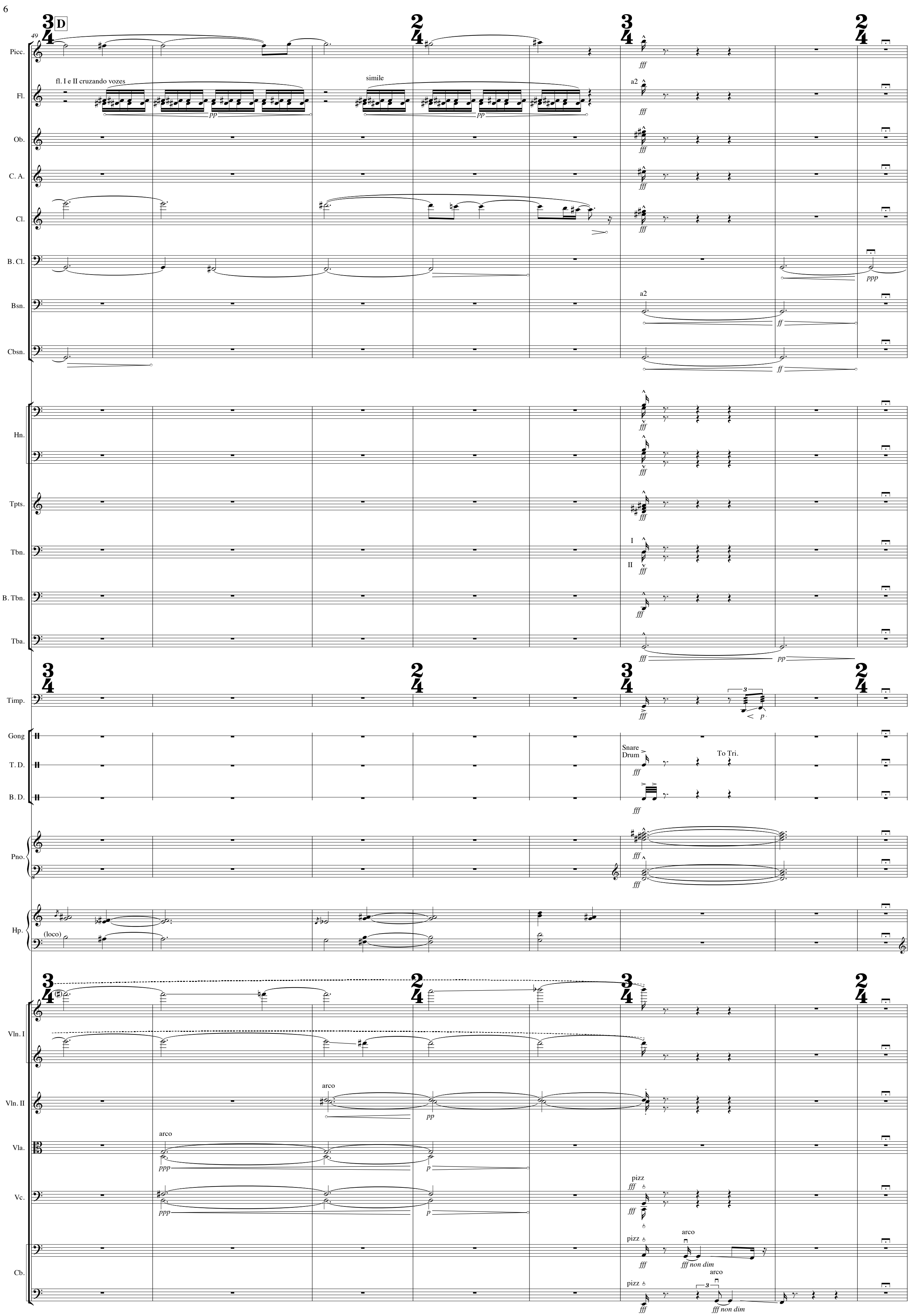


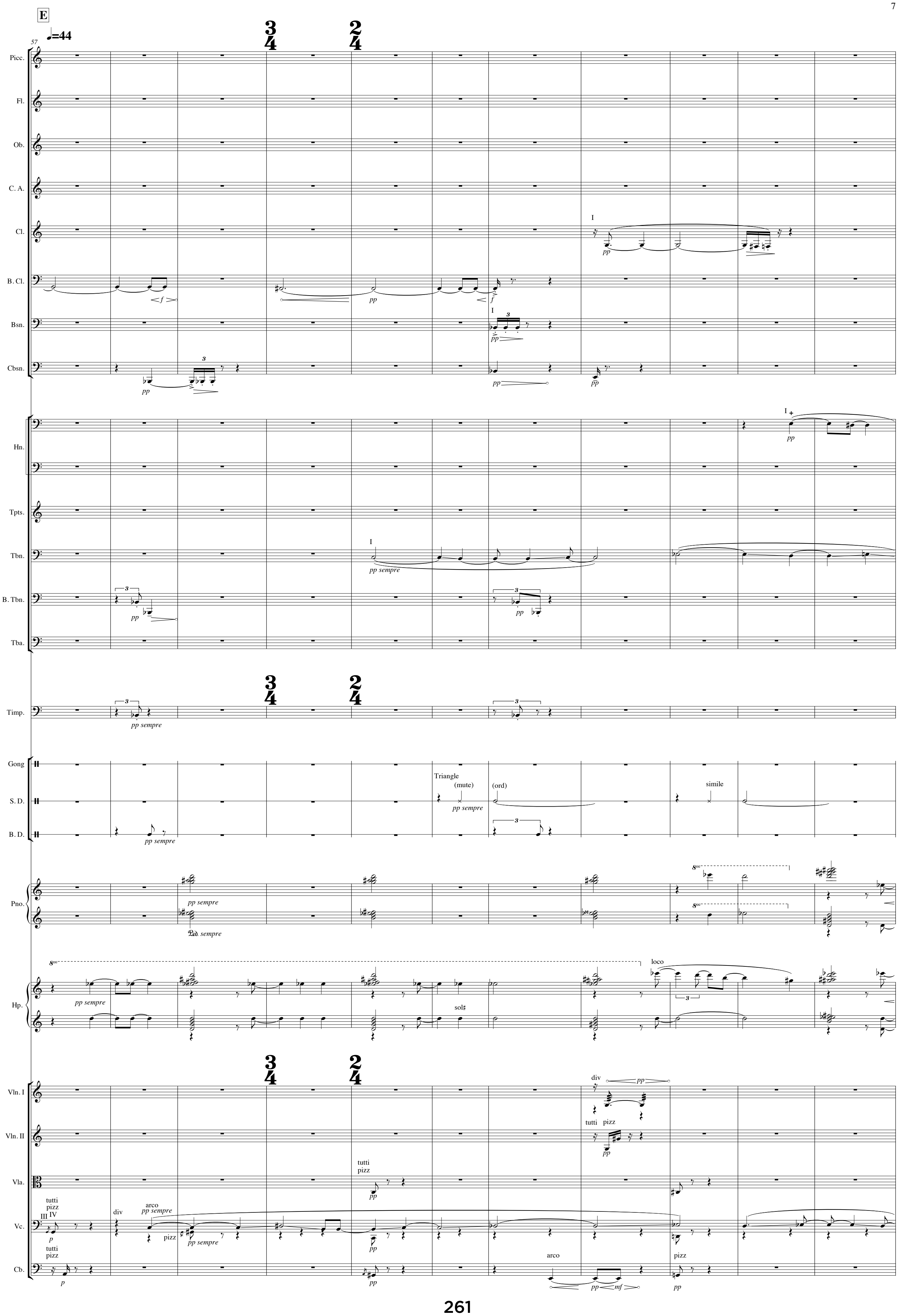

12
A
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
S. D.
S. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3 Wood Blocks
To S. D.
Tenor Drum
To S. D.
pizz
Iª arco
IIIª arco
div
pizz
solo
IIIª IVª
IIIª IVª
gli altri
div.
mib
mp
pp sub
f
mf
pp
p
ppp
(p)

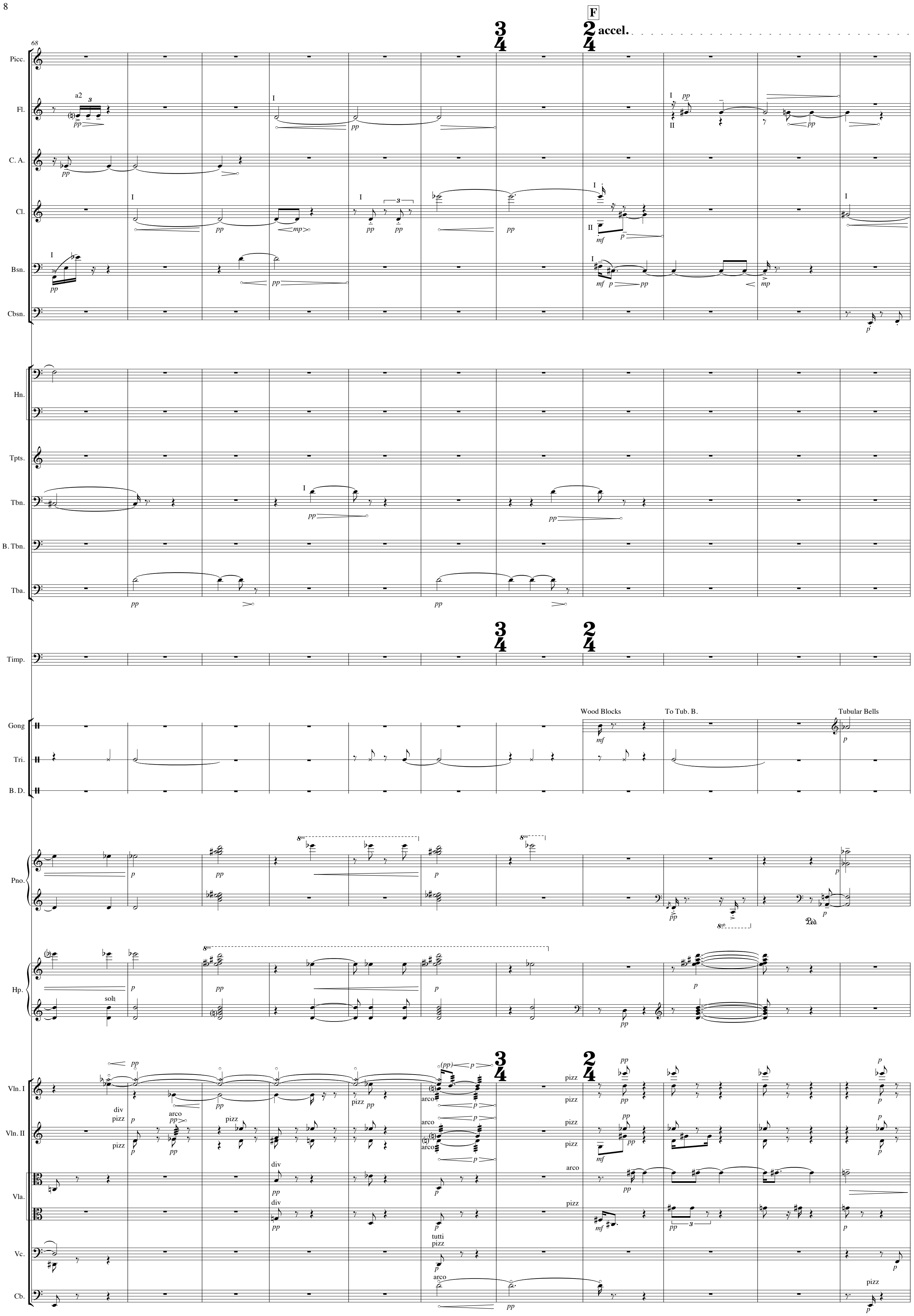

rall.
♩=44
♩=52
B
Picc.
Fl.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Tba.
Timp.
W.B.
S. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
silêncio subito
Snare Drum
To Gong
Gong
To W.B.
Tenor Drum
To T. D.
loco
div
pizz
arco
solo
Gli altri div

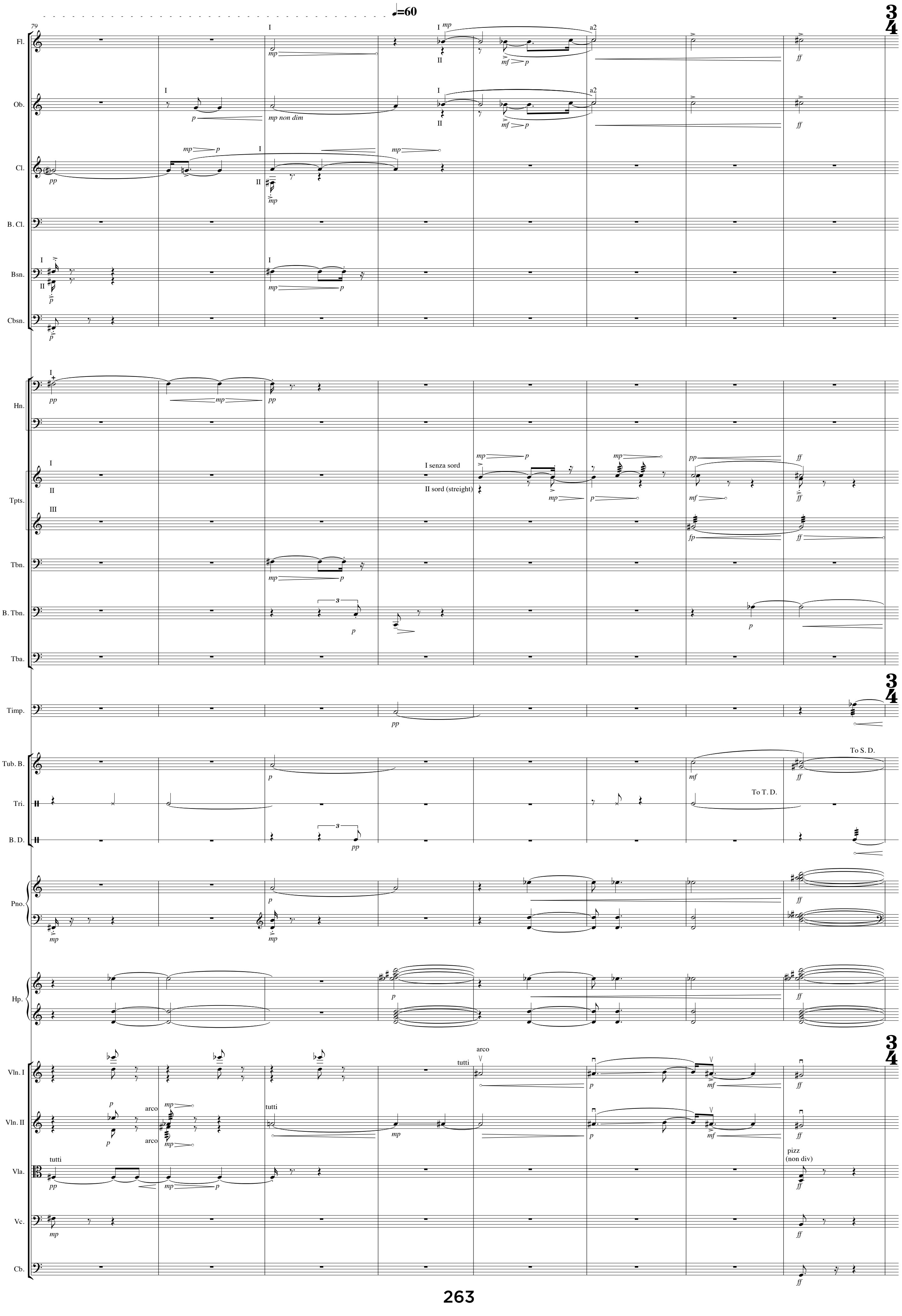

4
31
C
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tbn.
B. Tbn.
Tba.
Timp.
Gong
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Wood Blocks
To Gong
Gong
p sempre
cluster
cromático
SI-MI
(loco)
cluster
cromático LÁ-FÁ
mi♮ re♭
fa♯
silêncio subito
pizz
arco
(pizz)
IIIª
IVª
IIIª IVª

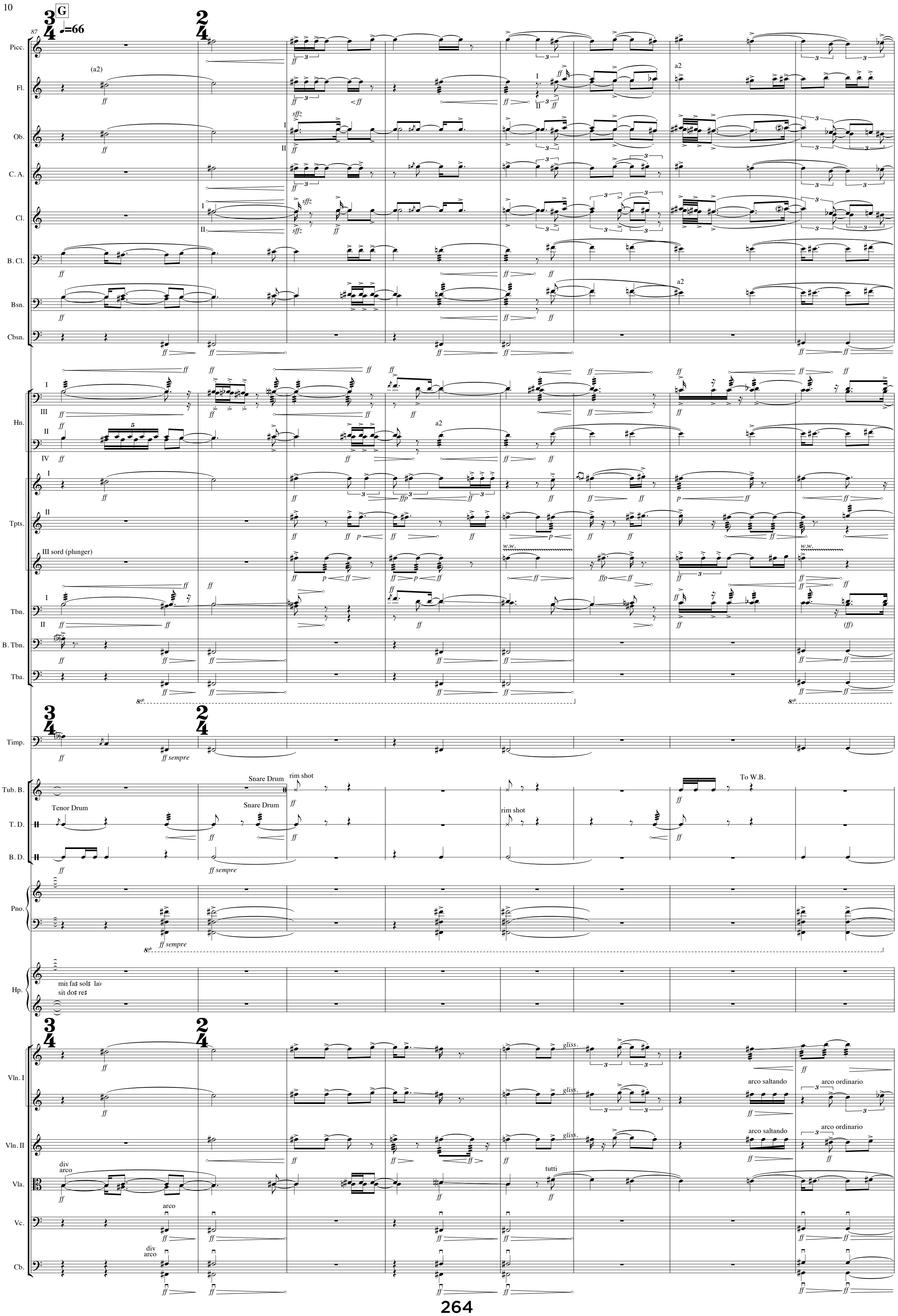

5
♩=76
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Gong
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp sempre
To W.B.
To S. D.
arco
pizz
arco saltando
(tutti div)

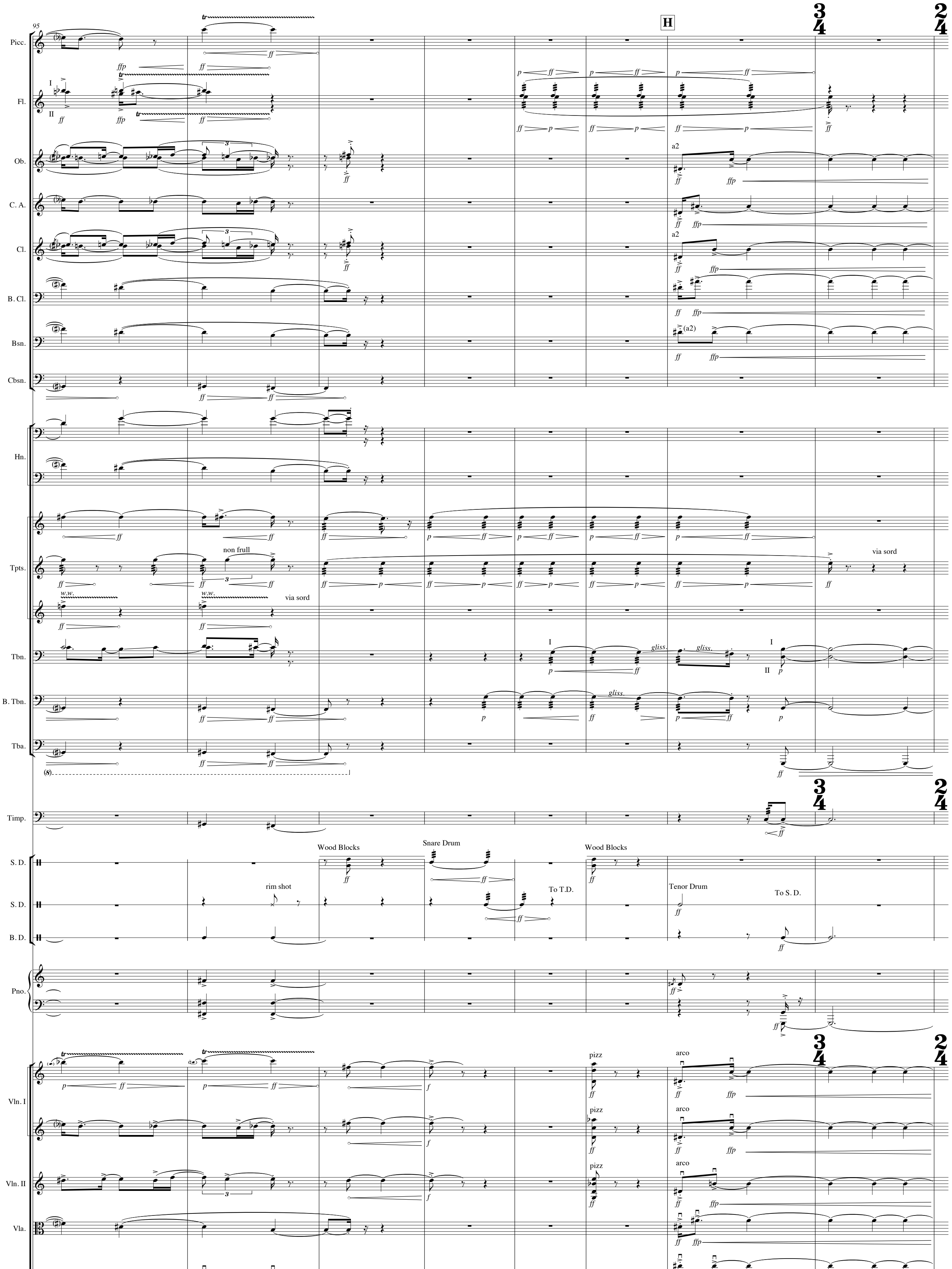

6
D
49
Picc.
Fl.
fl. I e II cruzando vozes
simile
pp
a2
fff
Ob.
C. A.
Cl.
B. Cl.
ppp
Bsn.
ff
Cbsn.
Hn.
Tpts.
Tbn.
I
II
B. Tbn.
Tba.
pp
Timp.
3
p
Gong
T. D.
B. D.
Snare Drum
To Tri.
Pno.
Hp.
(loco)
Vln. I
Vln. II
arco
Vla.
Vc.
pizz
Cb.
fff non dim

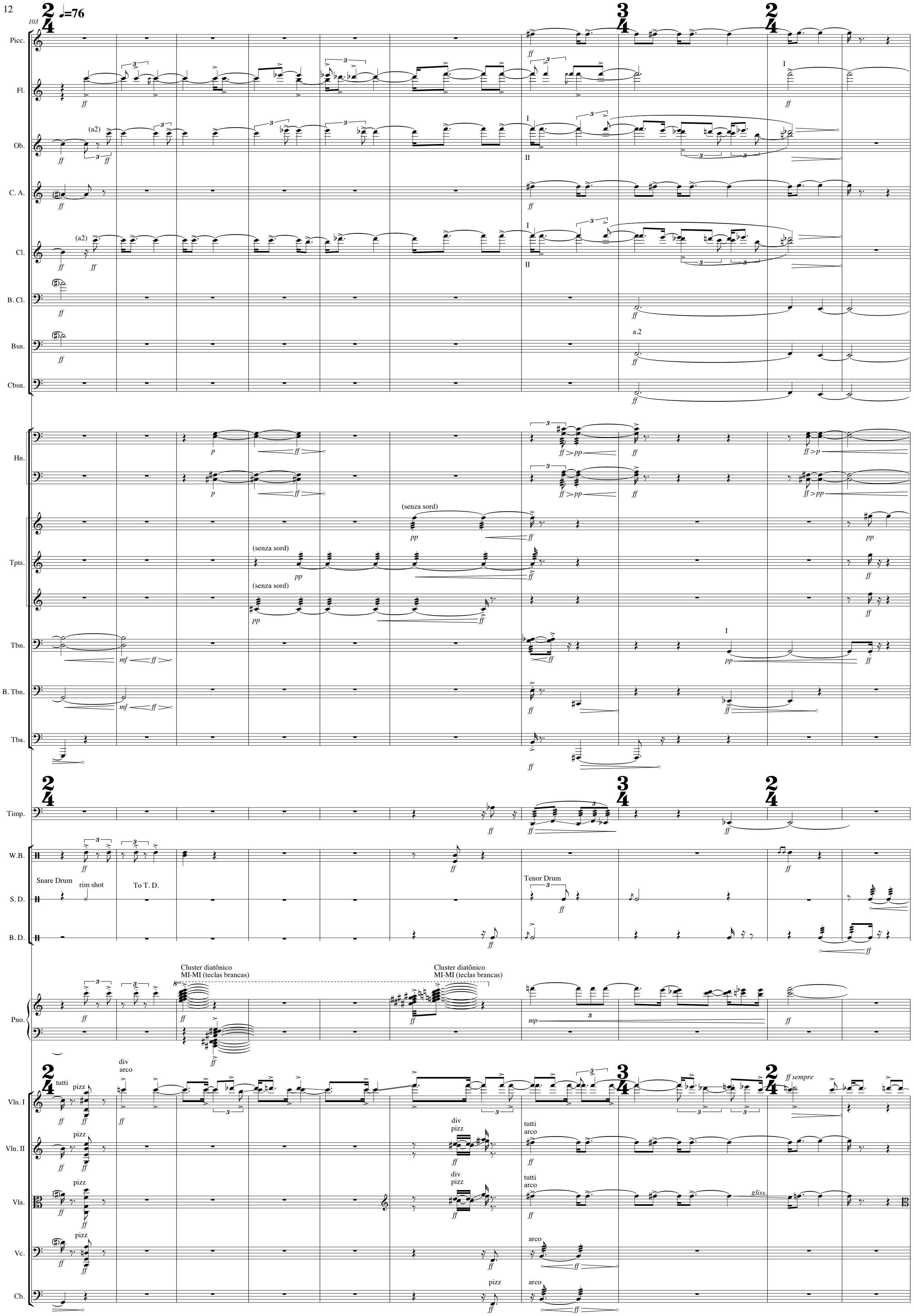

E
♩=44
57
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Gong
S. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp sempre
Triangle
(mute)
(ord)
simile
Ped. sempre
loco
sol♯
div
tutti
pizz
arco

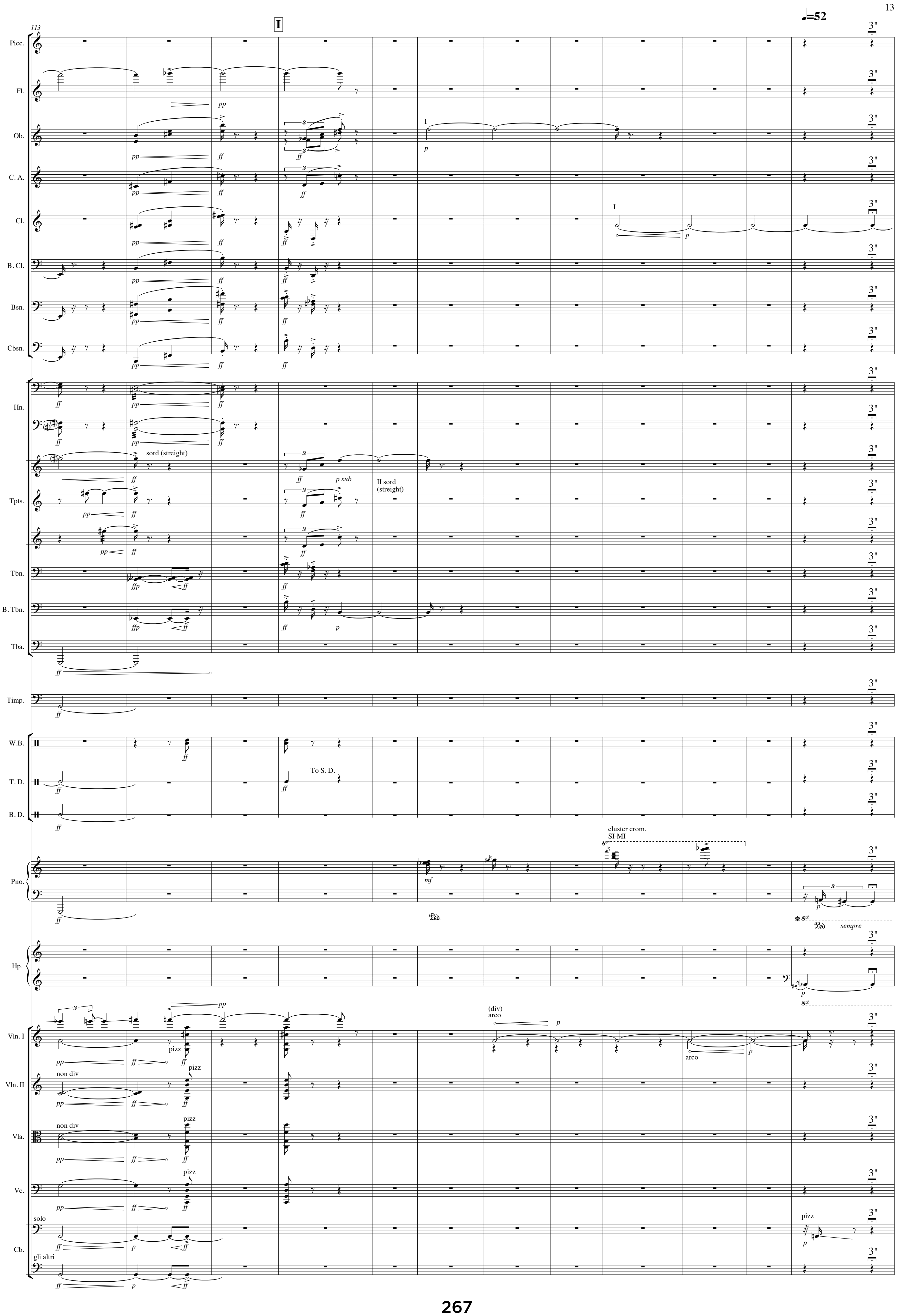

F
accel.
Picc.
Fl.
C. A.
Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Gong
Tri.
B. D.
Wood Blocks
To Tub. B.
Tubular Bells
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz
arco
div
tutti pizz

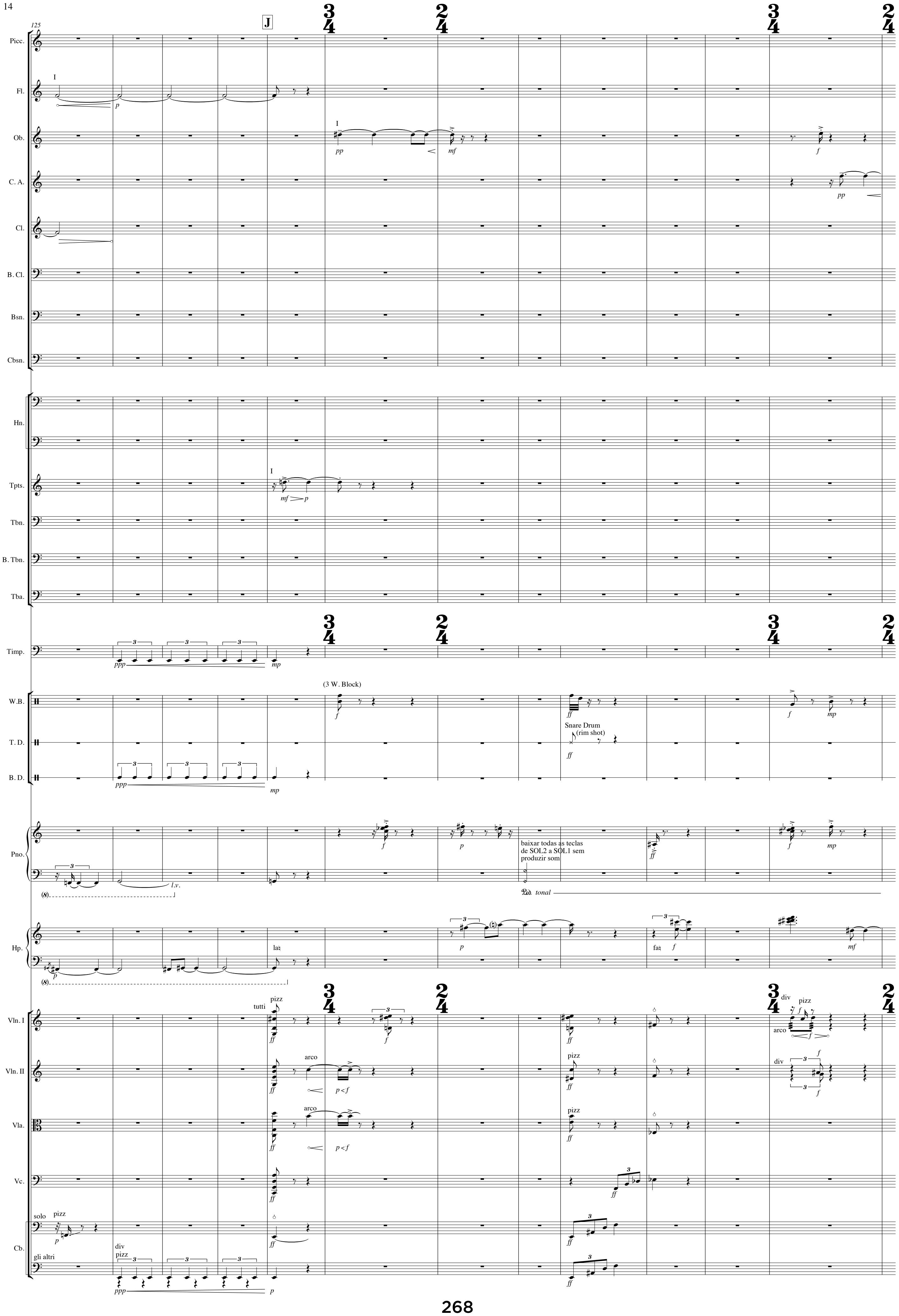

=60
79
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Tub. B.
Tri.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp non dim
a2
I senza sord
II sord (streight)
To S. D.
To T. D.
arco
tutti
pizz
(non div)

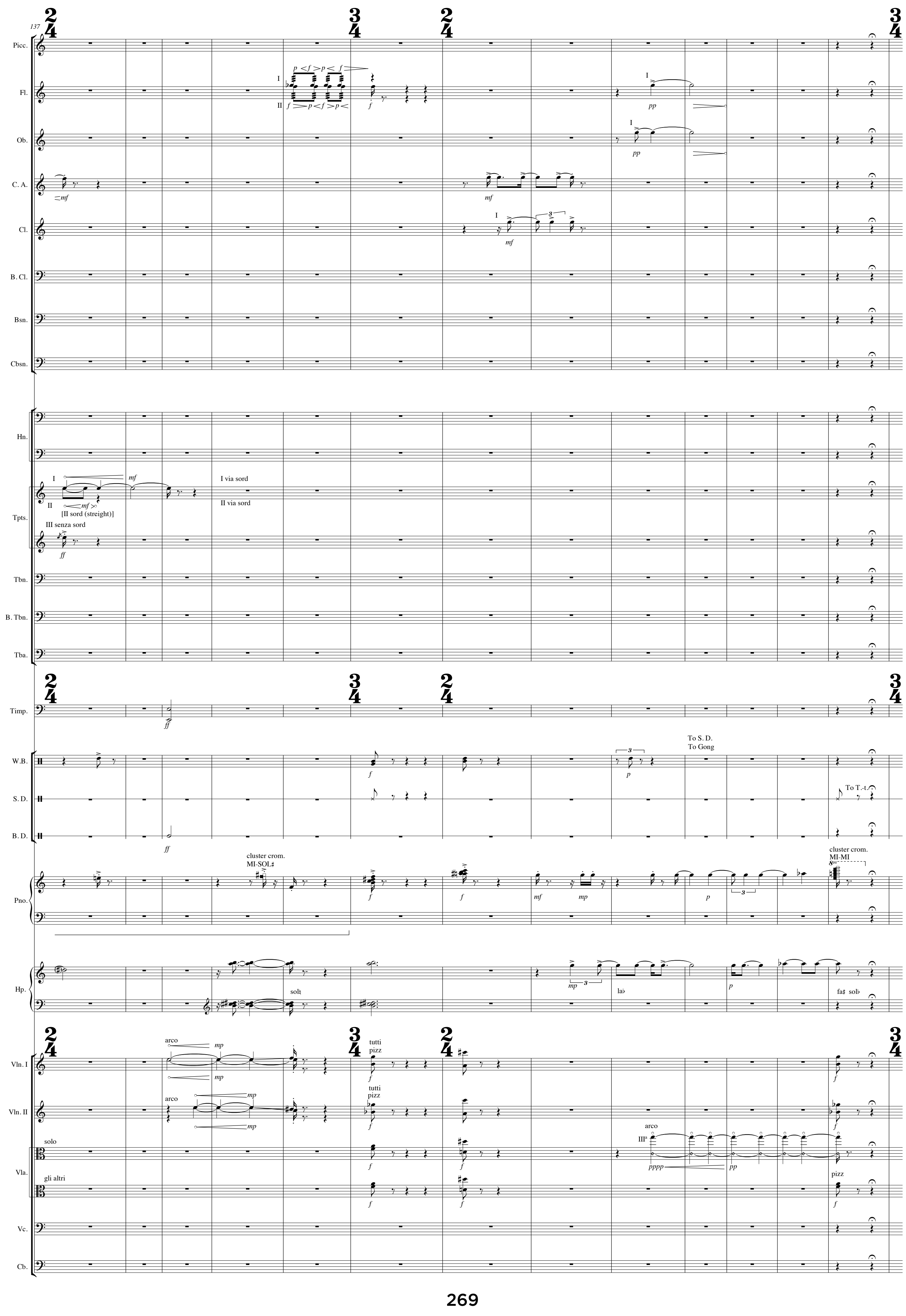

10
G
87
♩=66
Picc.
(a2)
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
a2
Hn.
Tpts.
III sord (plunger)
w.w.
Tbn.
B. Tbn.
Tba.
Timp.
ff sempre
Tub. B.
Snare Drum
rim shot
To W.B.
Tenor Drum
T. D.
B. D.
Pno.
Hp.
mi♮ fa♯ sol♮ la♭
si♮ do♯ re♯
Vln. I
gliss.
arco saltando
arco ordinario
Vln. II
div
arco
tutti
Vla.
Vc.
Cb.

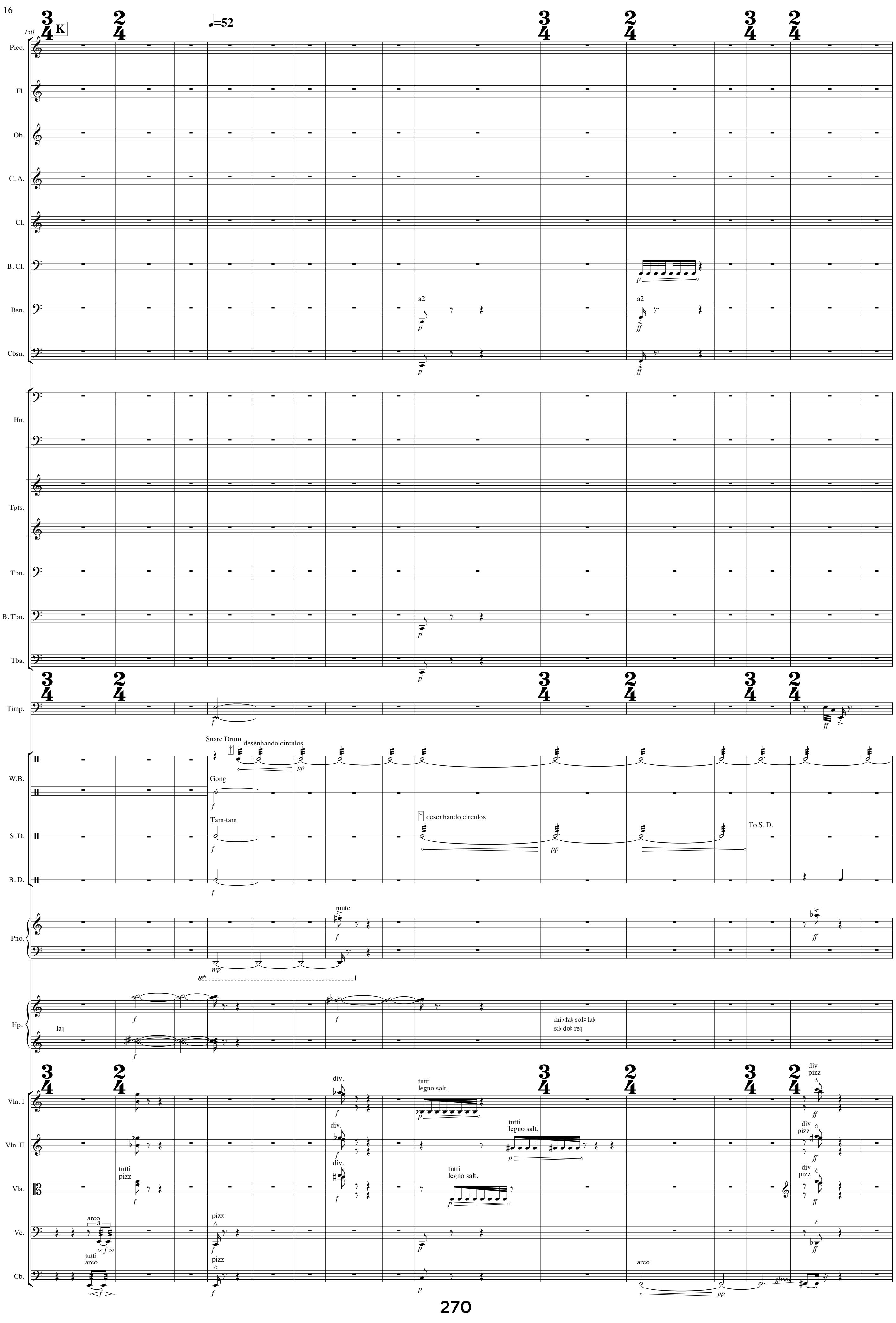

95
H
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
S. D.
S. D.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
(a2)
non frull
via sord
w.w.
gliss.
Wood Blocks
Snare Drum
rim shot
To T.D.
Tenor Drum
To S. D.
pizz
arco
tutti

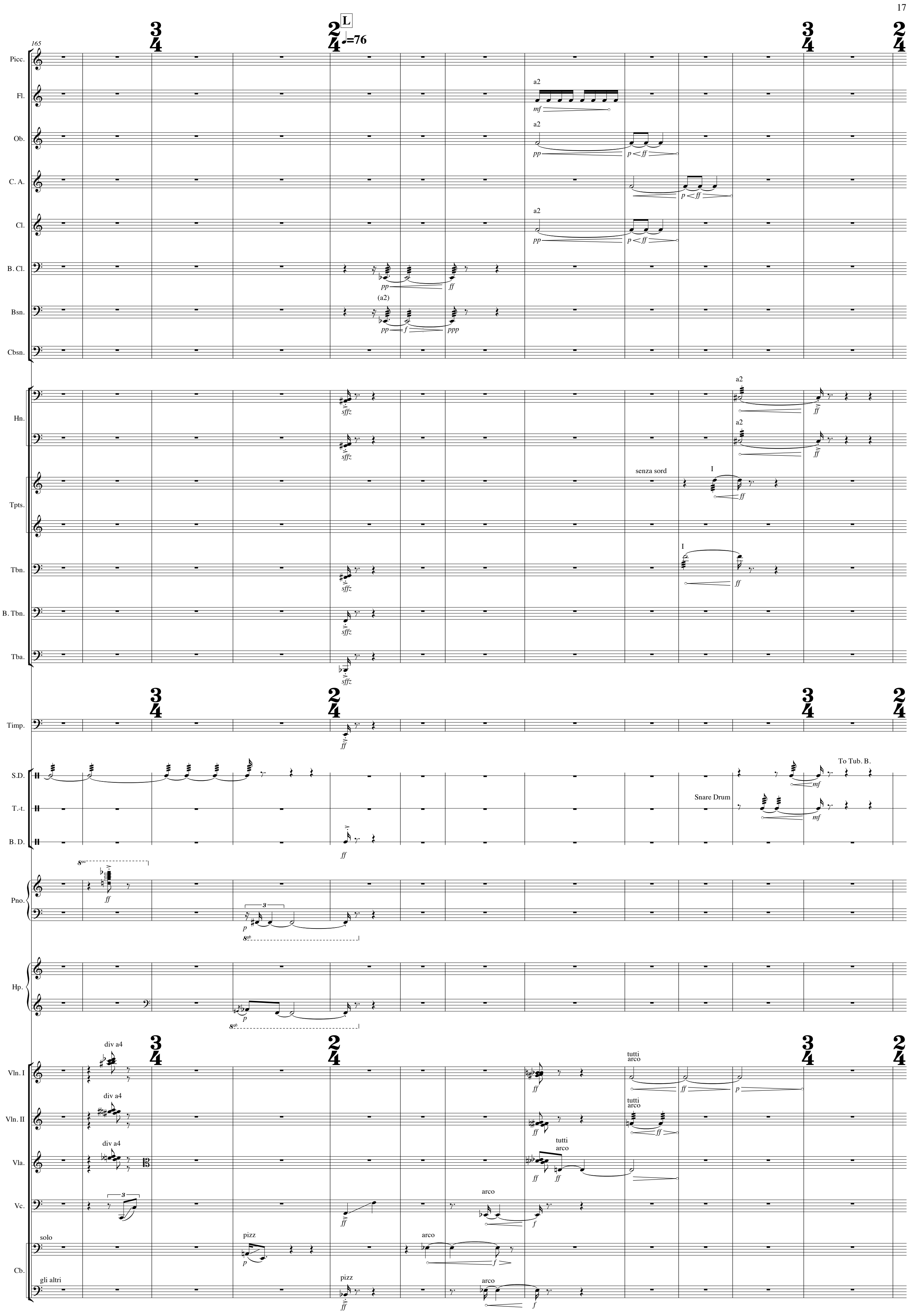

103
♩=76
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
W.B.
S. D.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(a2)
a.2
(senza sord)
Snare Drum
rim shot
To T. D.
Tenor Drum
Cluster diatônico
MI-MI (teclas brancas)
tutti
pizz
div
arco
ff sempre
gliss.

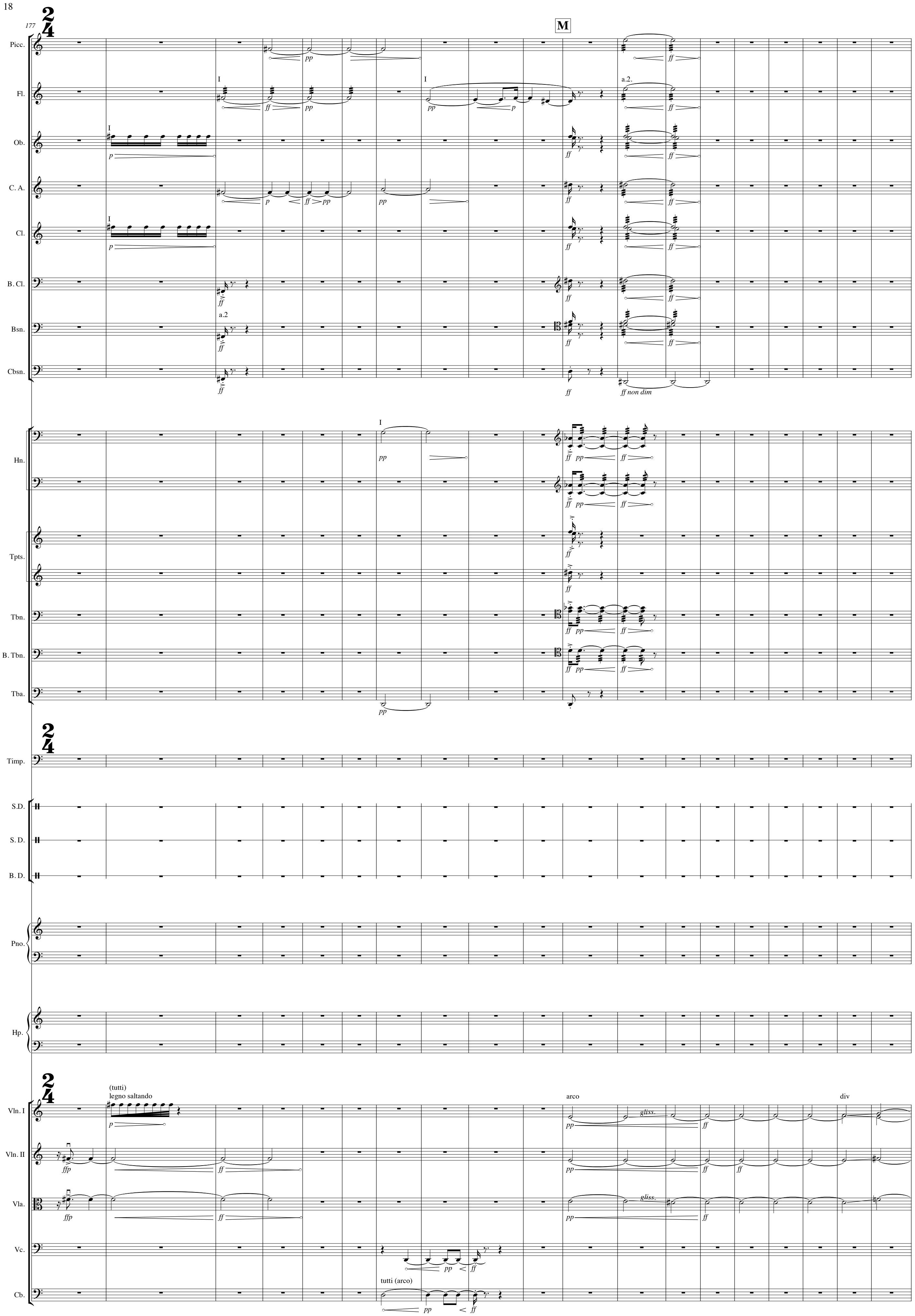

13
113
I
♩=52
3"
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
W.B.
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sord (streight)
II sord (straight)
p sub
To S. D.
cluster crom.
SI-MI
sempre
(div)
arco
pizz
non div
solo
gli altri

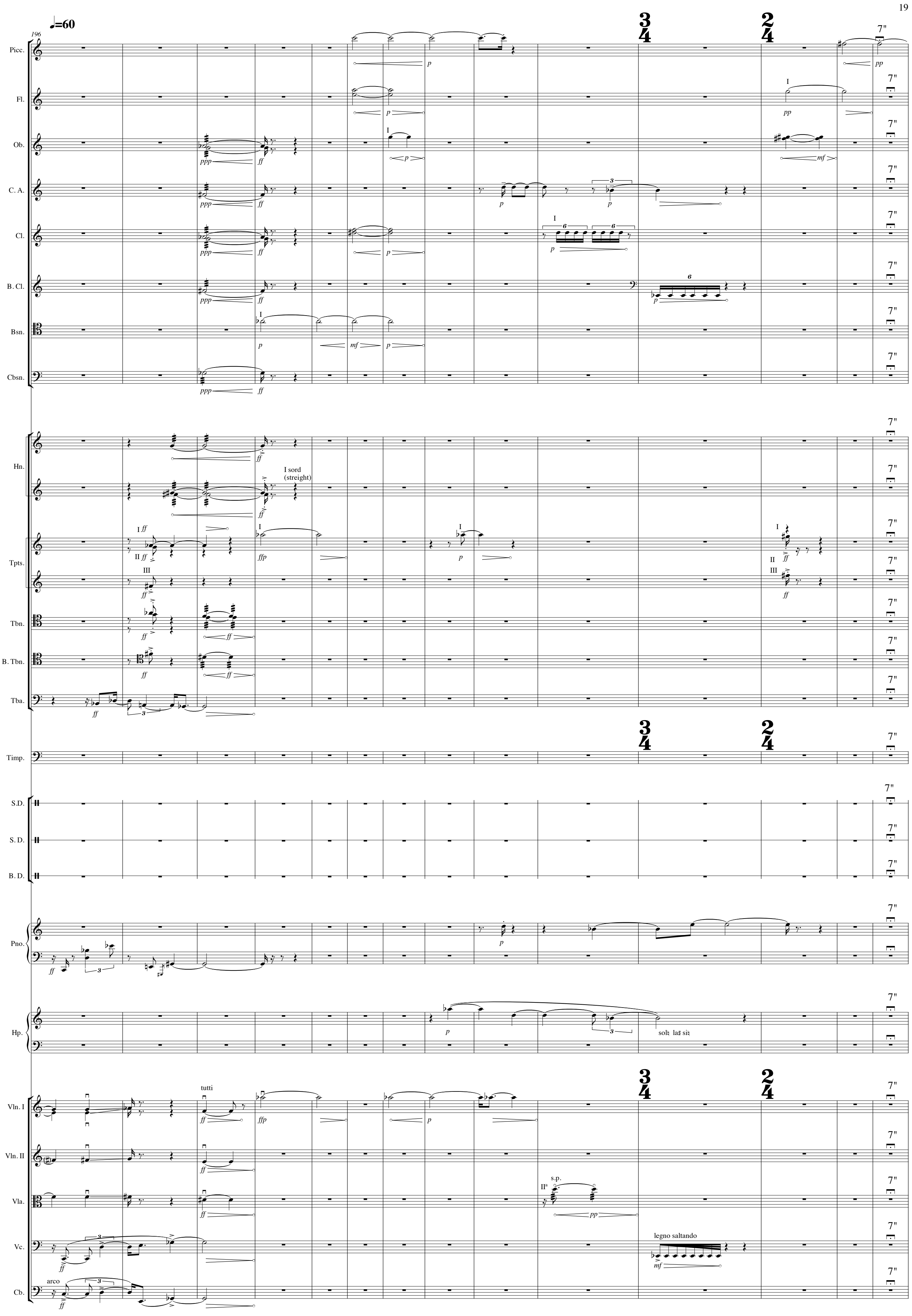

J
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
(3 W. Block)
W.B.
Snare Drum
(rim shot)
T. D.
B. D.
baixar todas as teclas
de SOL2 a SOL1 sem
produzir som
Ped. tonal
l.v.
Pno.
Hp.
Vln. I
tutti
pizz
arco
div
Vln. II
Vla.
Vc.
solo
gli altri
Cb.

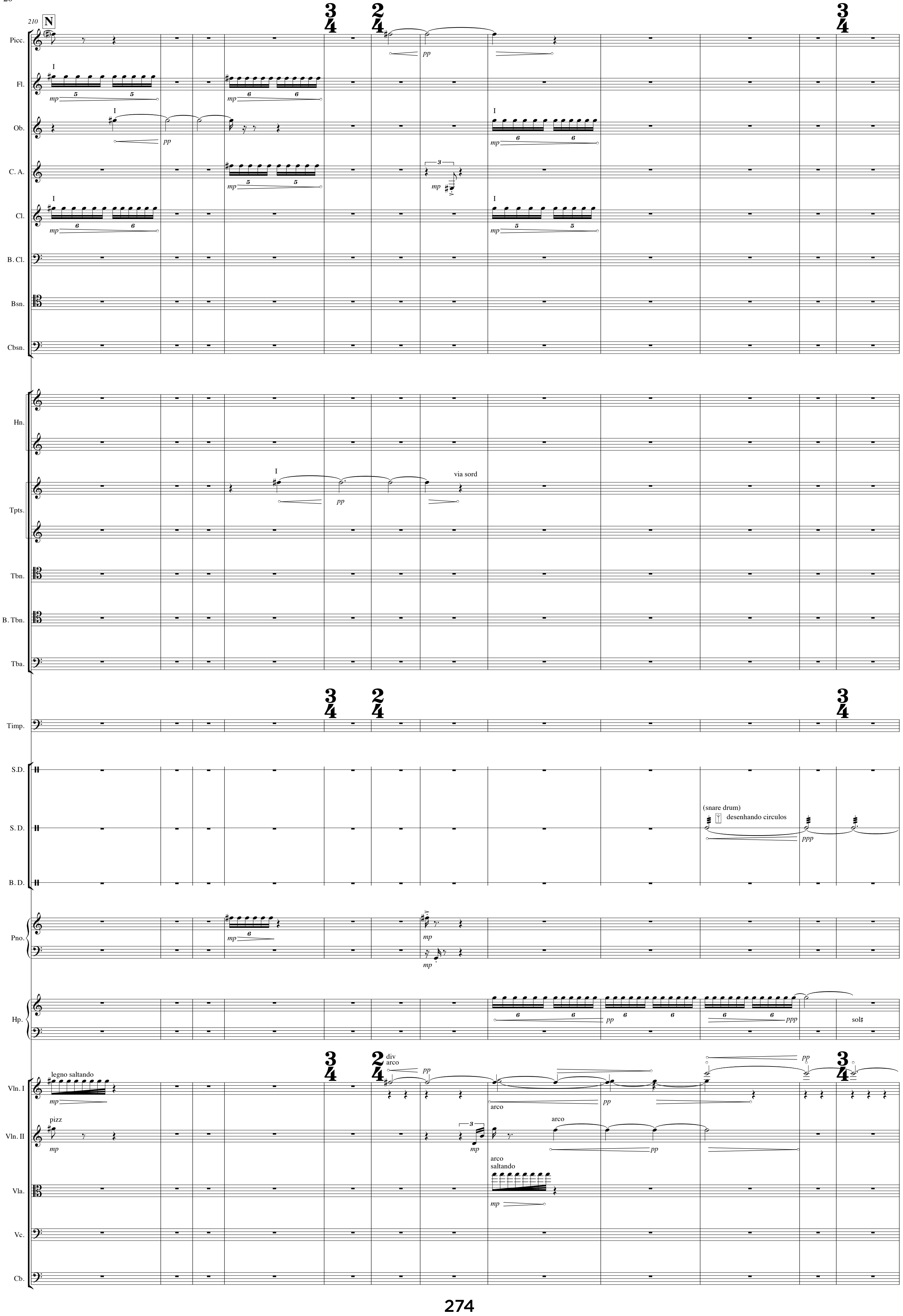

137
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
W.B.
S. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
I via sord
II via sord
[II sord (streight)]
III senza sord
To S. D.
To Gong
To T.-t.
cluster crom.
MI-SOL♯
MI-MI
la♭
sol♮
fa♮ sol♭
arco
tutti
pizz
solo
gli altri

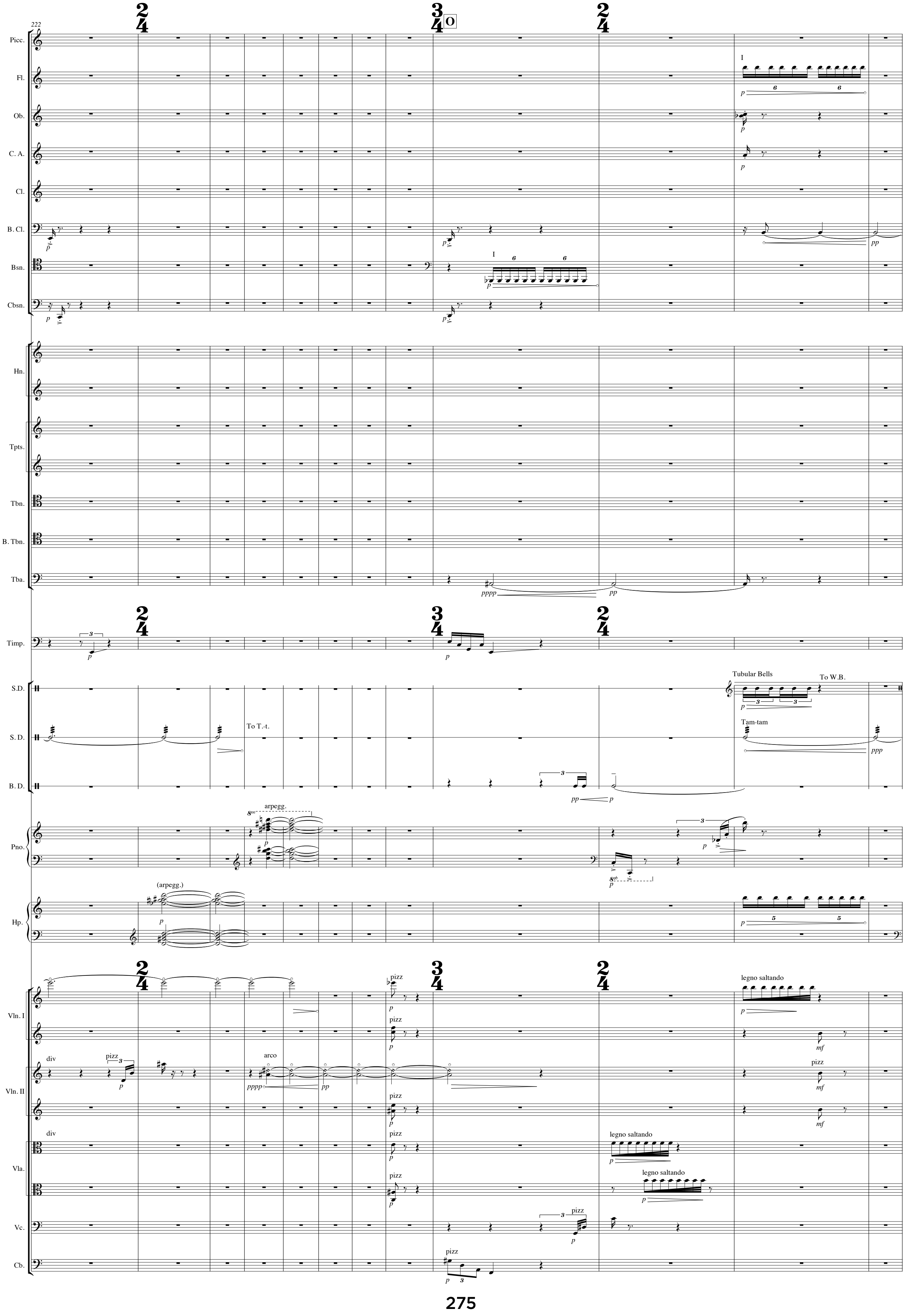

16
150
K
♩=52
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
W.B.
S. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
Snare Drum
desenhando circulos
Gong
Tam-tam
To S. D.
mute
mi♭ fa♮ sol♮ la♭
si♭ do♮ re♮
la♮
div.
tutti
legno salt.
tutti
pizz
div
pizz
arco
pizz
gliss.

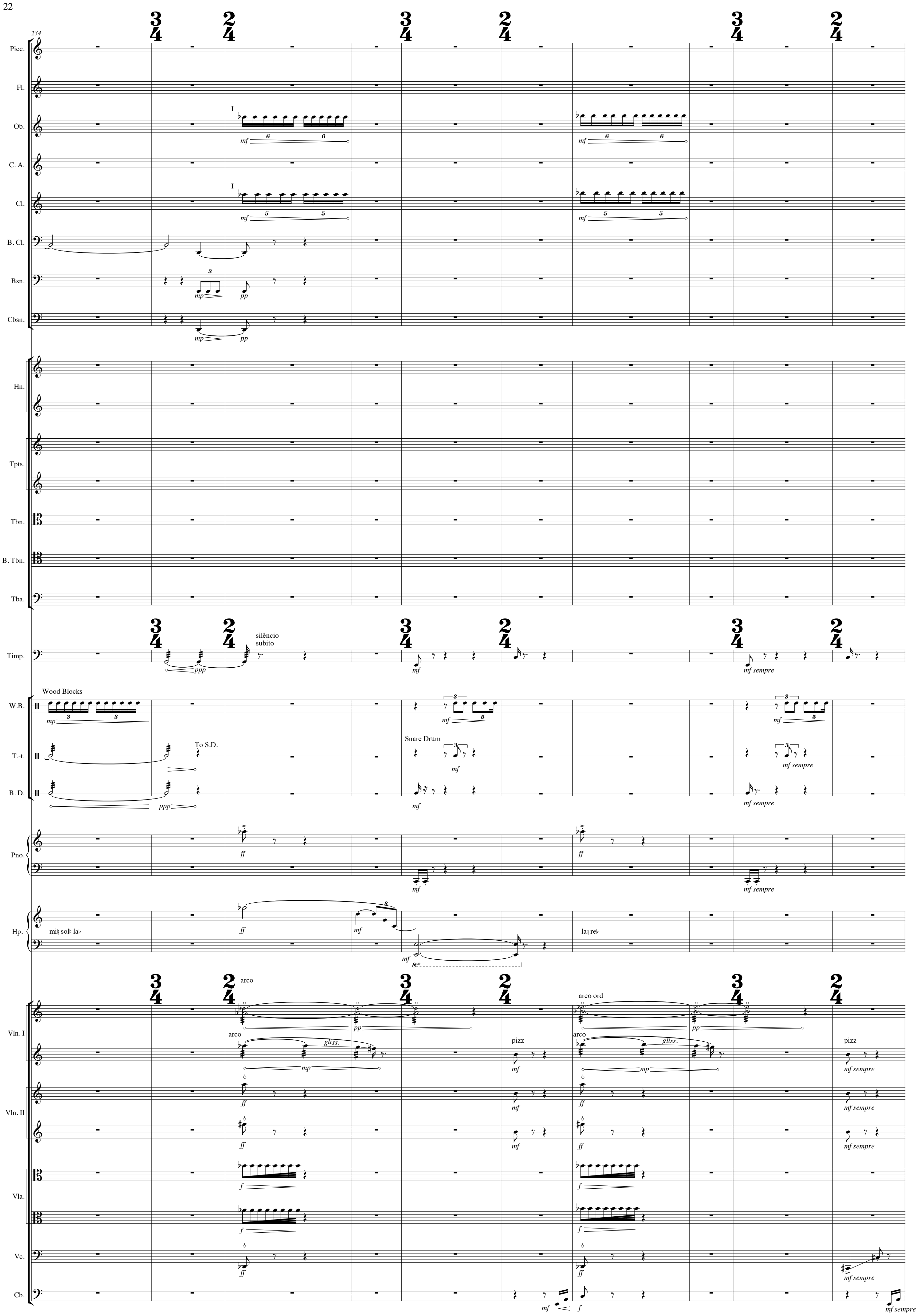

17
L
♩=76
165
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
S.D.
T.-t.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
(a2)
senza sord
I
To Tub. B.
Snare Drum
div a4
tutti
arco
pizz
solo
gli altri

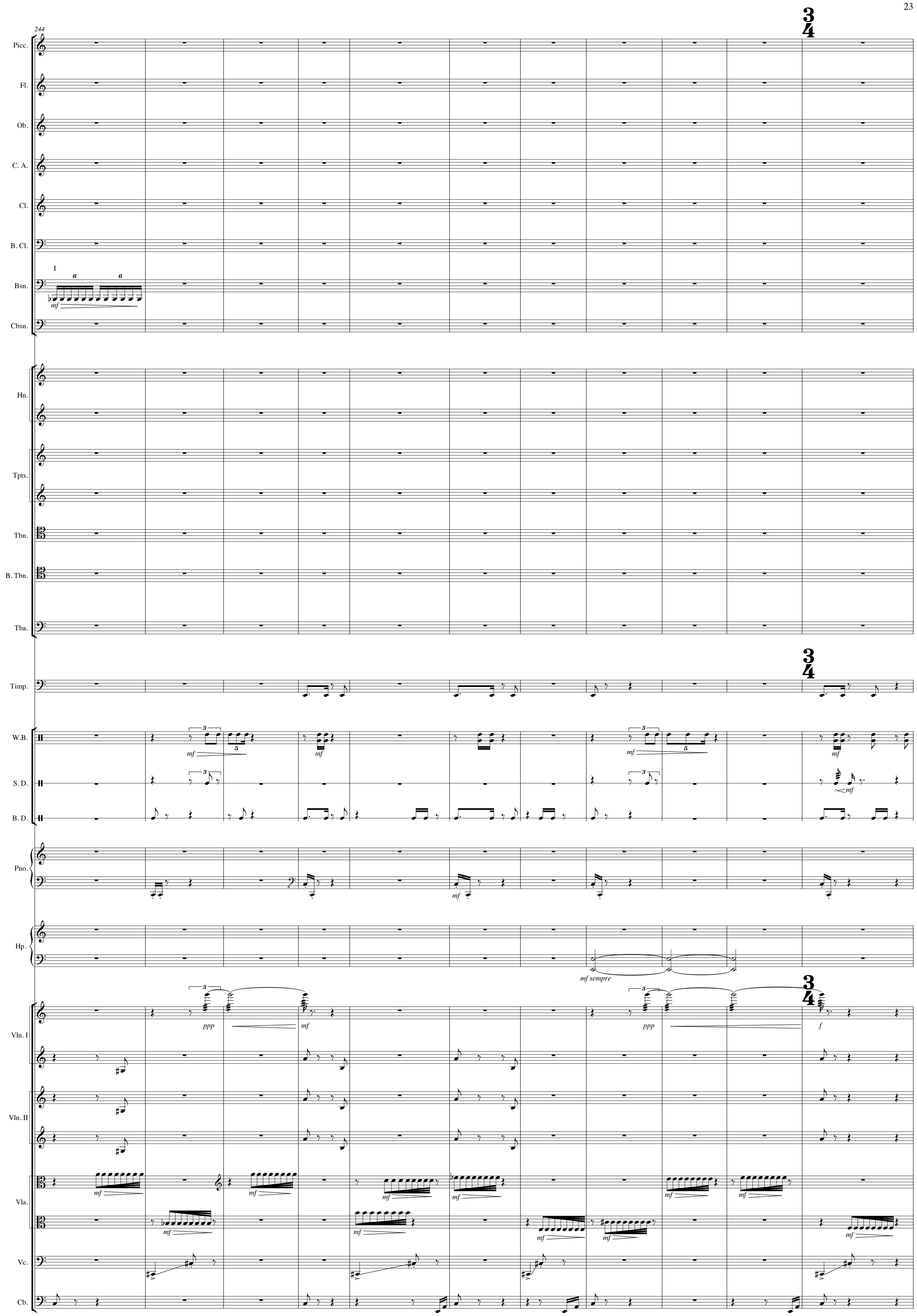

177
M
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
S.D.
S.D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2.
a.2
ff non dim
(tutti)
legno saltando
arco
gliss.
div
tutti (arco)

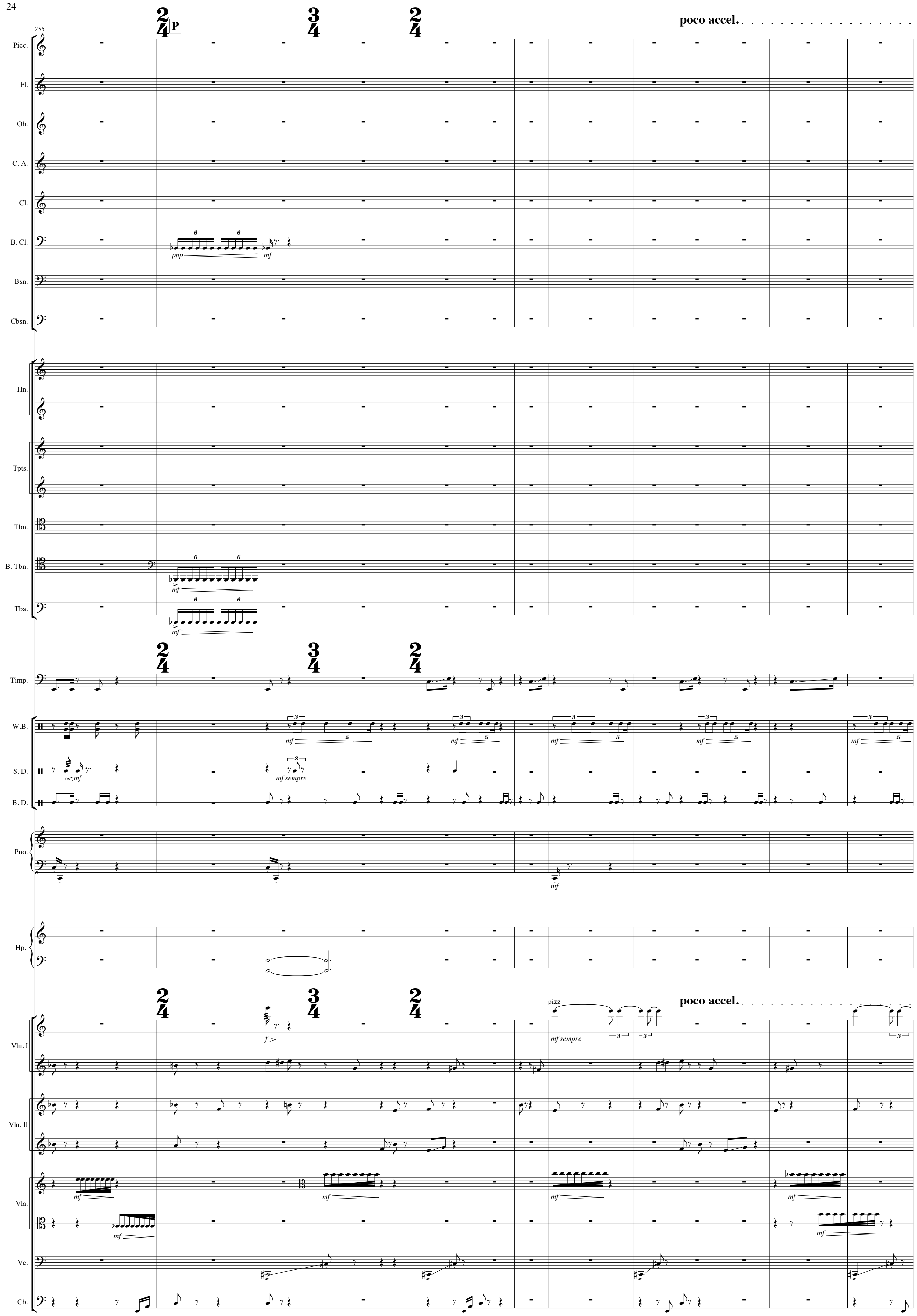

19
♩=60
196
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
I sord
(streight)
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
S.D.
S. D.
B. D.
Pno.
Hp.
sol♮ la♯ si♮
Vln. I
tutti
Vln. II
Vla.
s.p.
IIª
Vc.
legno saltando
Cb.
arco
7"

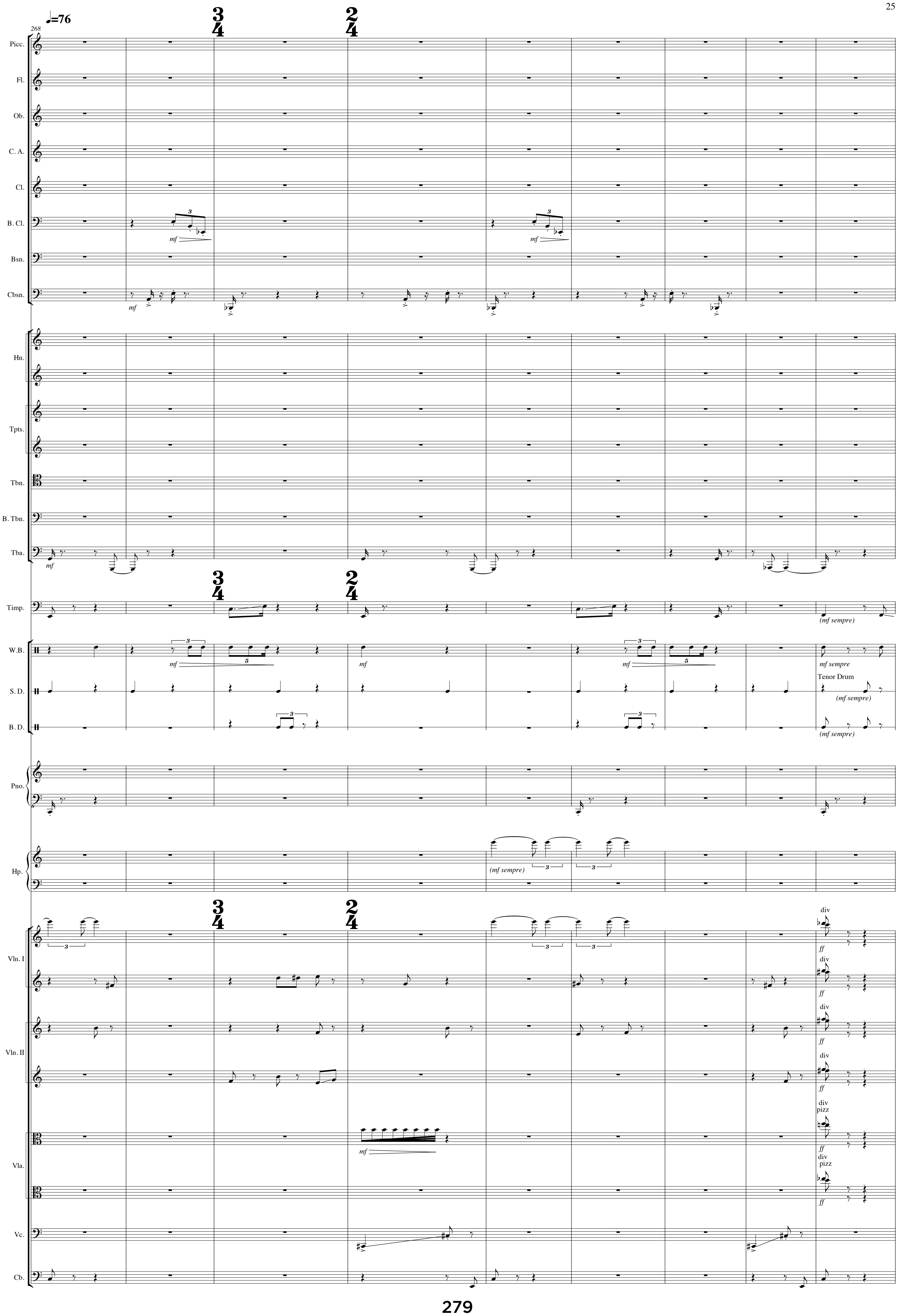

210
N
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
S.D.
S. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
via sord
(snare drum)
desenhando circulos
sol♮
legno saltando
div
arco
pizz
arco
saltando

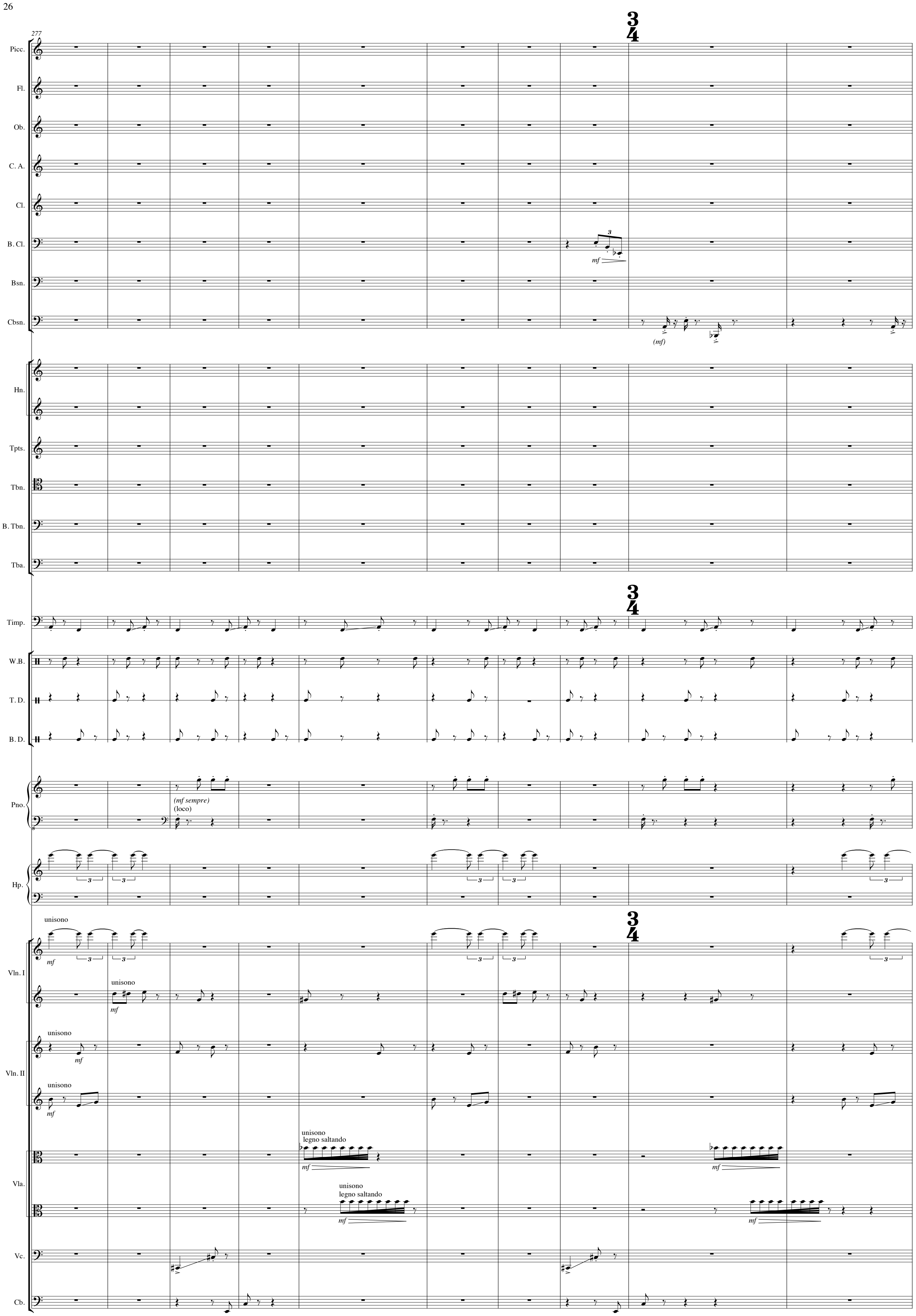

222
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
S.D.
S. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
O
Tubular Bells
To W.B.
To T.-t.
Tam-tam
arpegg.
(arpegg.)
legno saltando
pizz
arco
div

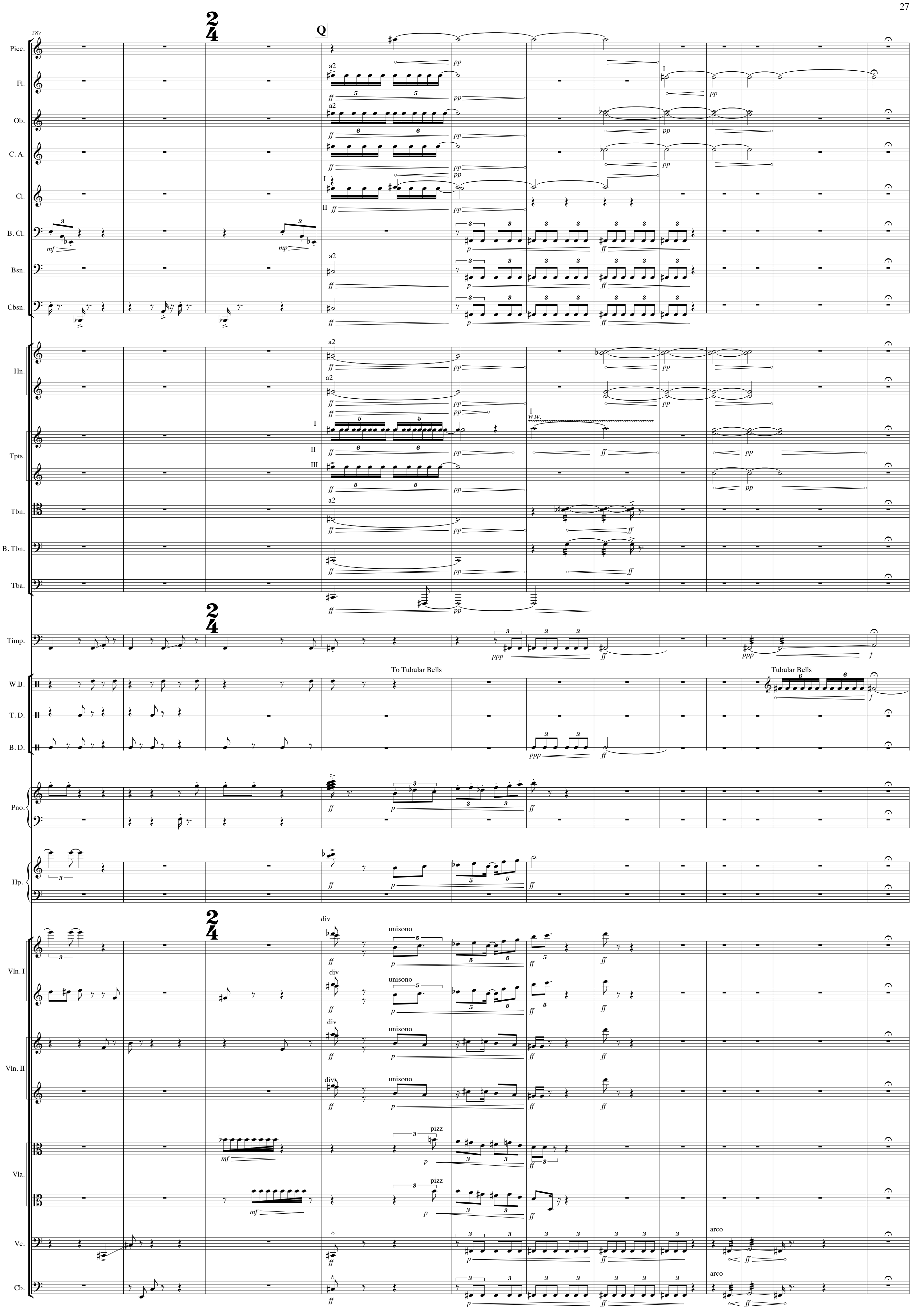

234
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
silêncio subito
Wood Blocks
W.B.
T.-t.
To S.D.
Snare Drum
B. D.
Pno.
Hp.
mi♮ sol♮ la♭
la♮ re♭
arco
arco ord
glis.
pizz
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf sempre

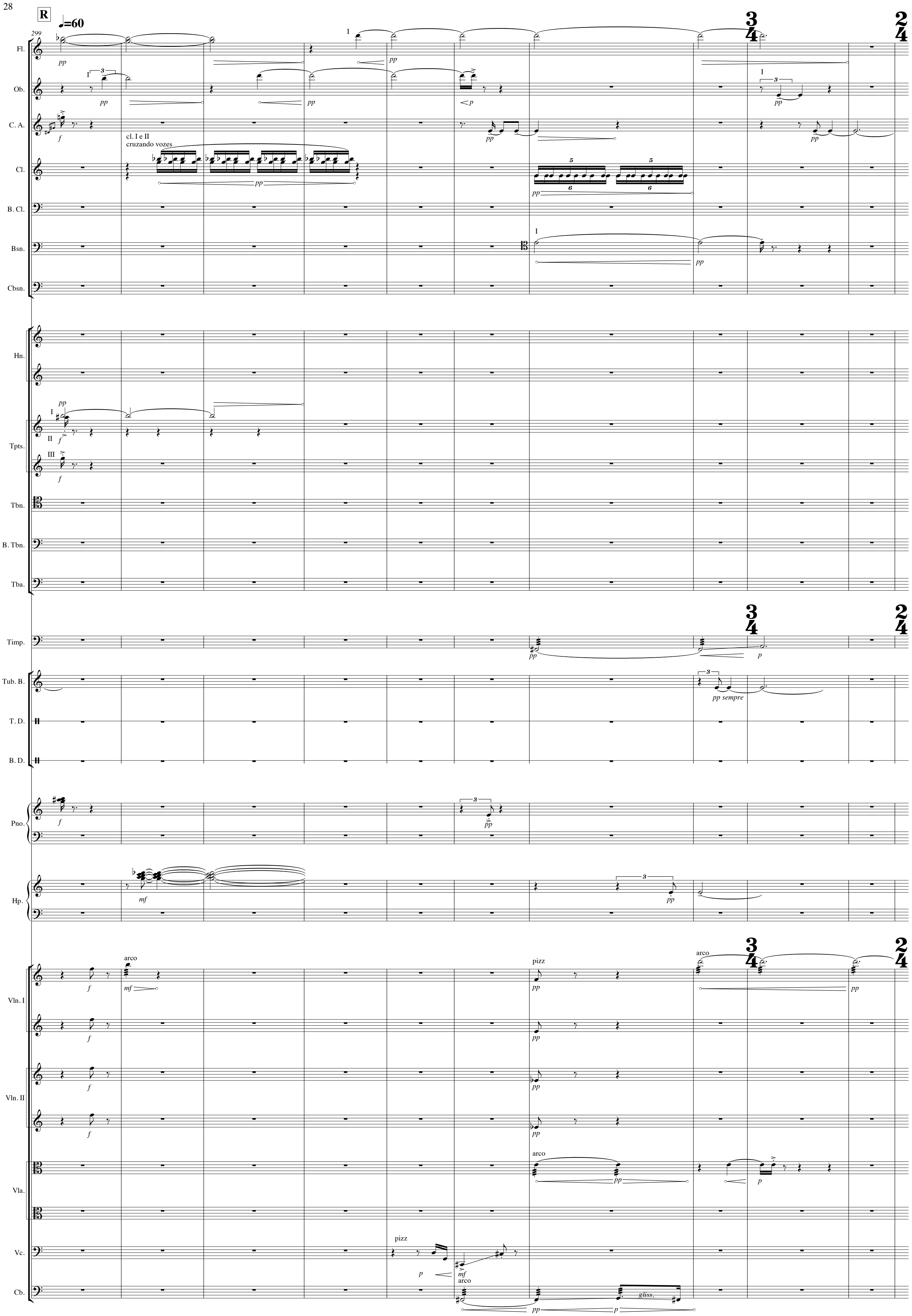

244
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
W.B.
S. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf sempre
ppp
mf
f

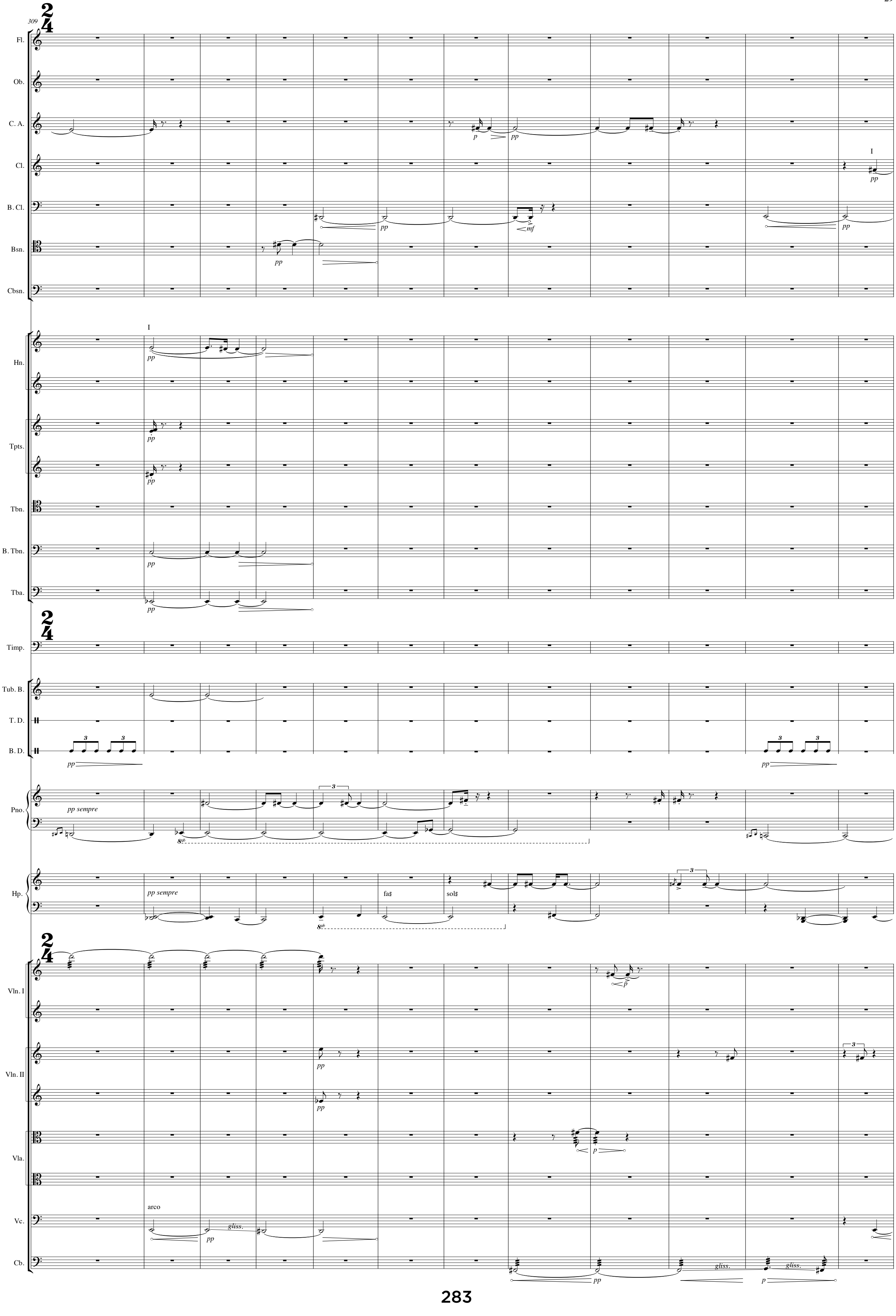

255
P
poco accel.
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
W.B.
S. D.
B. D.
Pno.
Hp.
pizz
mf sempre
poco accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

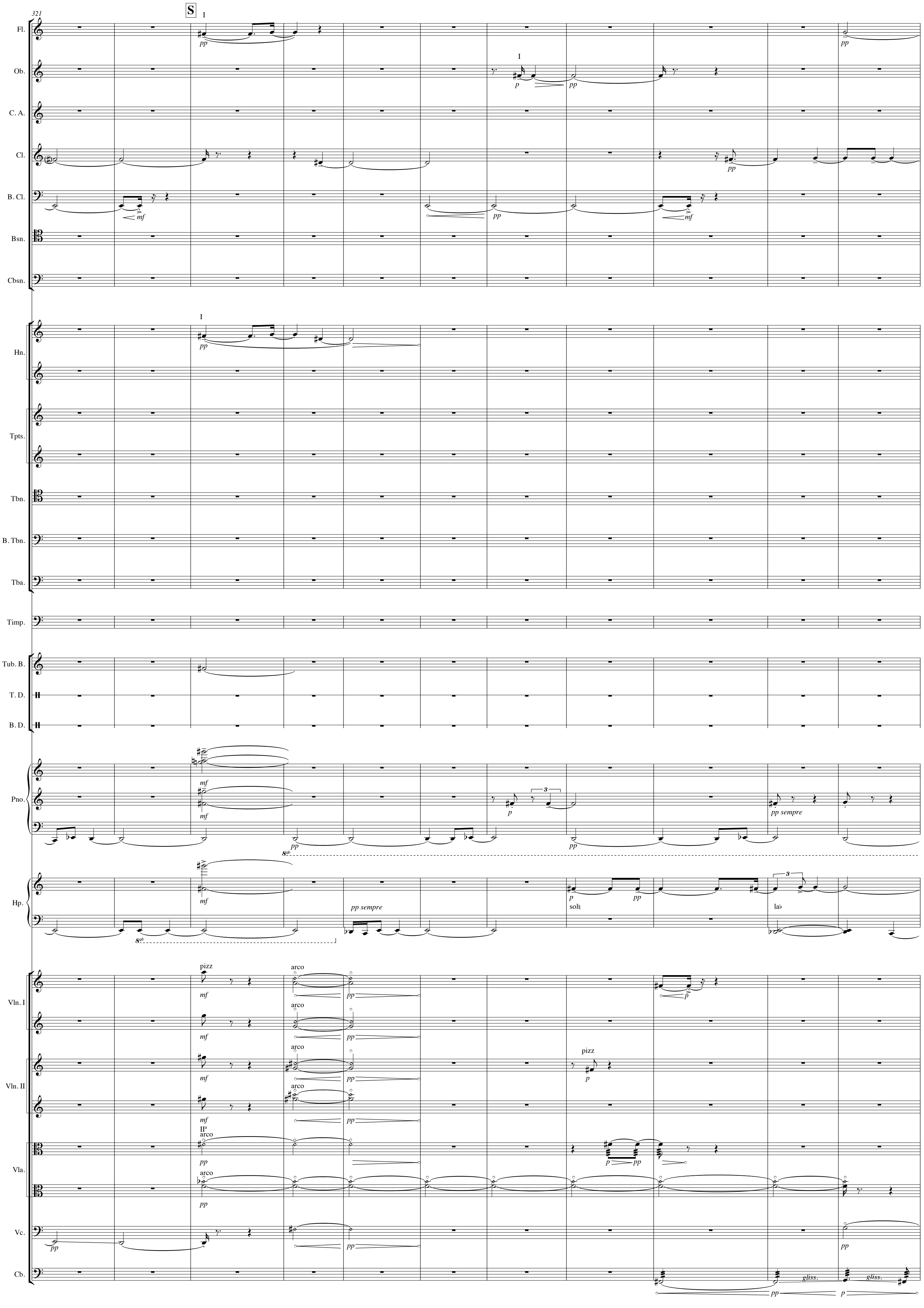

♩=76
268
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
W.B.
S. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
(mf sempre)
Tenor Drum
div
pizz
ff

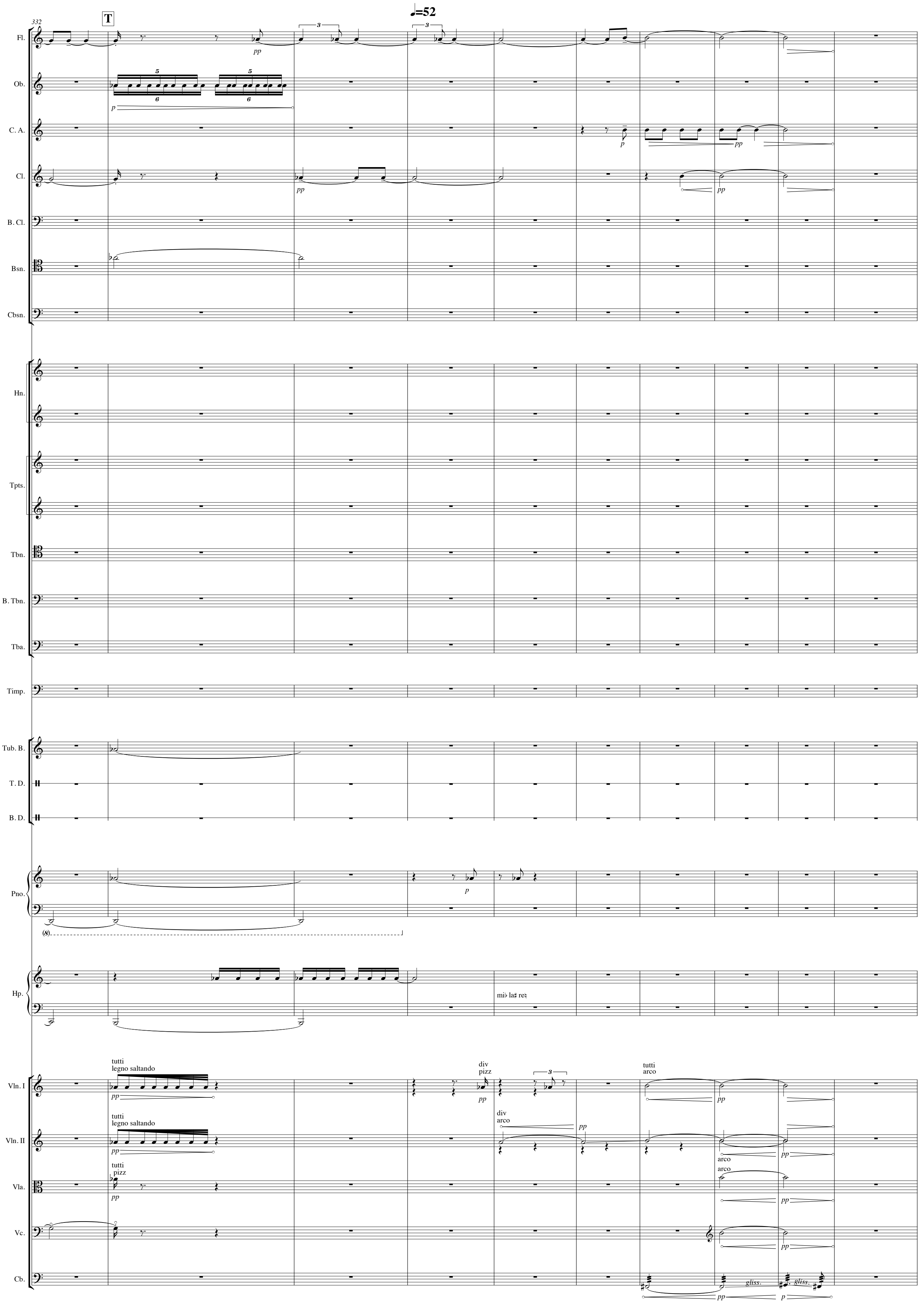

277
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
W.B.
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
(mf)
(mf sempre)
(loco)
unisono
legno saltando

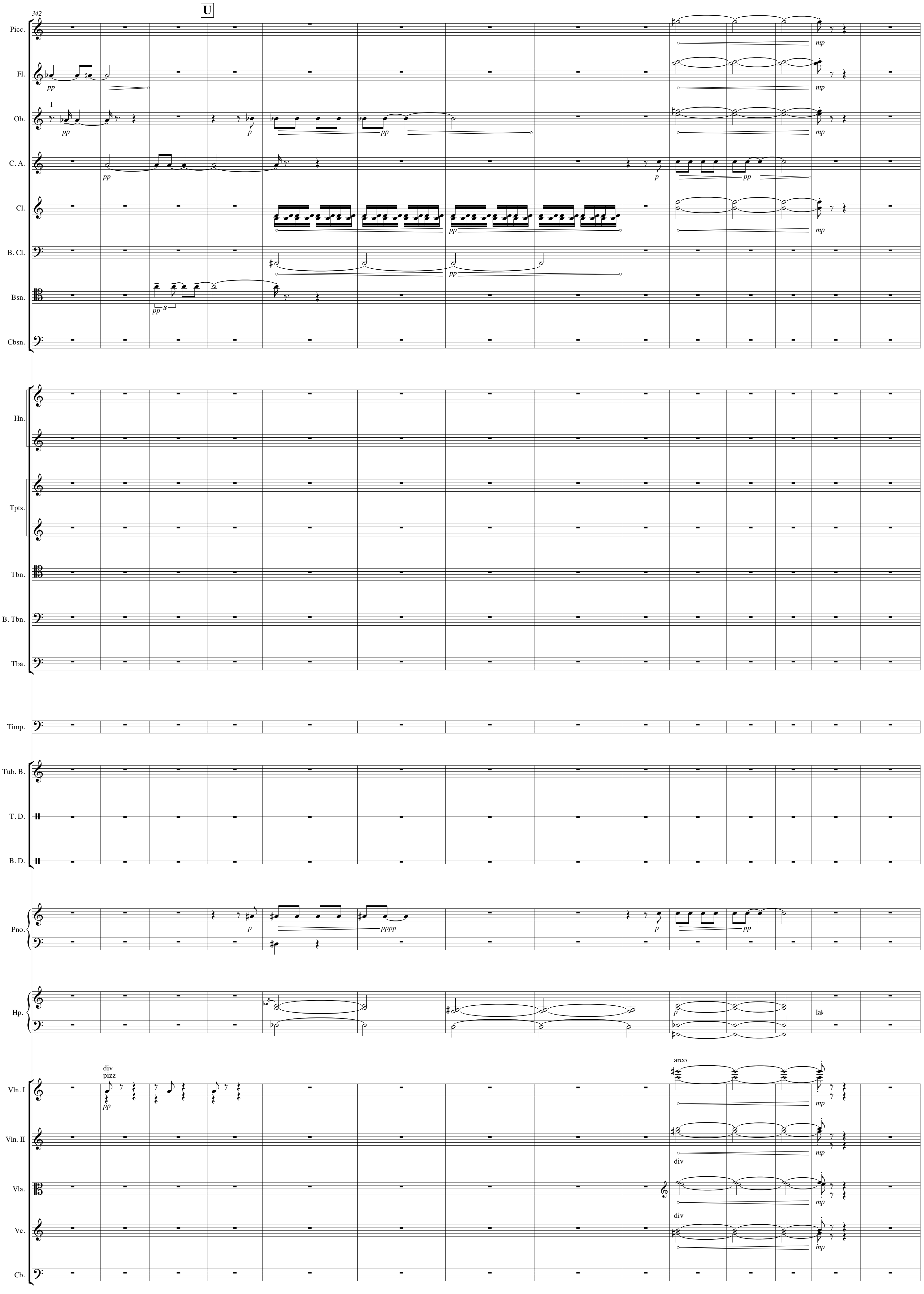

287
Q
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
W.B.
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
To Tubular Bells
Tubular Bells
div
unisono
pizz
arco
w.w.
a2

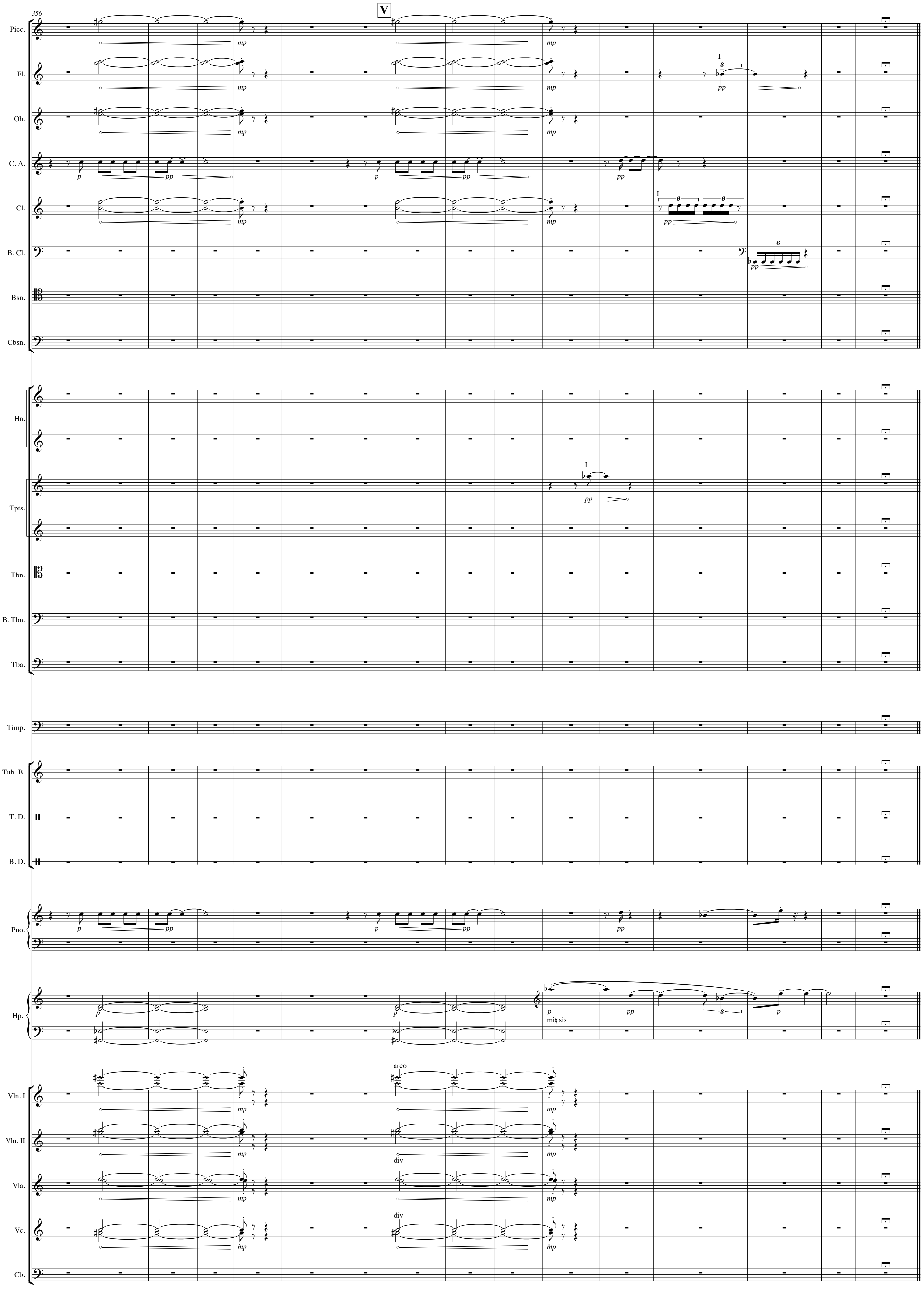

R
♩=60
299
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Tub. B.
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cl. I e II
cruzando vozes
pp sempre
arco
pizz
gliss.


309
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Tub. B.
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp sempre
fa♯
sol♯
arco
gliss.


321
S
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Tub. B.
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp sempre
sol♮
lab♭
pizz
arco
gliss.


332
T
♩=52
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Tub. B.
T. D.
B. D.
Pno.
Hp.
mi♭ la♯ re♮
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
legno saltando
div
pizz
arco
gliss.

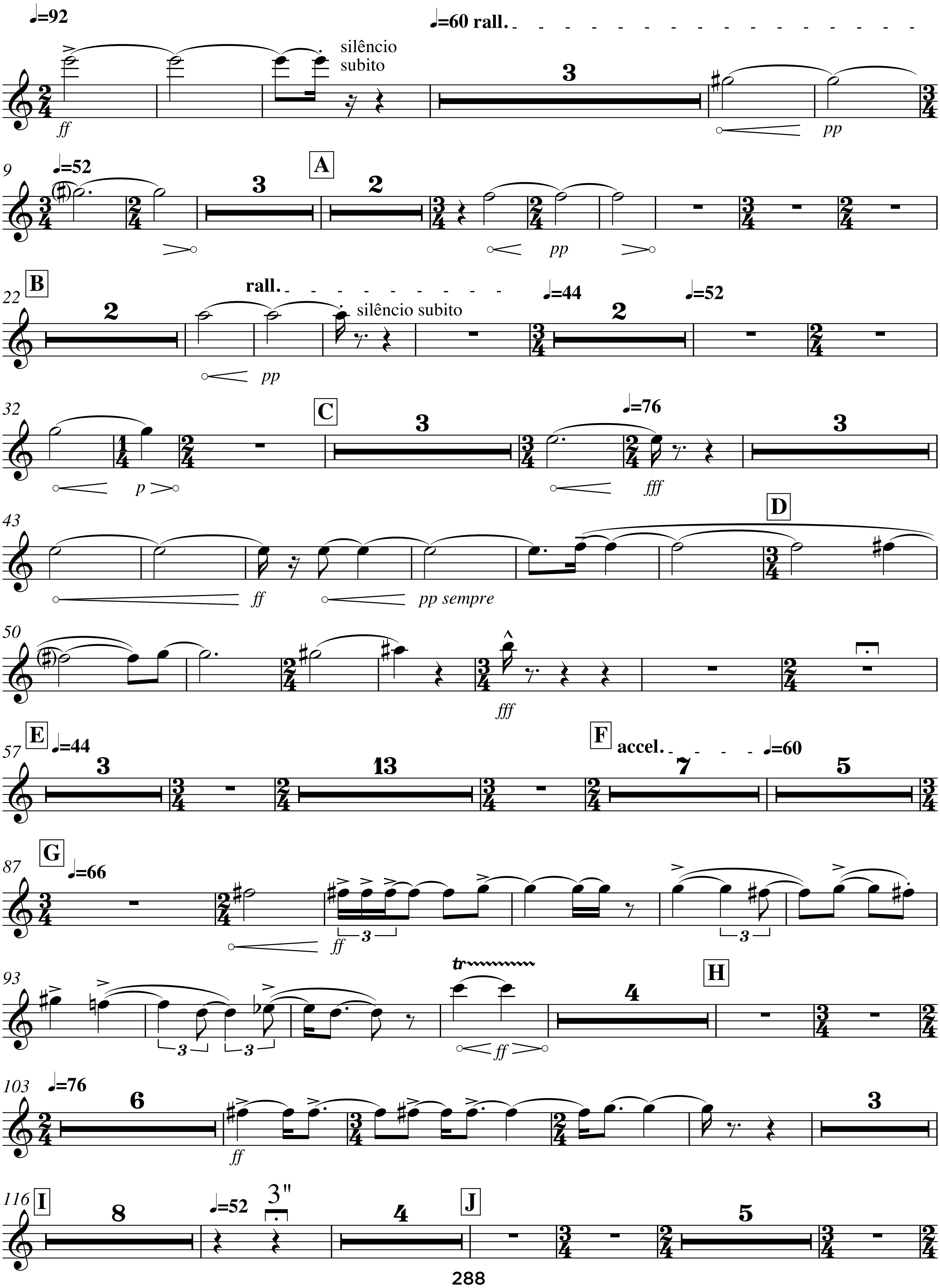

342
U
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Tub. B.
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
I
pp
p
mp
pppp
div
pizz
arco
lab


356
V
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Tub. B.
T. D.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
pp
arco
div
mi♮ si♭

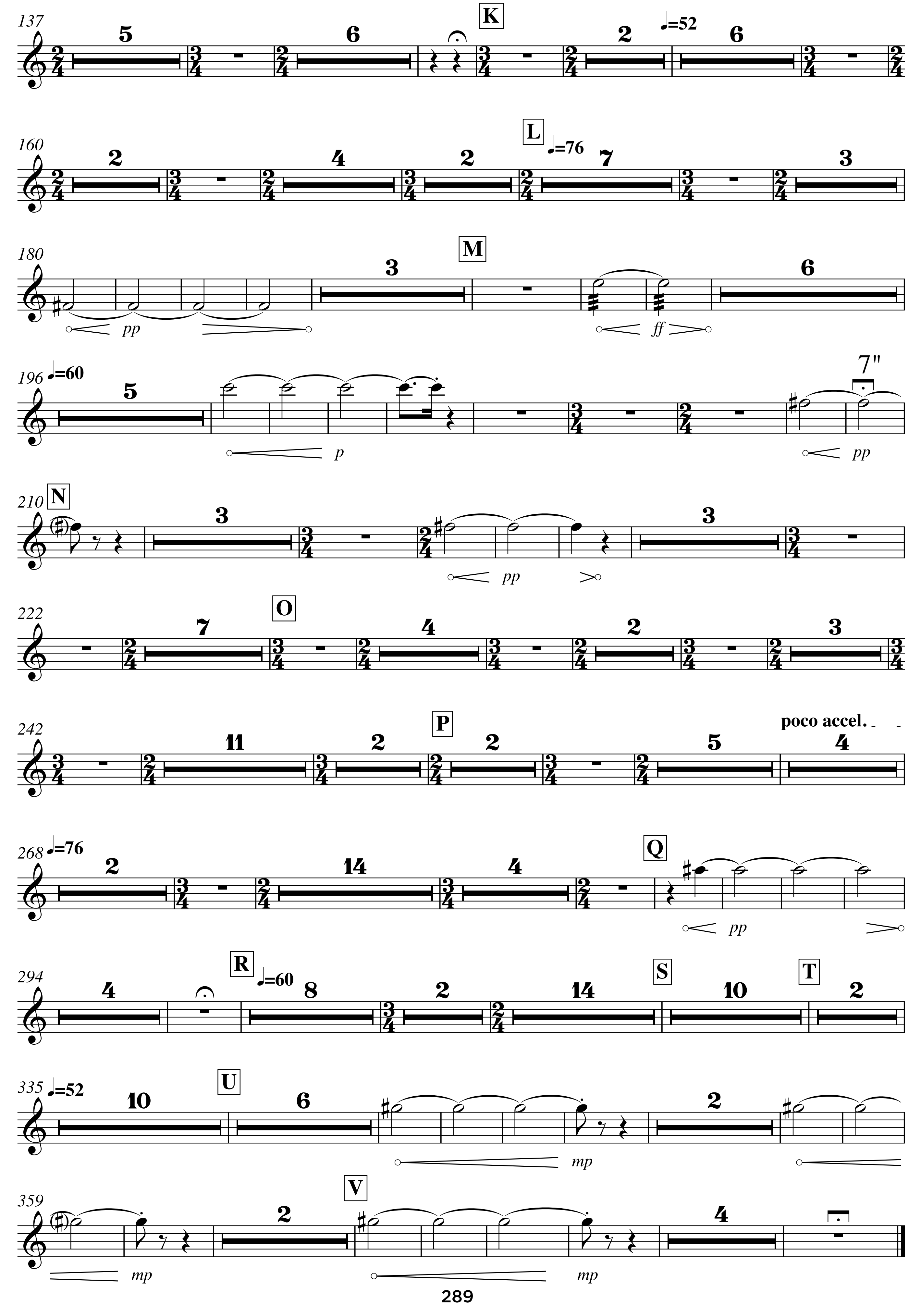
Piccolo

Vem Molhar os Pés à Lua

Germán Gras



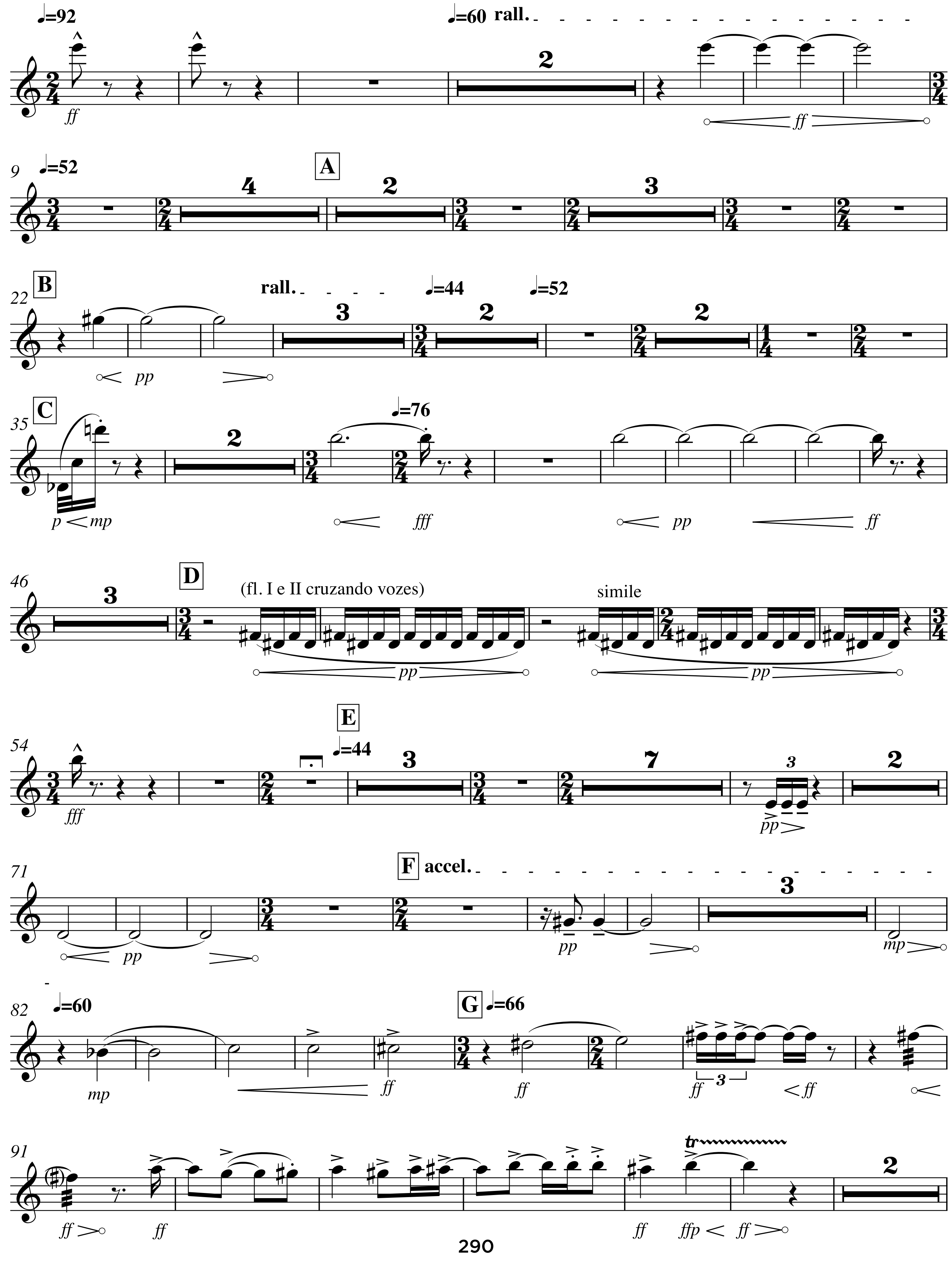
Piccolo


137
K
♩=52
160
L
♩=76
180
M
pp
ff
196
♩=60
p
7"
pp
210
N
222
O
242
P
poco accel.
268
♩=76
Q
294
R
♩=60
S
T
335
♩=52
U
mp
359
V

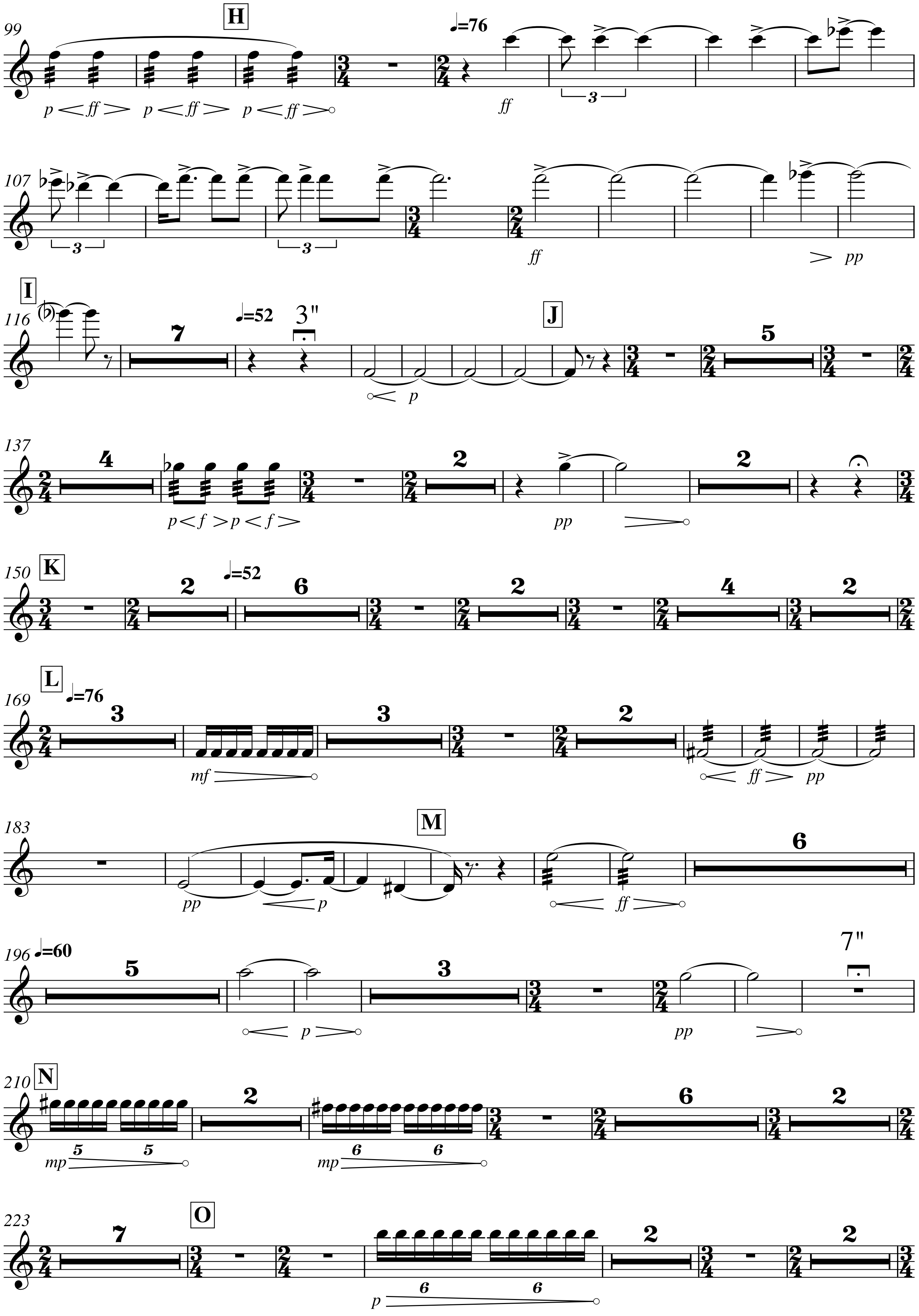
Flute 1

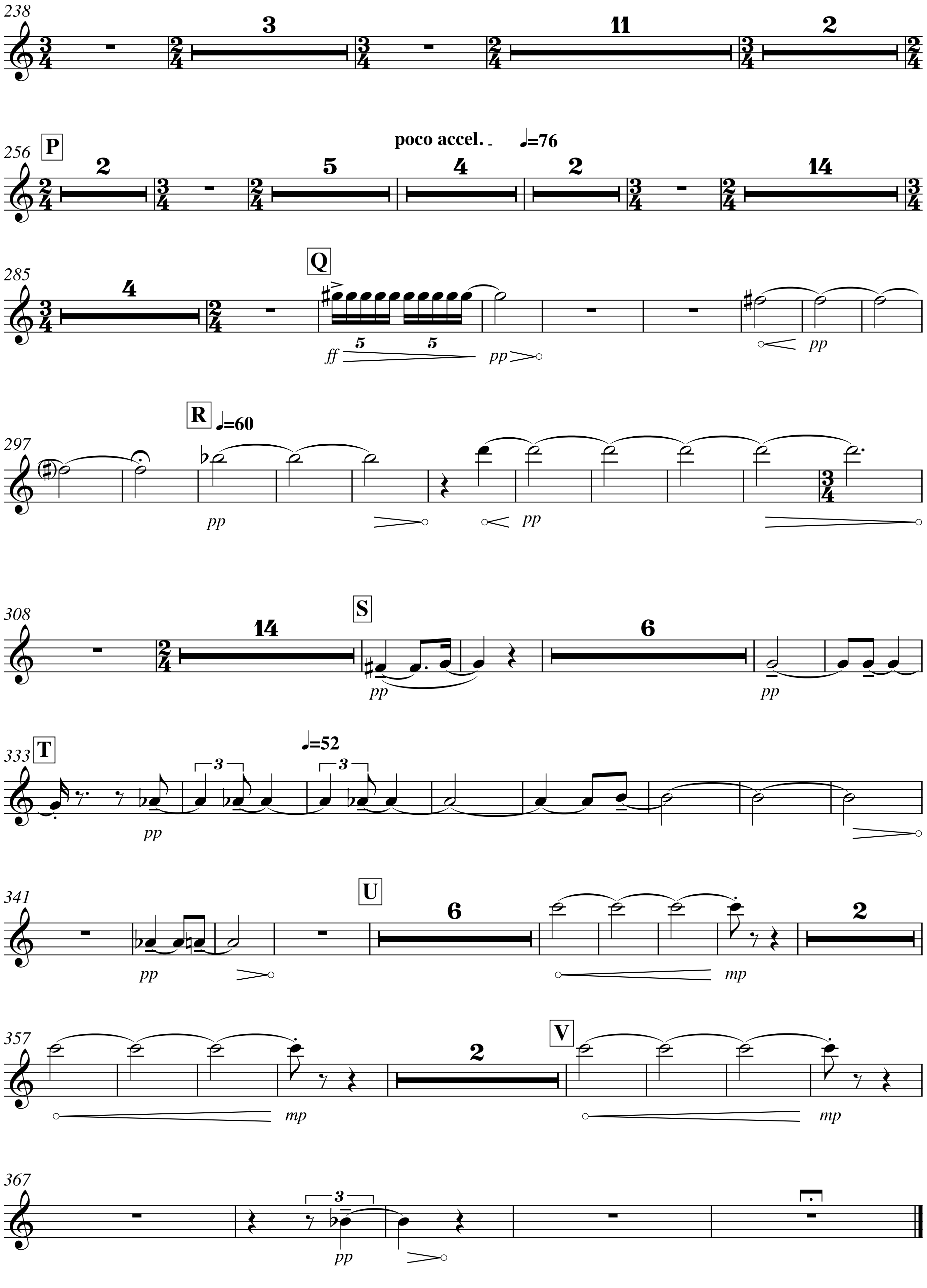
Vem Molhar os Pés à Lua

Germán Gras



Flute 1

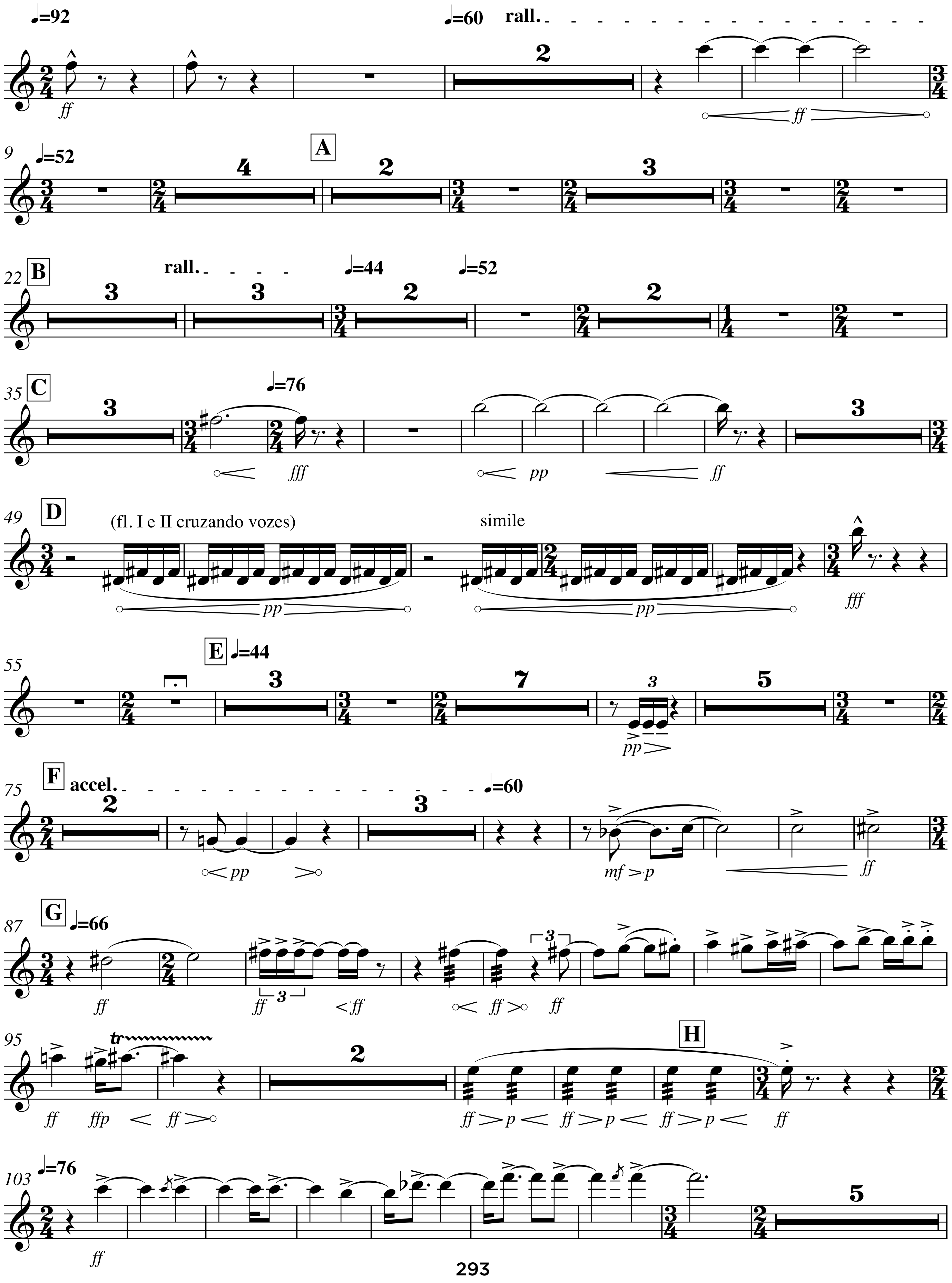

H
I
J
K
L
M
N
O
99
107
116
137
150
169
183
196
210
223
♩=76
♩=52
♩=60
3"
7"
ff
pp
mf
mp
p


238
256
P
poco accel.
♩=76
285
Q
ff
pp
297
R
♩=60
pp
308
14
S
pp
333
T
♩=52
pp
341
U
mp
357
V
mp
367
pp

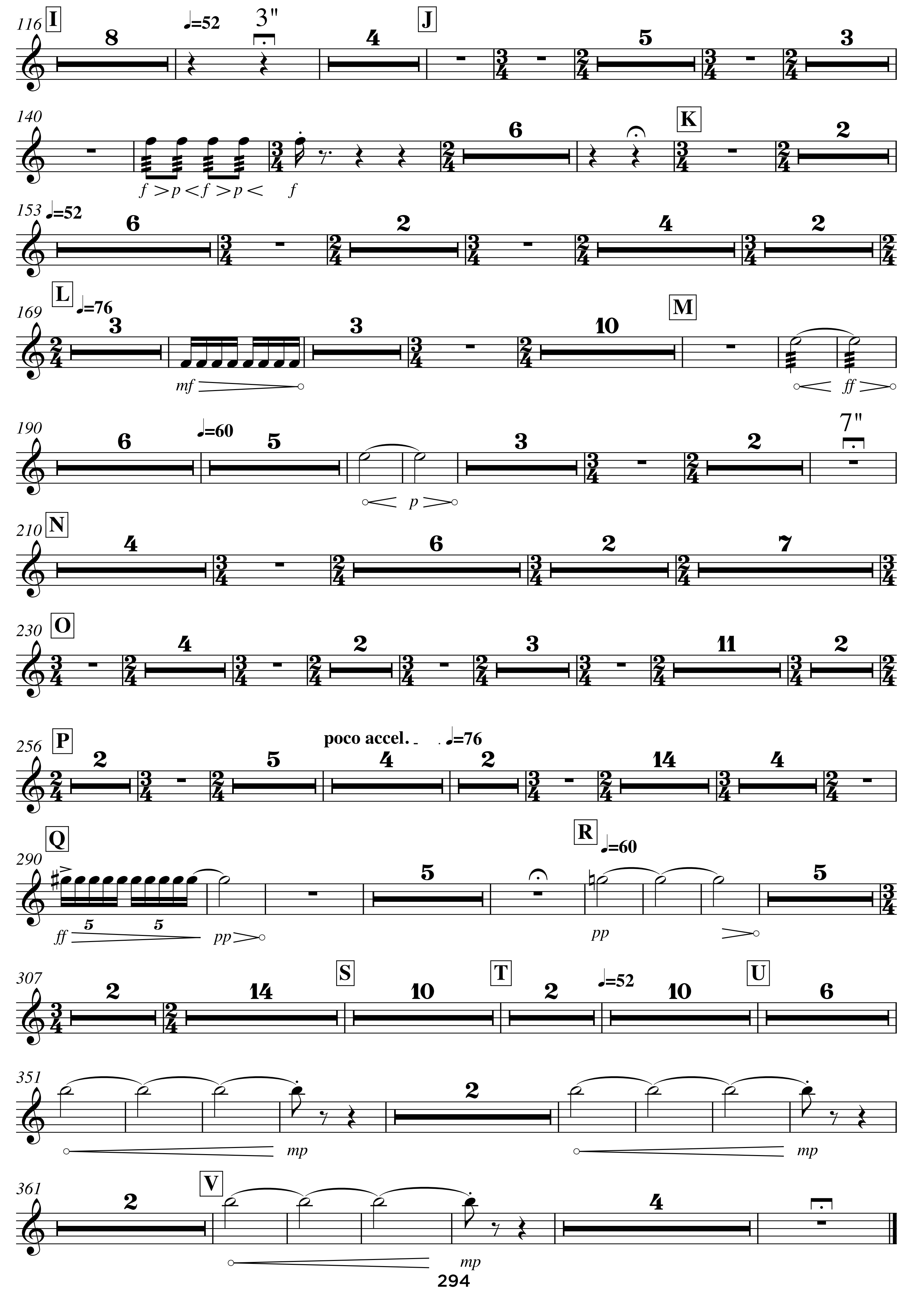
Flute 2

Vem Molhar os Pés à Lua

Germán Gras



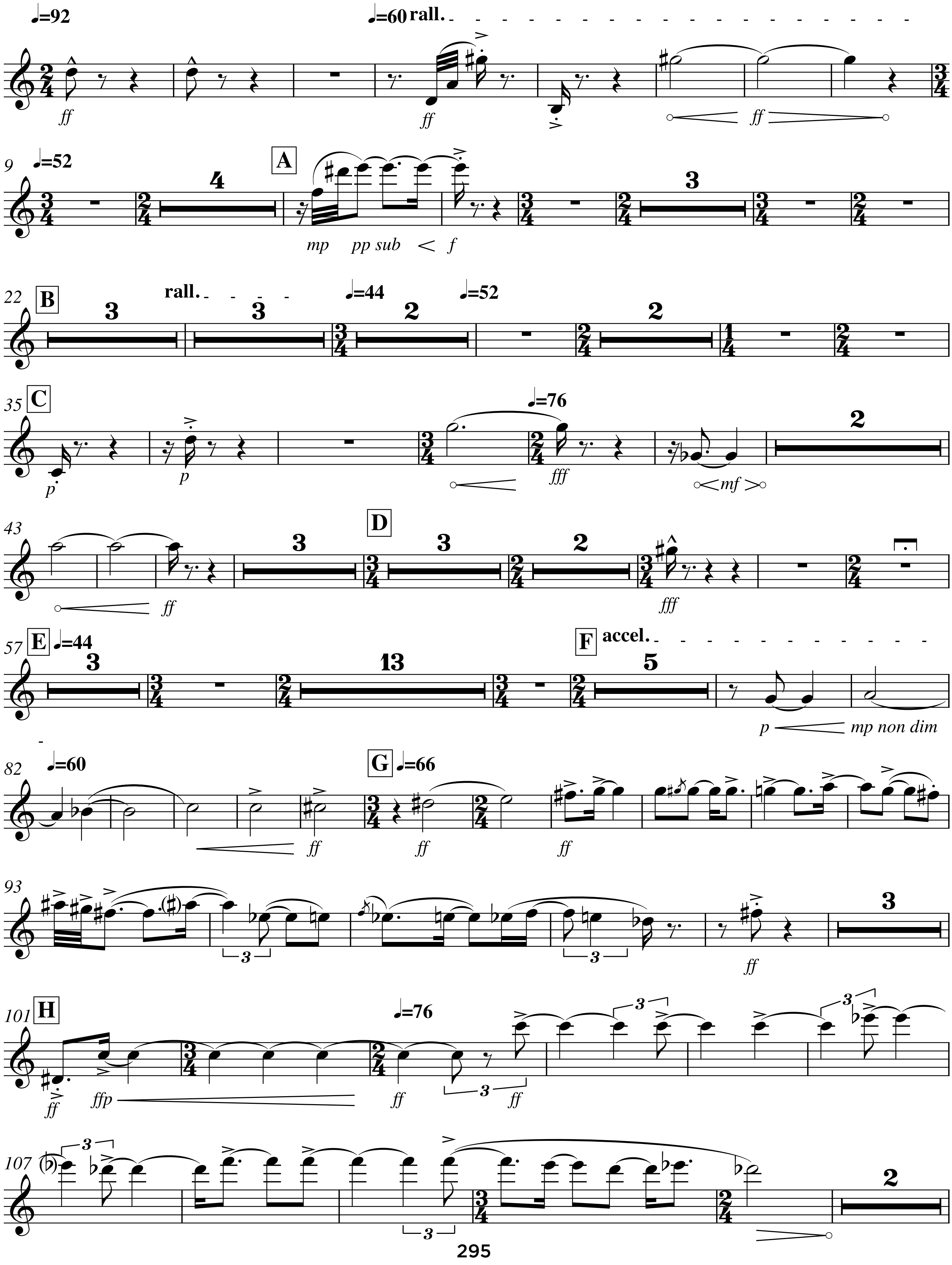
Flute 2


I
♩=52
3"
J
f > p < f > p < f
K
153 ♩=52
L ♩=76
mf
M
ff
190
♩=60
p
7"
N
O
P
poco accel.
♩=76
Q
R ♩=60
ff
pp
pp
S
T
U
♩=52
mp
mp
V
mp

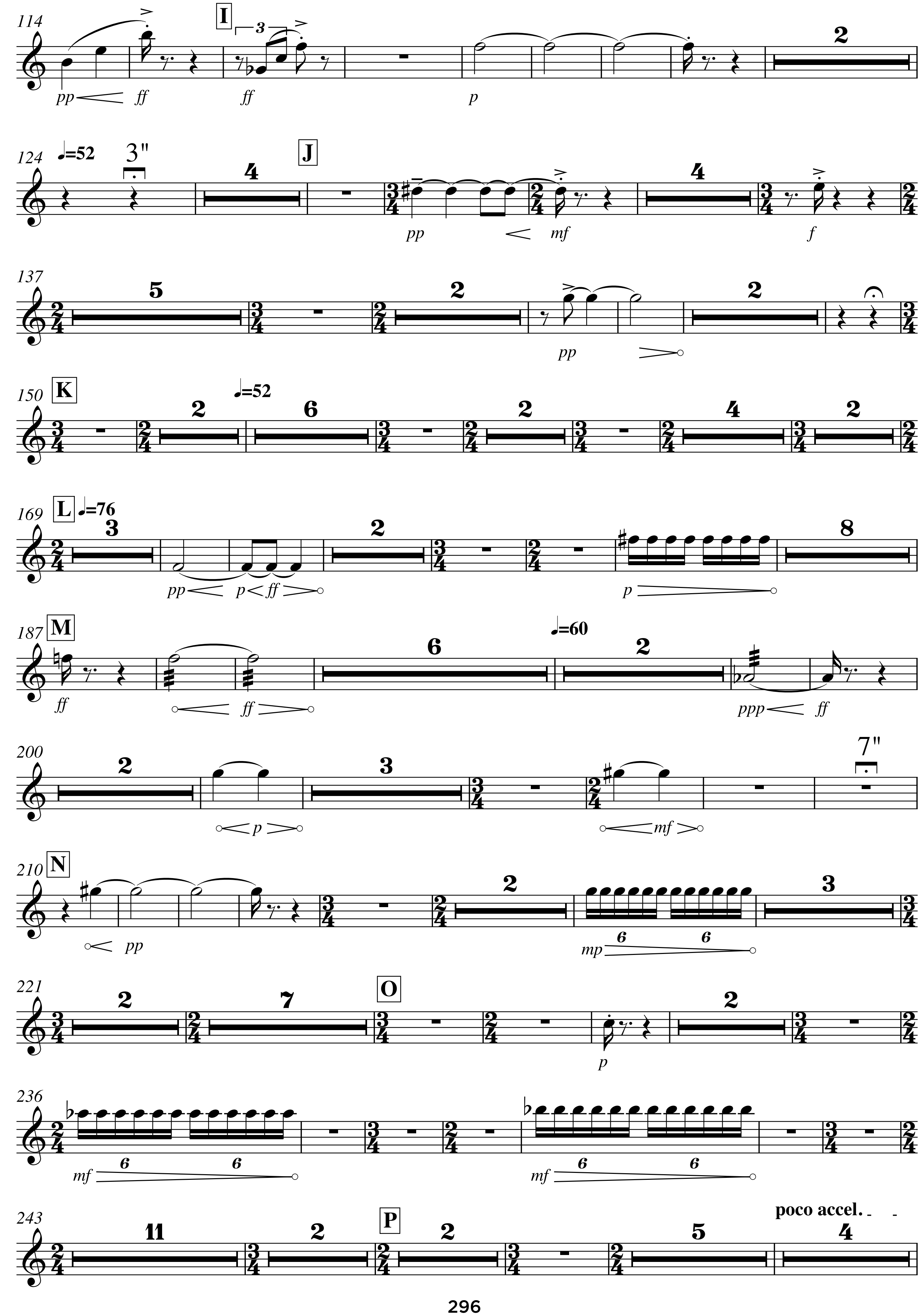
Oboe 1

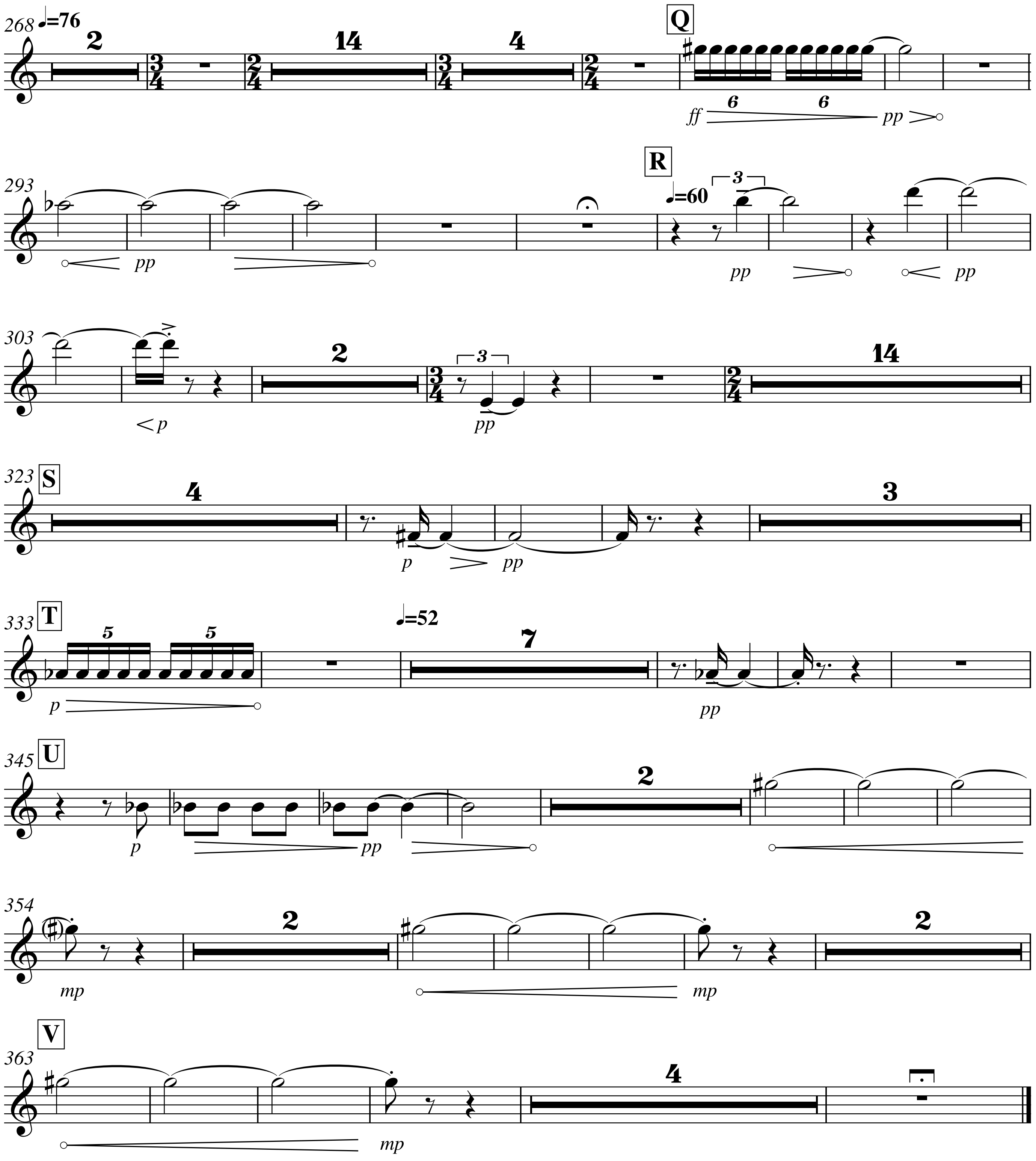
Vem Molhar os Pés à Lua

Germán Gras



Oboe 1


114
I
124
♩=52
3"
J
137
150
K
♩=52
169
L ♩=76
187
M
♩=60
200
7"
210
N
221
O
236
243
P
poco accel.

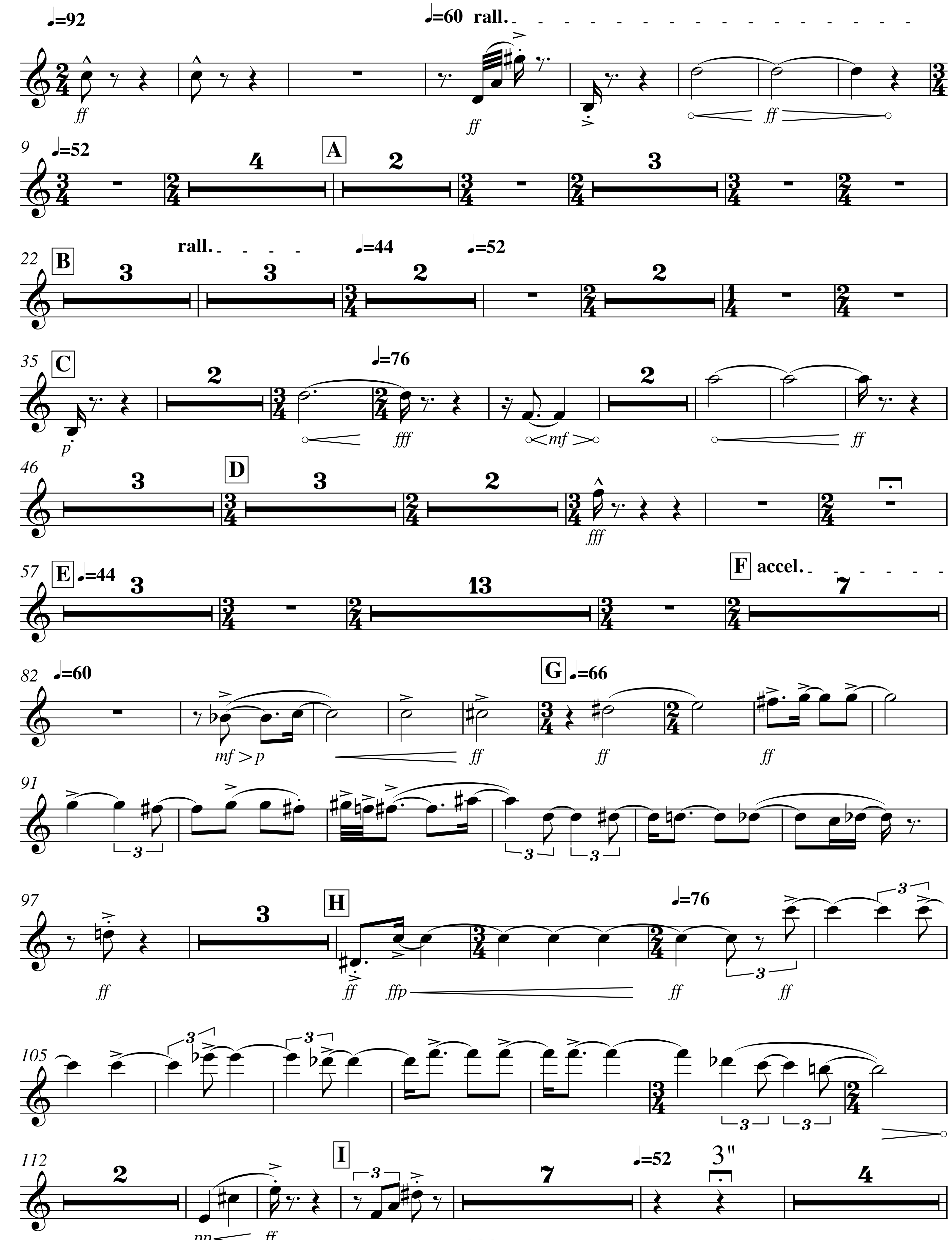


268
♩=76
2
14
4
Q
6
6
ff
pp
293
R
♩=60
3
pp
pp
pp
303
2
3
14
p
pp
323
S
4
p
pp
3
333
T
5
5
♩=52
7
p
pp
345
U
p
pp
2
354
2
mp
mp
2
V
363
4
mp

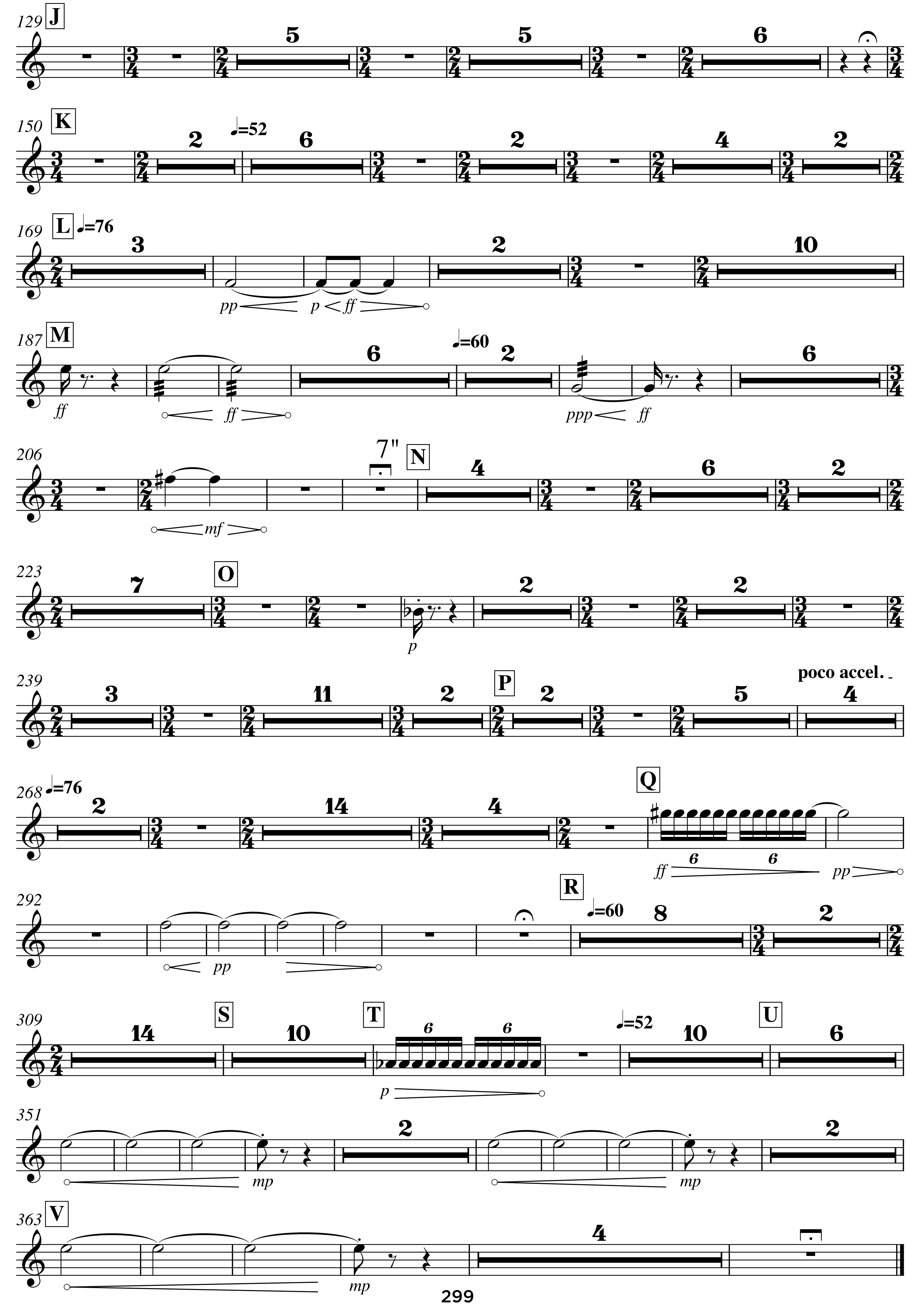
Oboe 2

Vem Molhar os Pés à Lua

Germán Gras



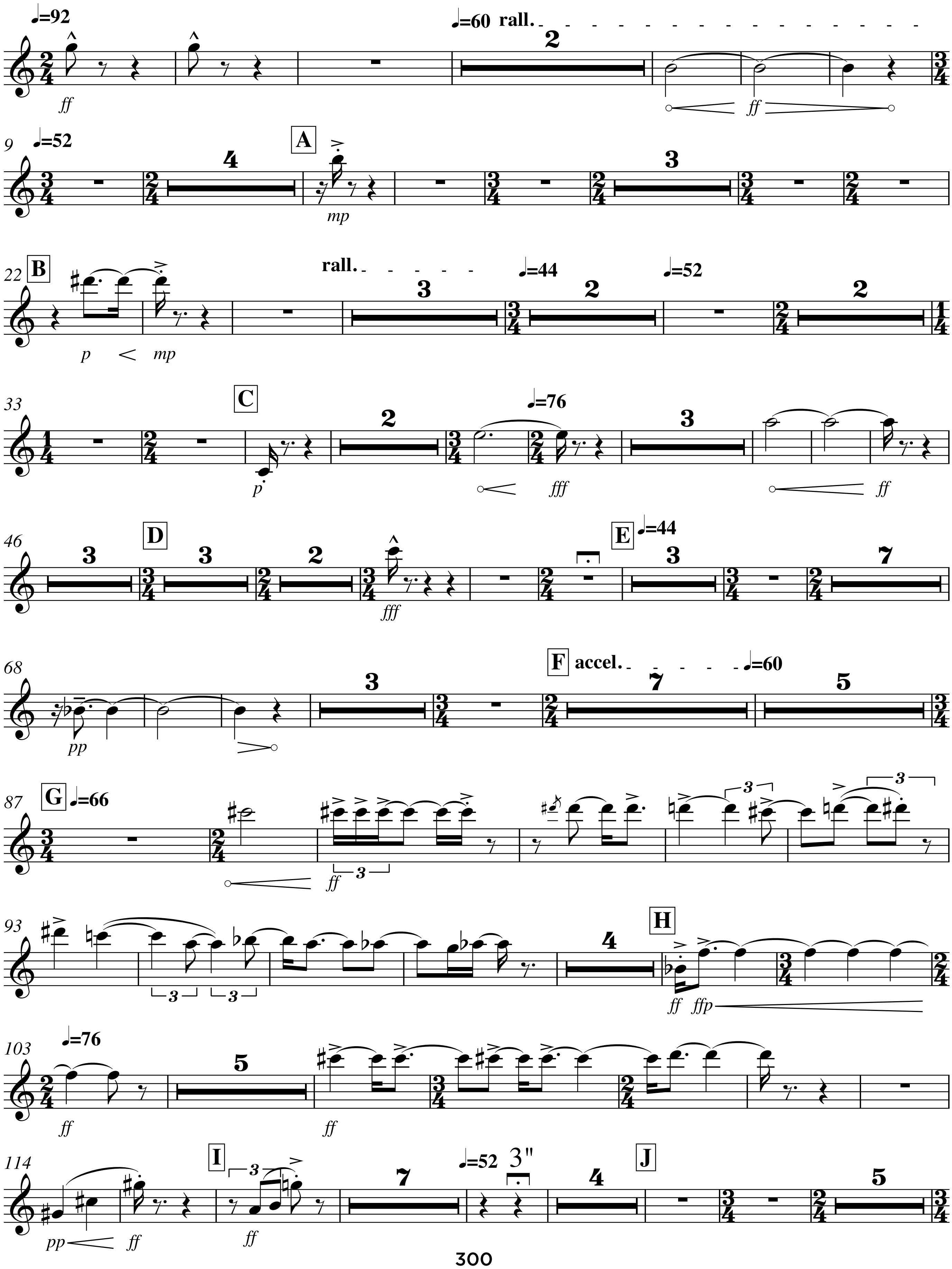
Oboe 2


J
K
♩=52
L ♩=76
pp
p
ff
M
ff
ff
♩=60
ppp
ff
7"
N
mf
O
p
P
poco accel.
♩=76
Q
ff
pp
R
♩=60
pp
S
T
p
♩=52
U
mp
mp
V
mp

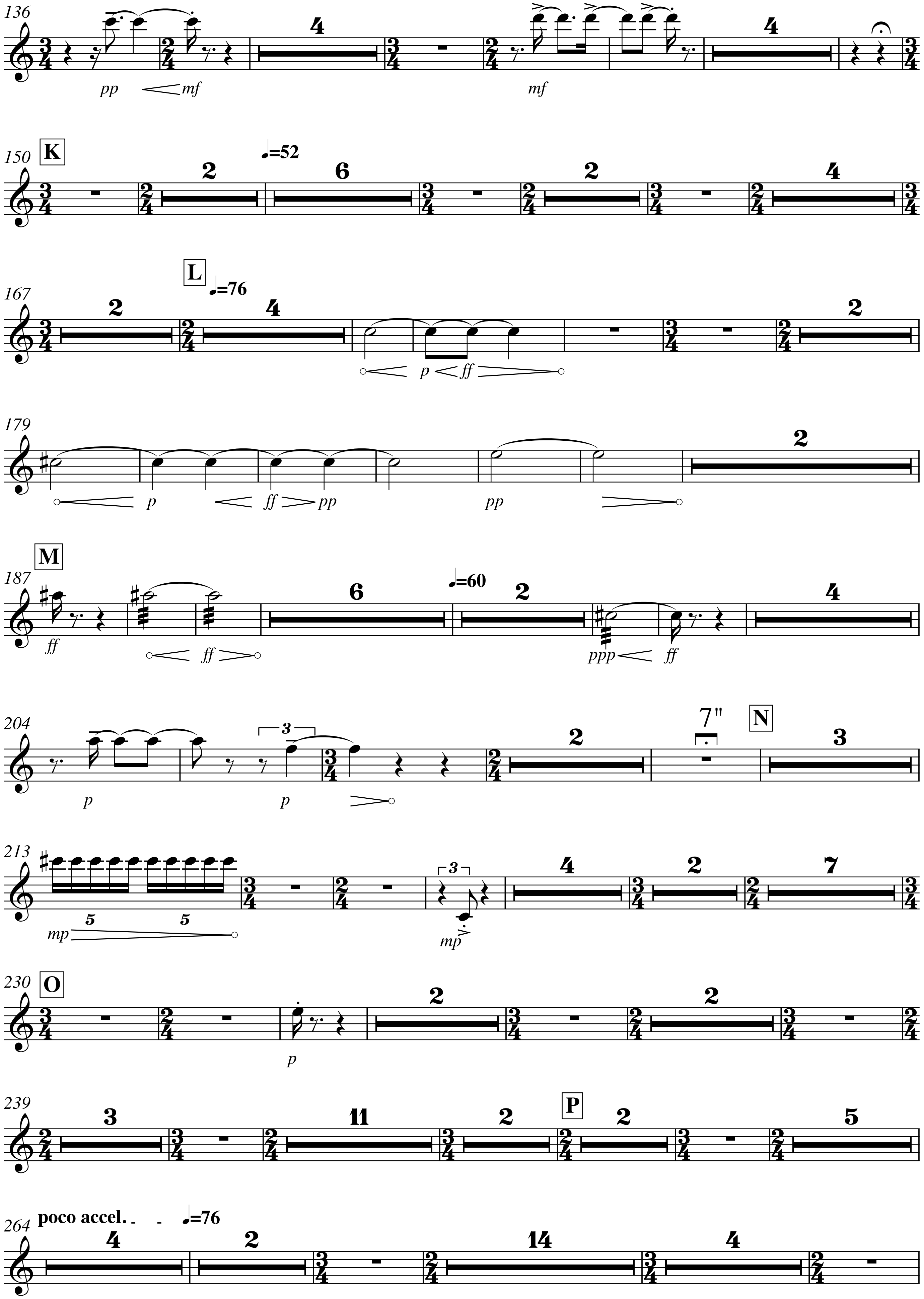
Cor Anglais

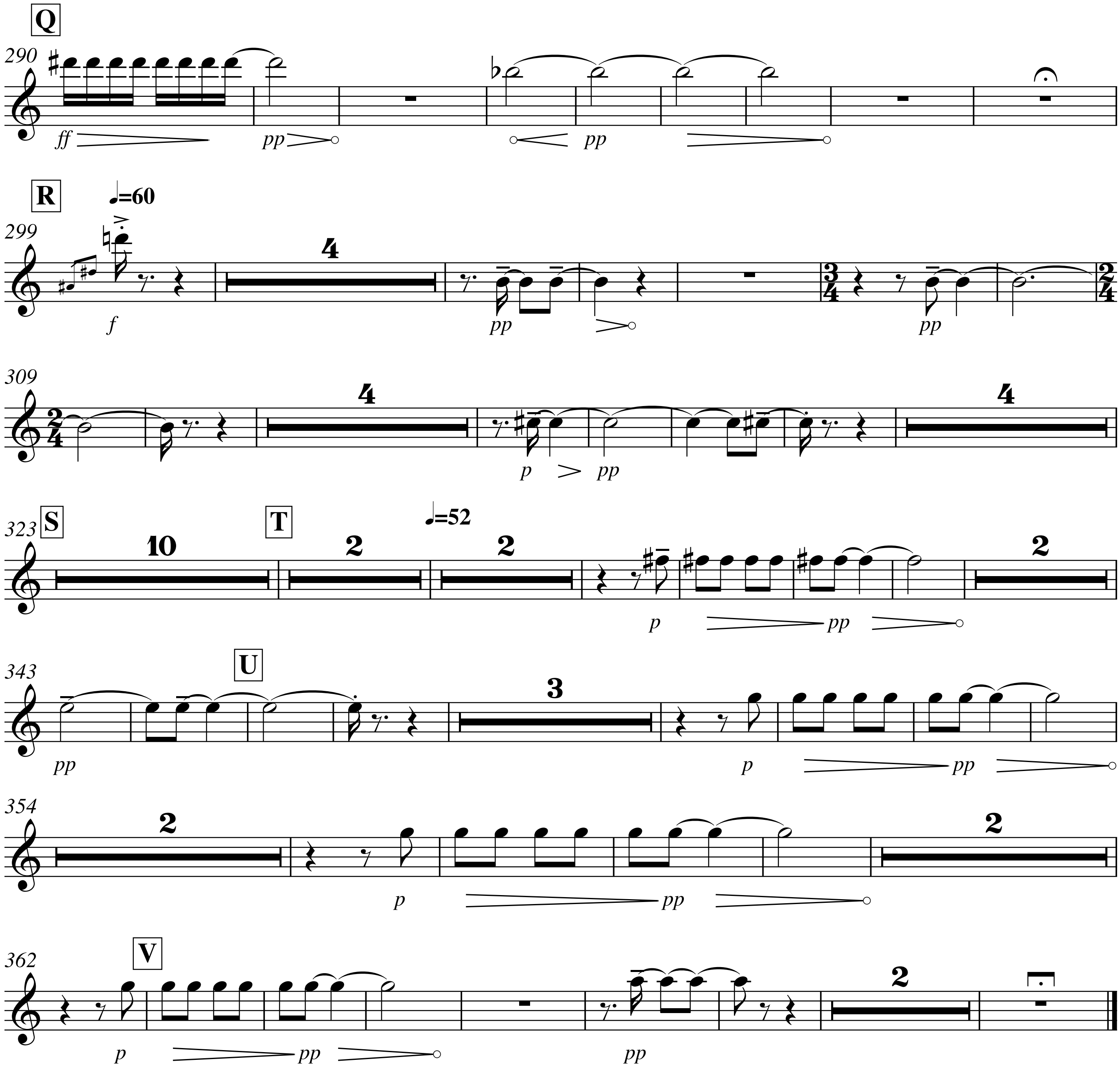
Vem Molhar os Pés à Lua

Germán Gras



Cor Anglais

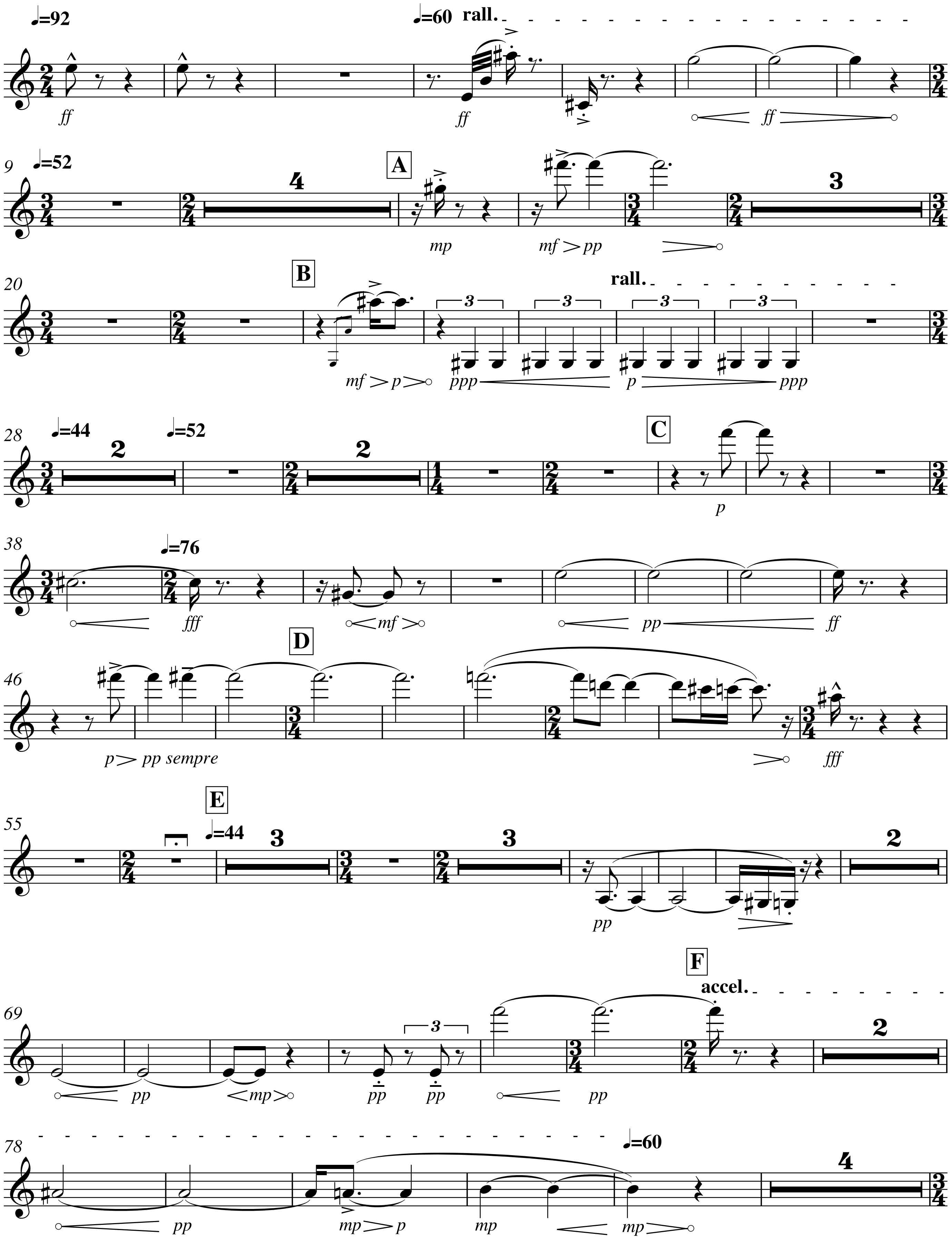

136
pp
mf
mf
150
K
♩=52
167
L
♩=76
p
ff
179
p
ff
pp
pp
M
187
ff
ff
♩=60
ppp
ff
204
p
p
7"
N
213
mp
mp
230
O
p
239
P
264
poco accel.
♩=76


Q
290
ff pp pp
R
♩=60
299
f pp pp
309
p pp
S
T
♩=52
323
p pp
343
U
pp p pp
354
p pp
362
V
p pp pp

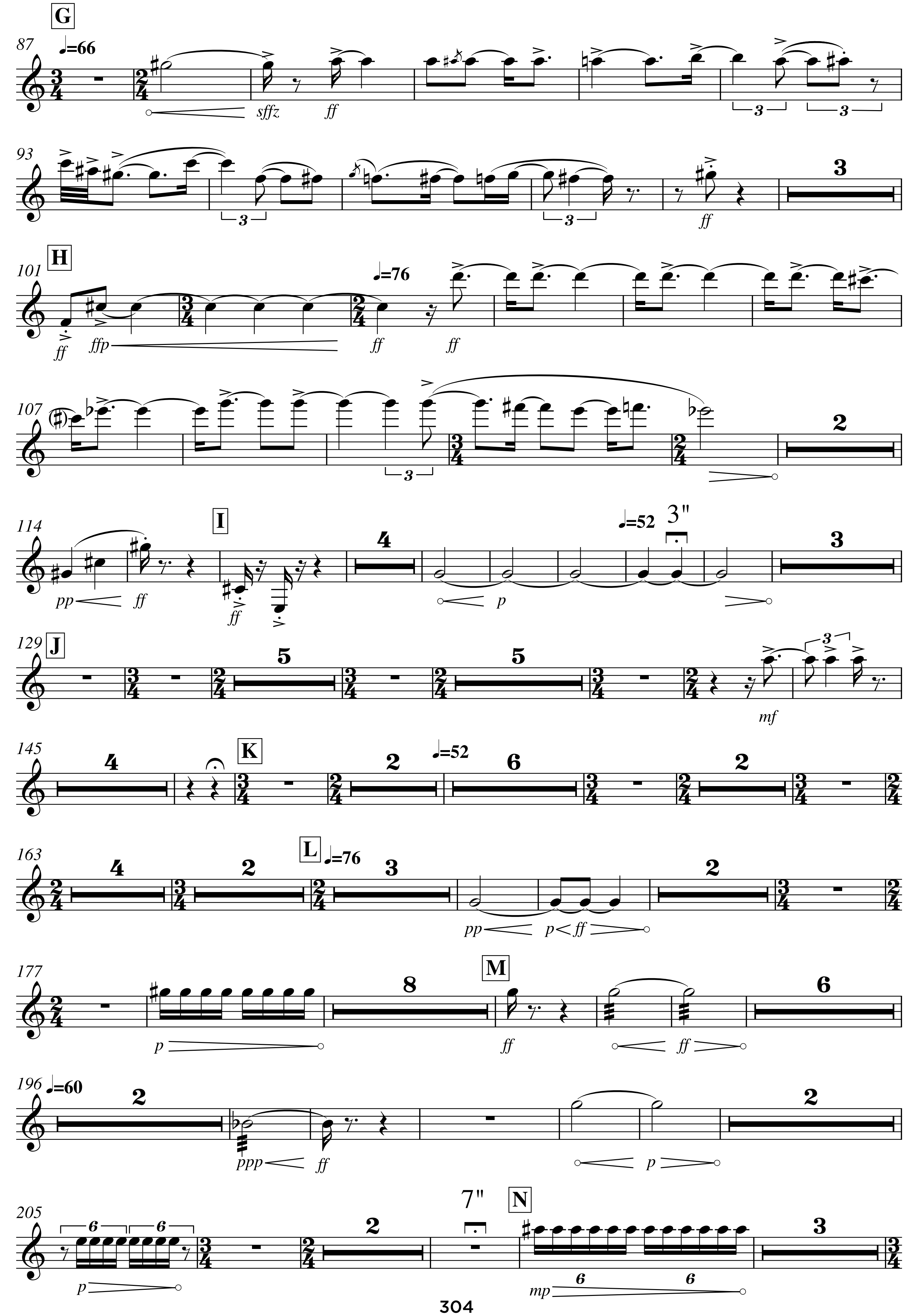
Clarinet in B♭ 1

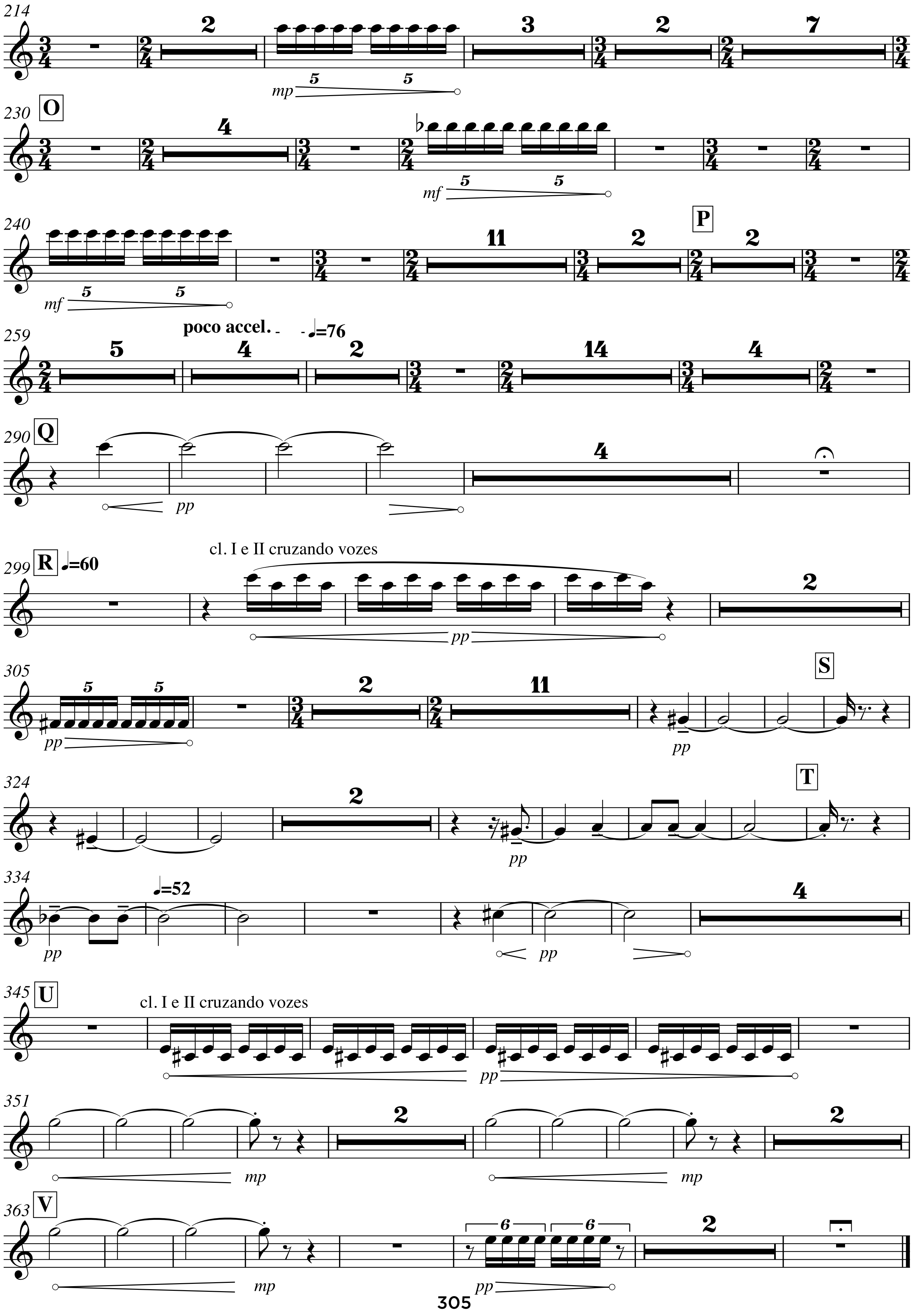
Vem Molhar os Pés à Lua

Germán Gras



Clarinet in B♭ 1

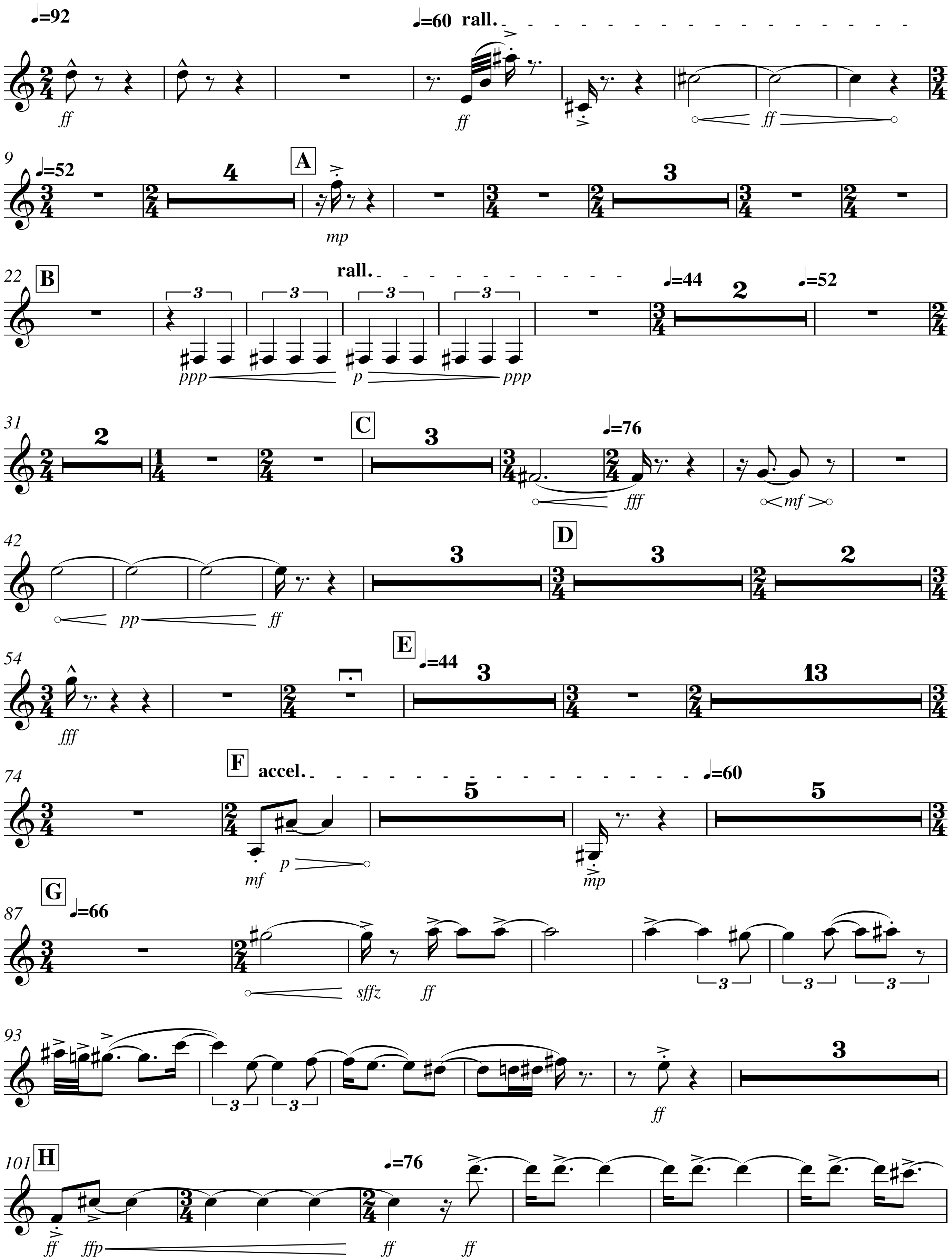



O
P
poco accel.
♩=76
Q
R ♩=60
cl. I e II cruzando vozes
S
T
♩=52
U
cl. I e II cruzando vozes
V
mp
mf
pp

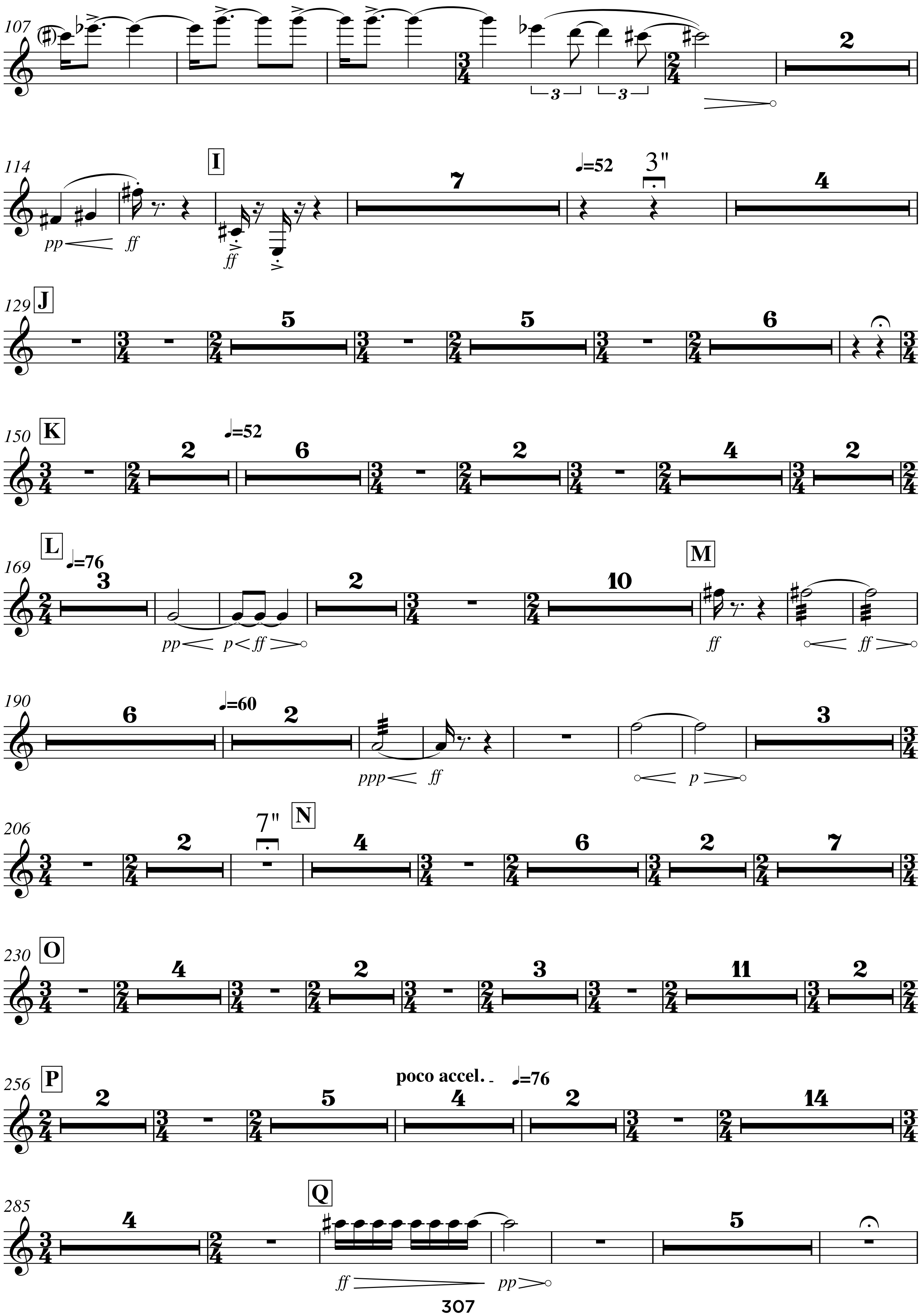
Clarinet in B♭ 2

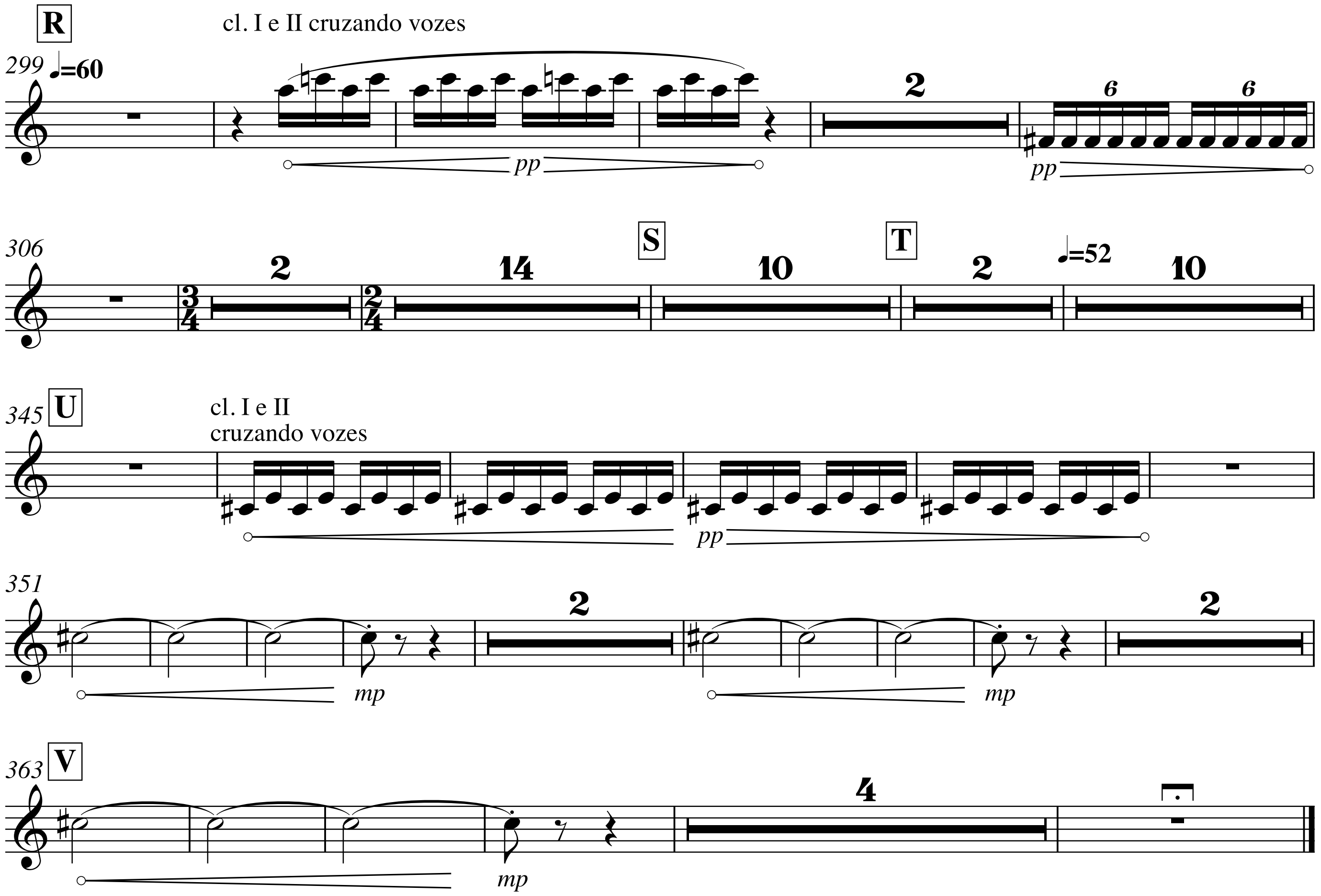
Vem Molhar os Pés à Lua

Germán Gras



Clarinet in B♭ 2

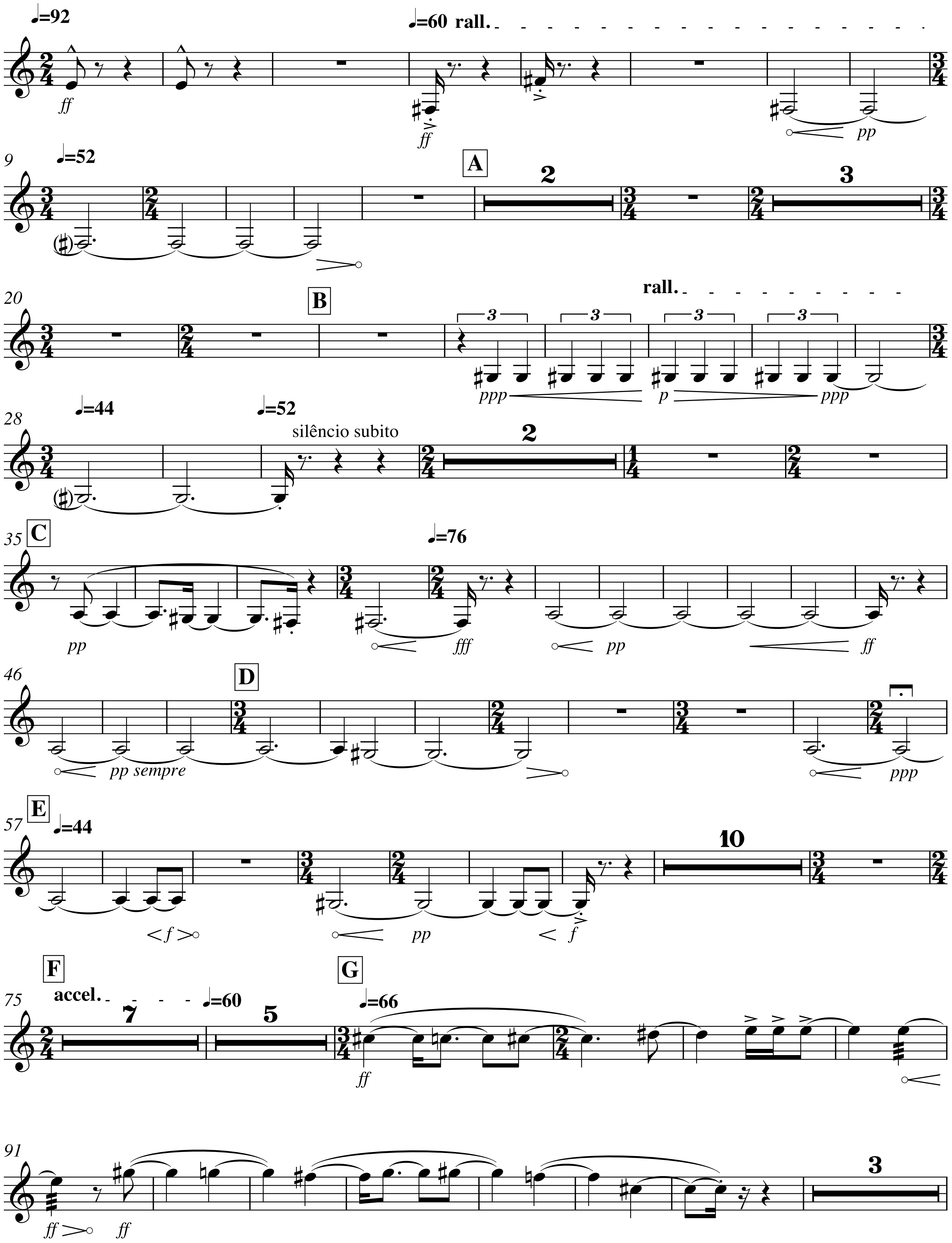


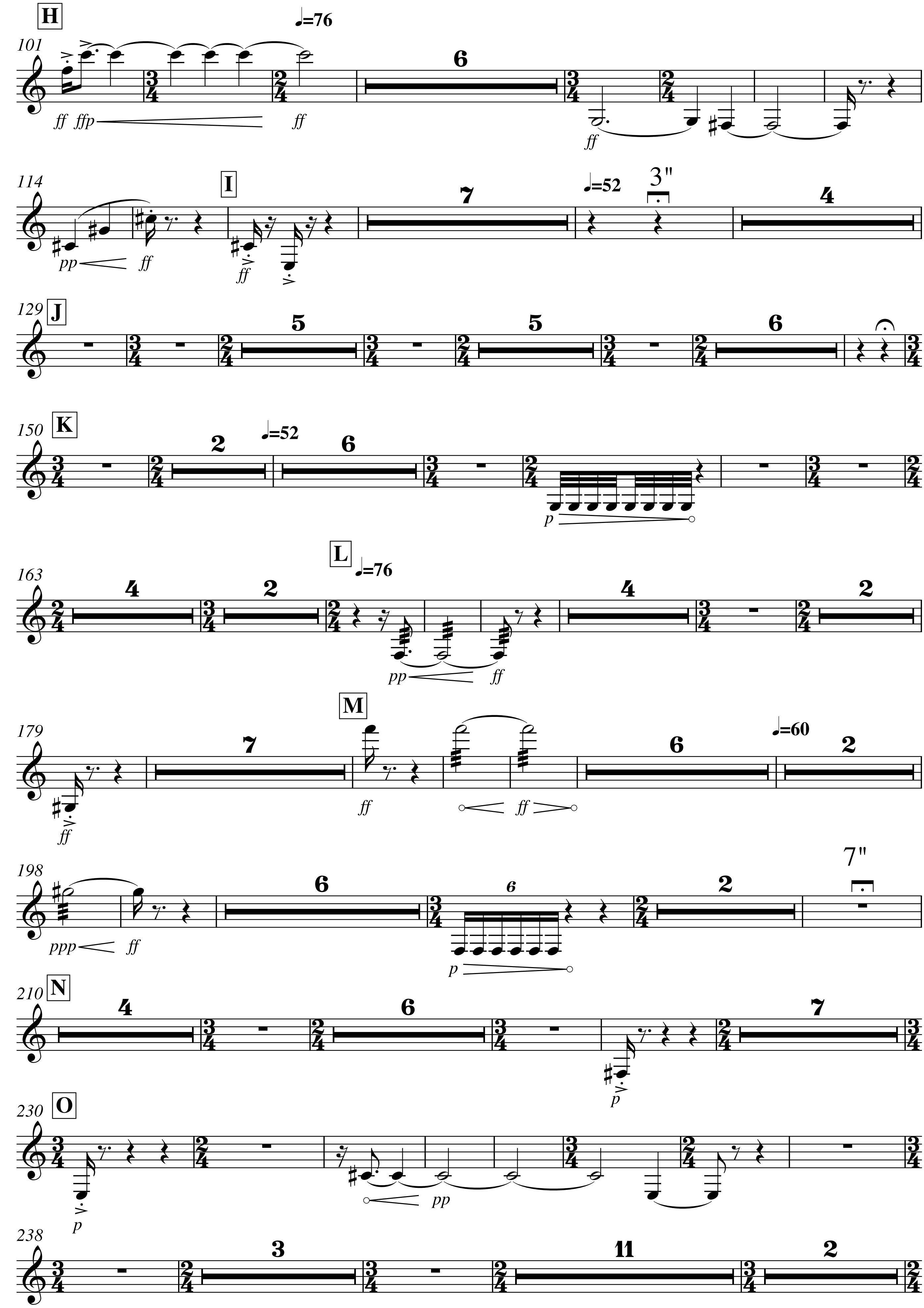

R
299
♩=60
cl. I e II cruzando vozes
pp
2
6
6
pp
306
2
14
S
10
T
2
♩=52
10
345
U
cl. I e II
cruzando vozes
pp
351
2
mp
2
mp
363
V
4
mp

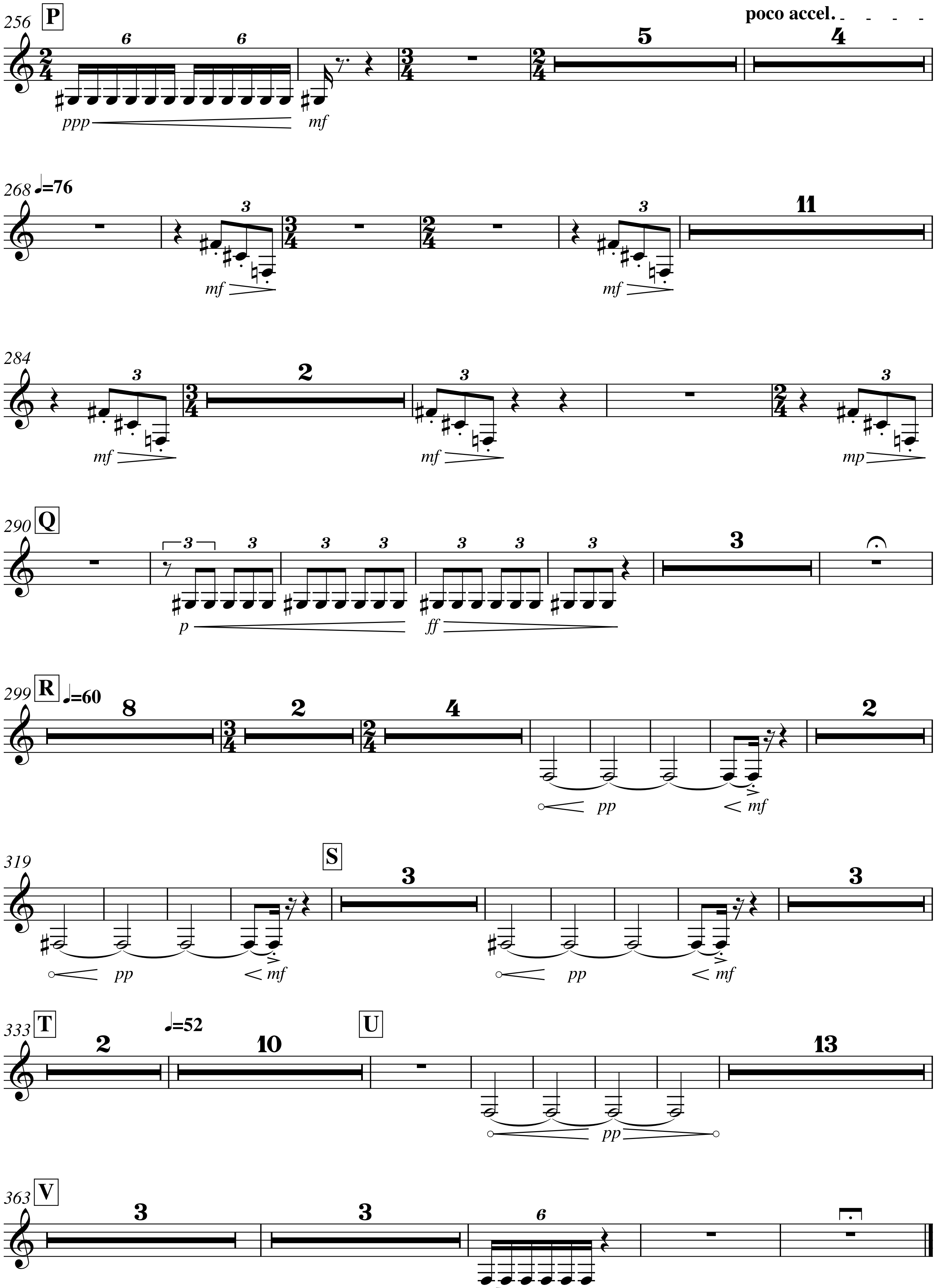
Bass Clarinet in B♭

Vem Molhar os Pés à Lua

Germán Gras



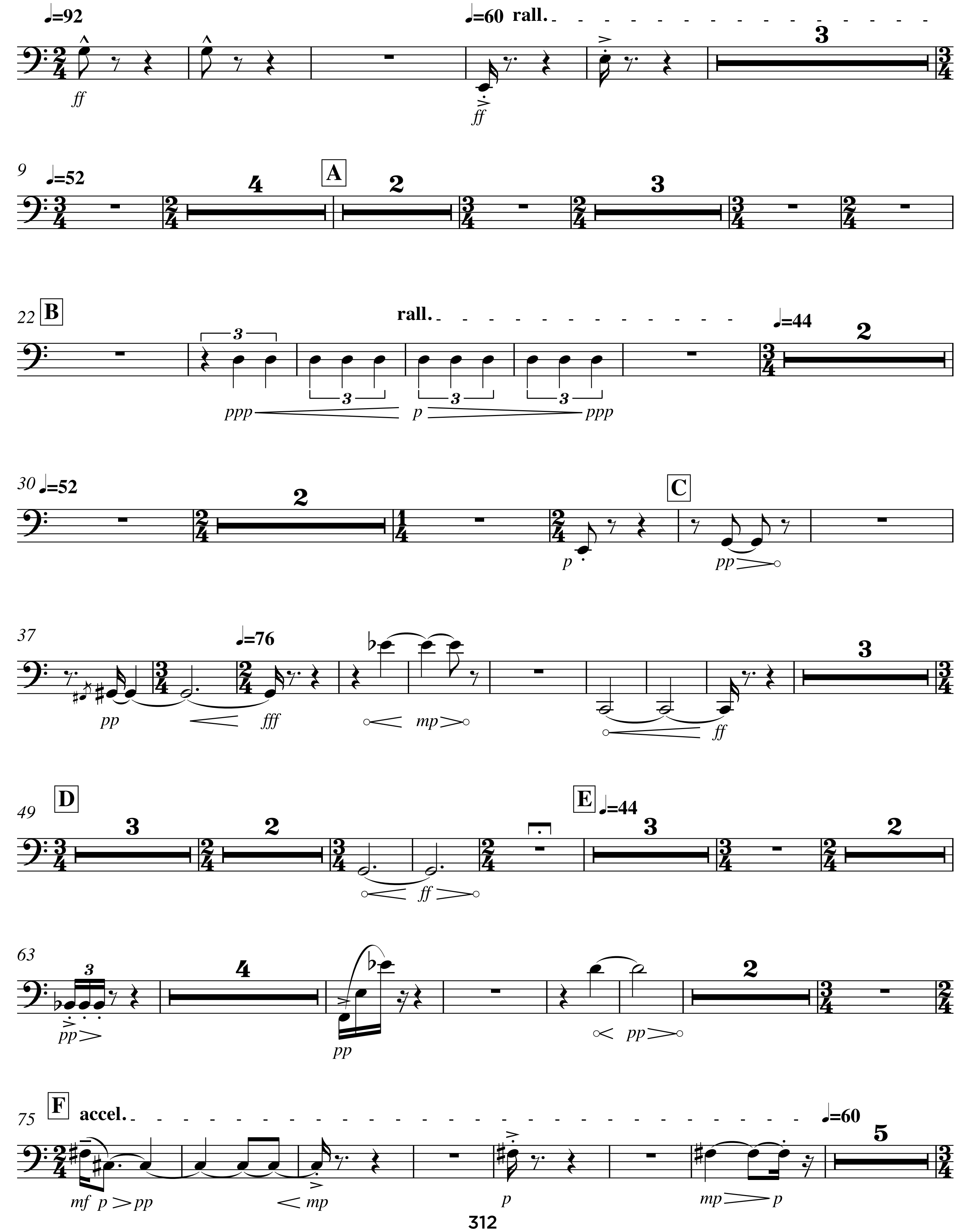

H
♩=76
101
ff ffp
ff
6
114
I
pp ff
7
♩=52
3"
4
129
J
5
5
6
150
K
2
♩=52
6
p
163
4
2
L
♩=76
pp ff
179
7
M
ff
ff
6
♩=60
2
198
ppp ff
6
6
p
2
7"
210
N
4
6
7
p
230
O
p
pp
238
3
11
2


256
P
poco accel.
ppp
mf
268
♩=76
mf
284
mp
290
Q
p
ff
299
R
♩=60
pp
mf
319
S
333
T
♩=52
U
363
V

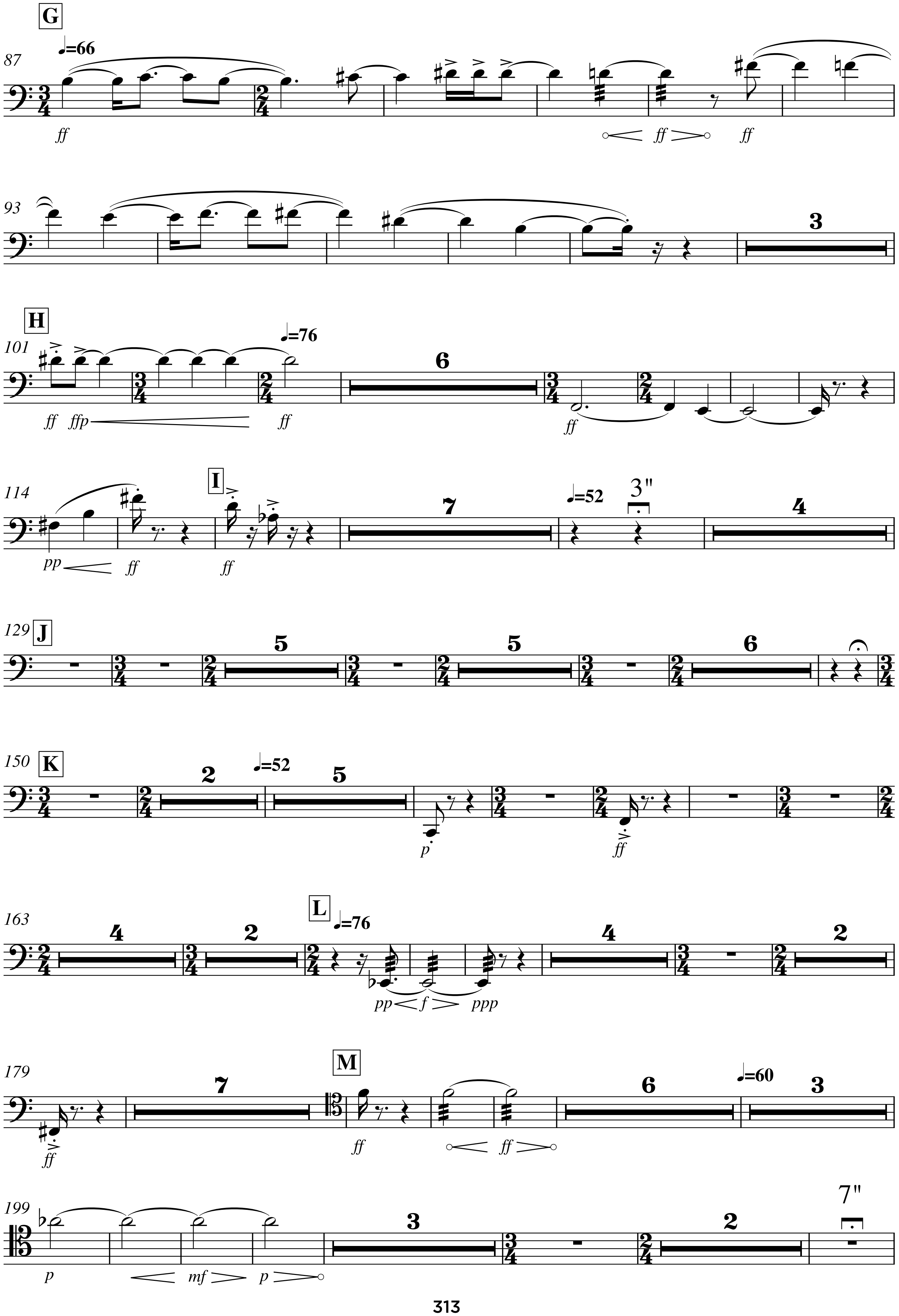
Bassoon 1

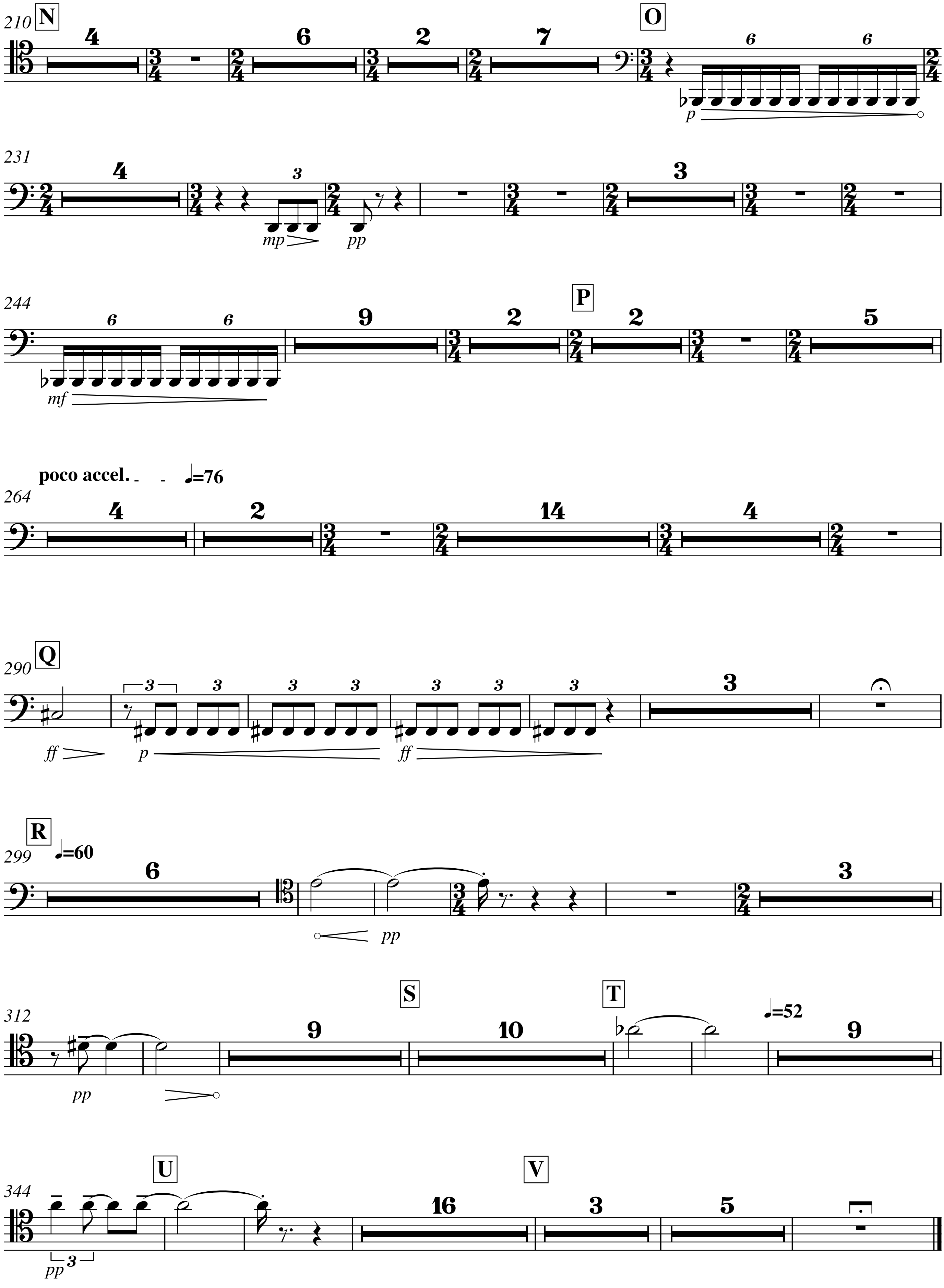
Vem Molhar os Pés à Lua

Germán Gras



Bassoon 1

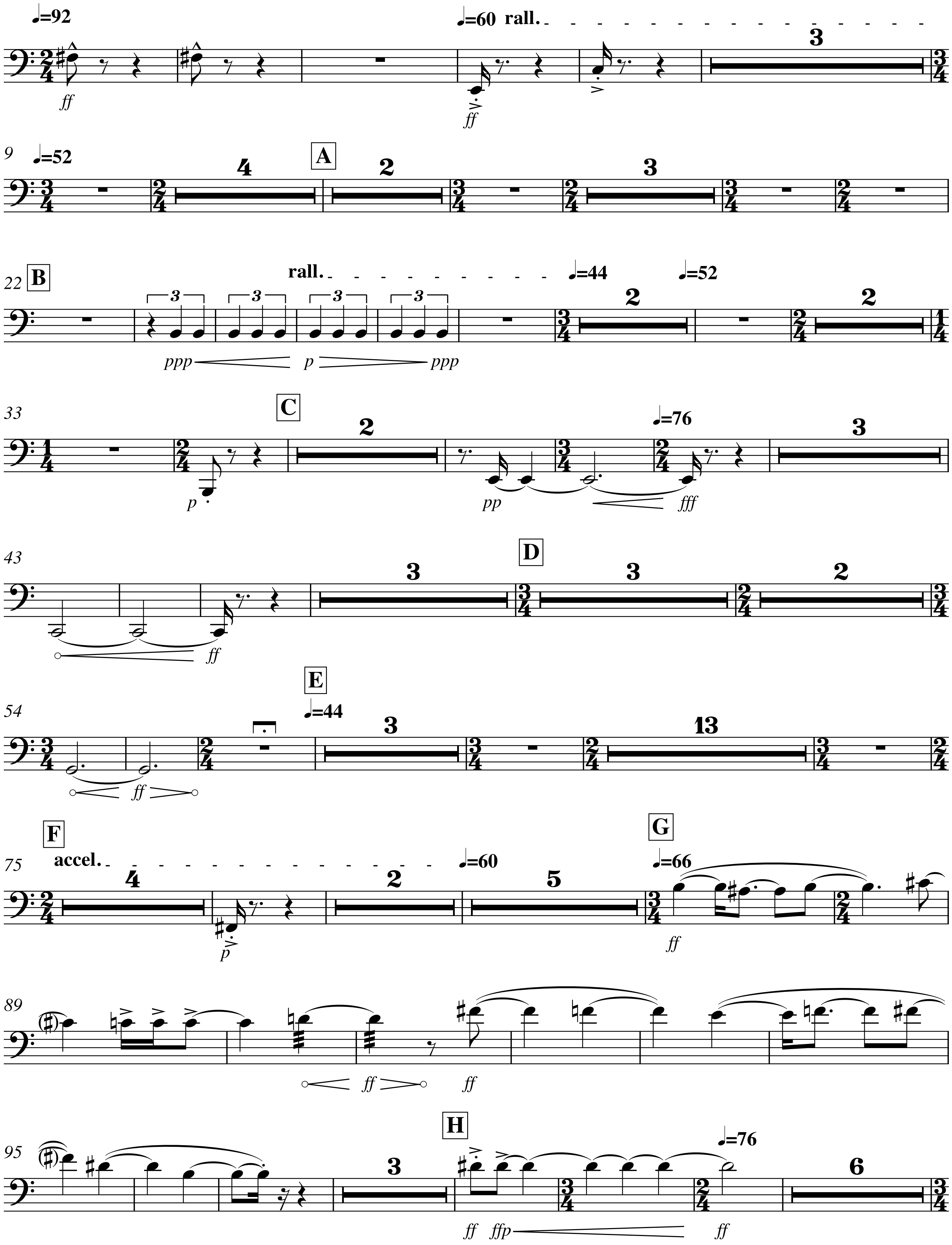


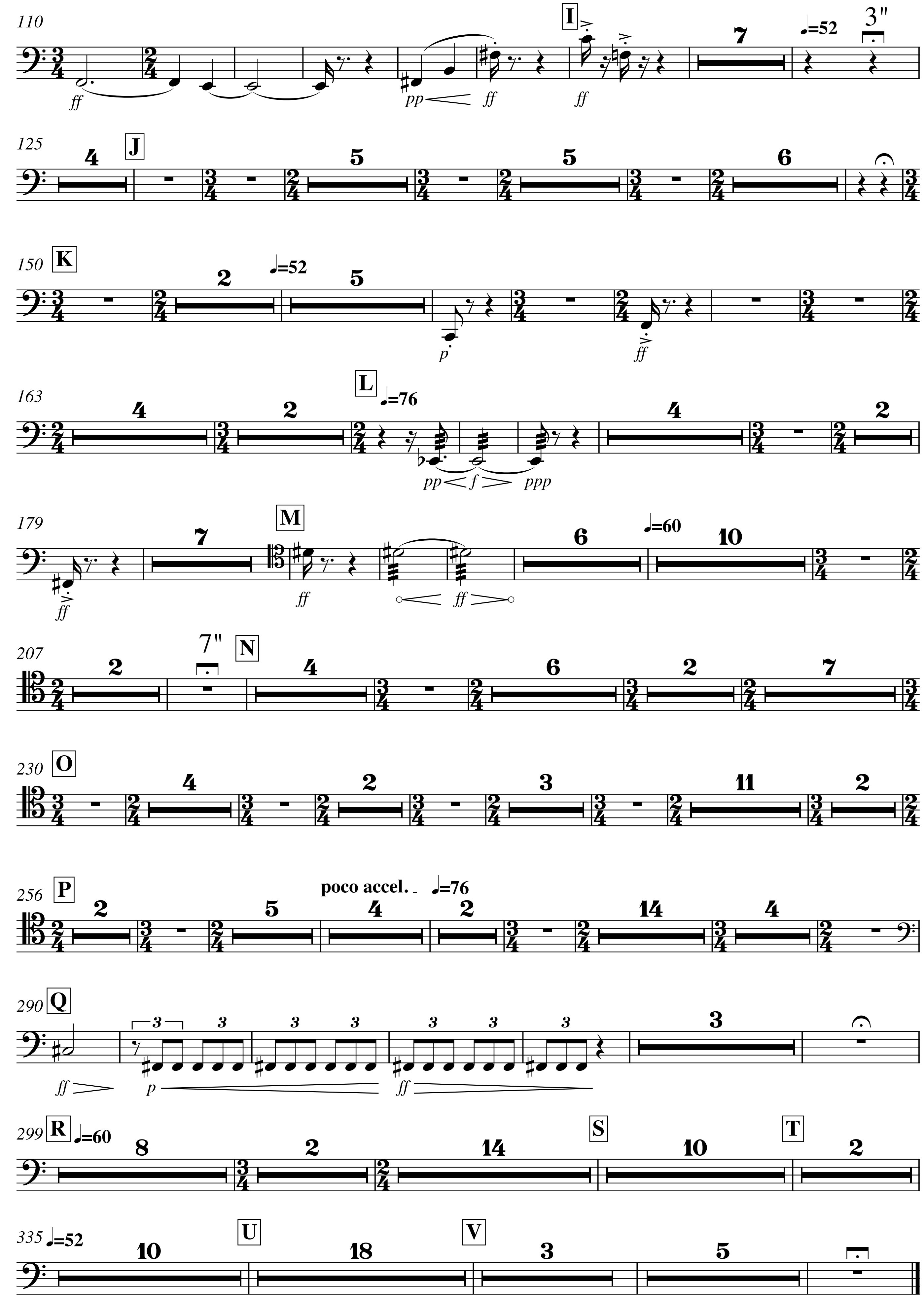

210
N
O
231
244
P
poco accel.
♩=76
264
290
Q
299
R
♩=60
312
S
T
♩=52
344
U
V

Bassoon 2

Vem Molhar os Pés à Lua

Germán Gras

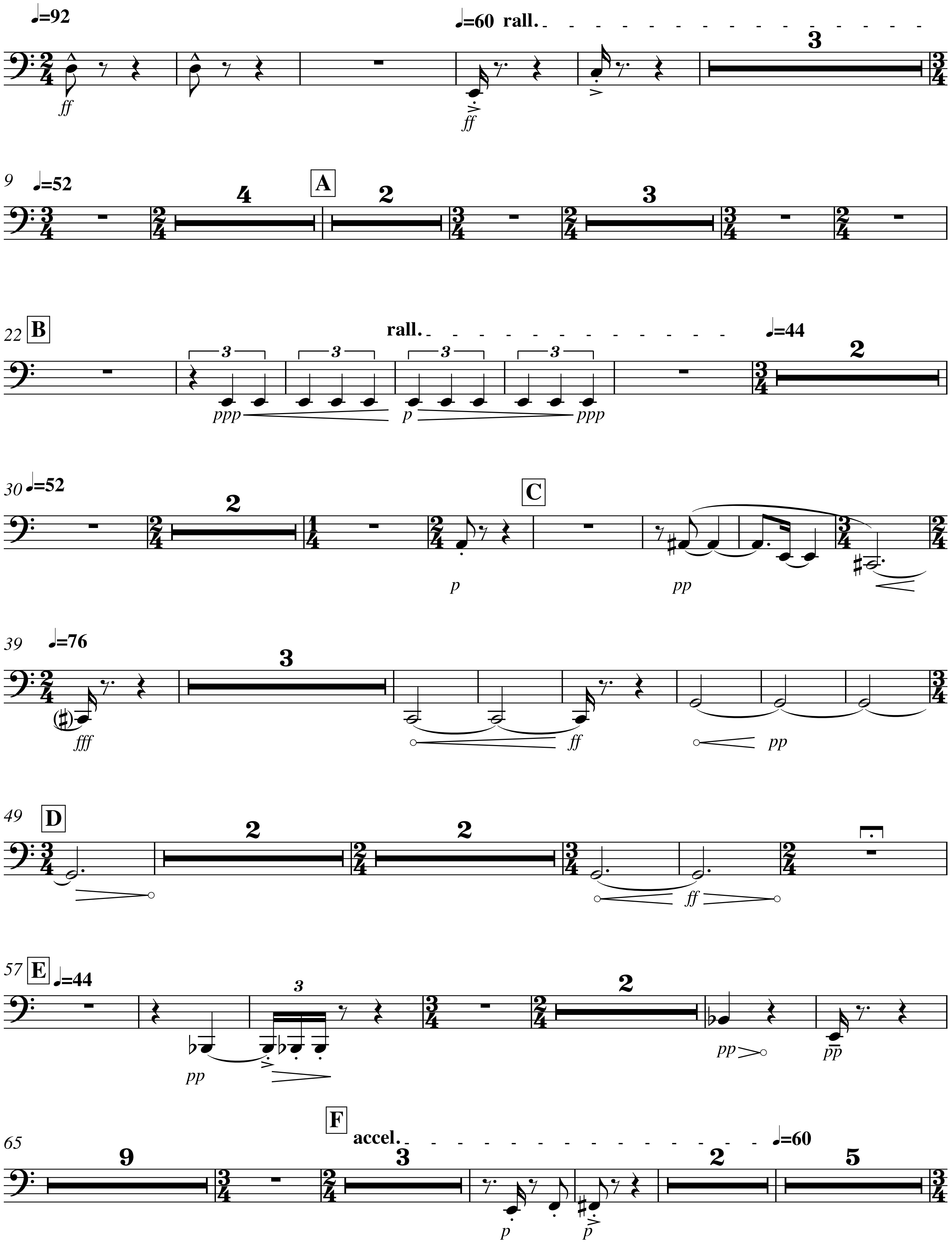



110
I
♩=52
3"
125
J
150
K
163
L
♩=76
179
M
♩=60
207
7"
N
230
O
256
P
poco accel.
♩=76
290
Q
299
R
♩=60
S
T
335
♩=52
U
V

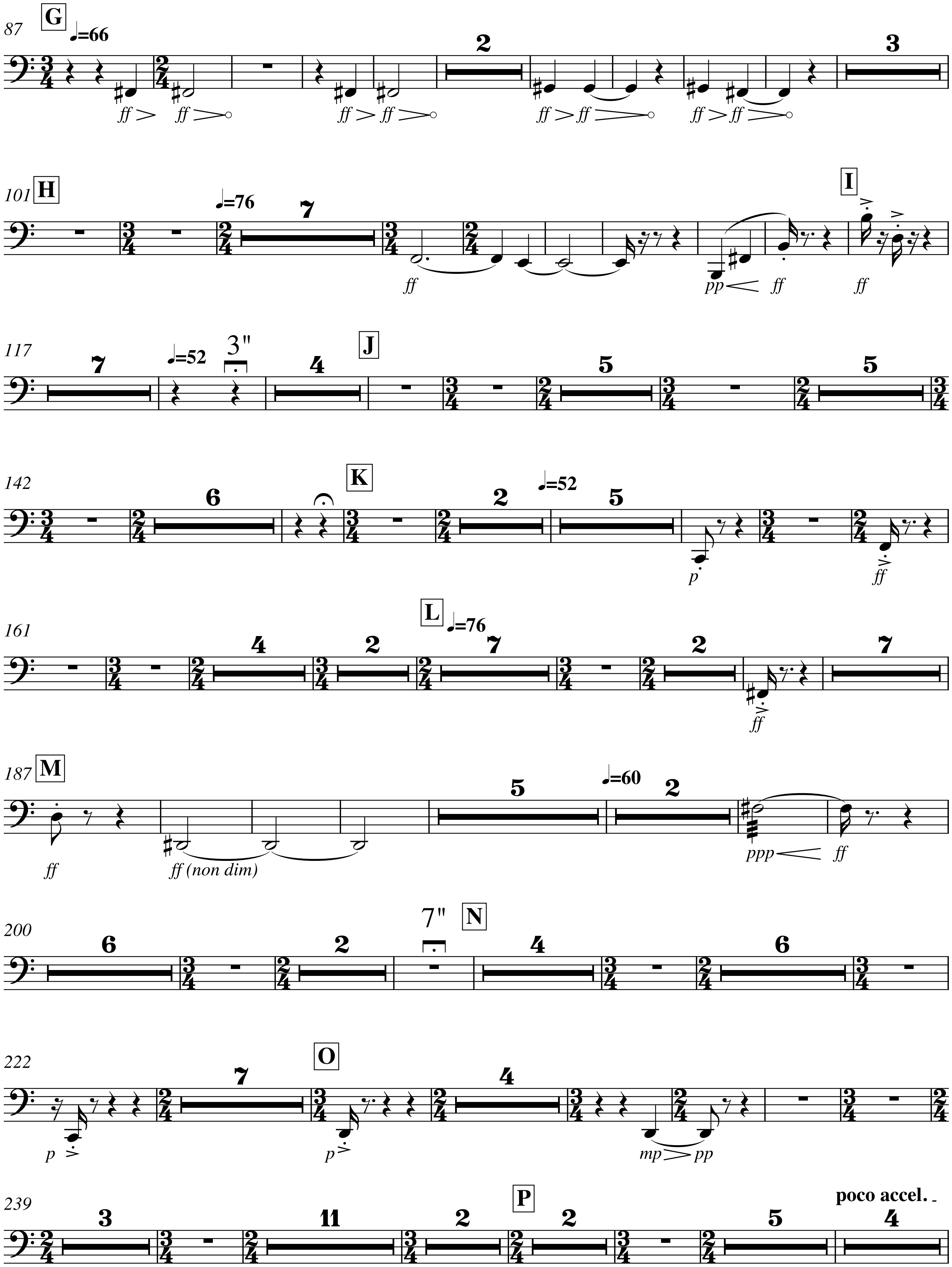
Contrabassoon

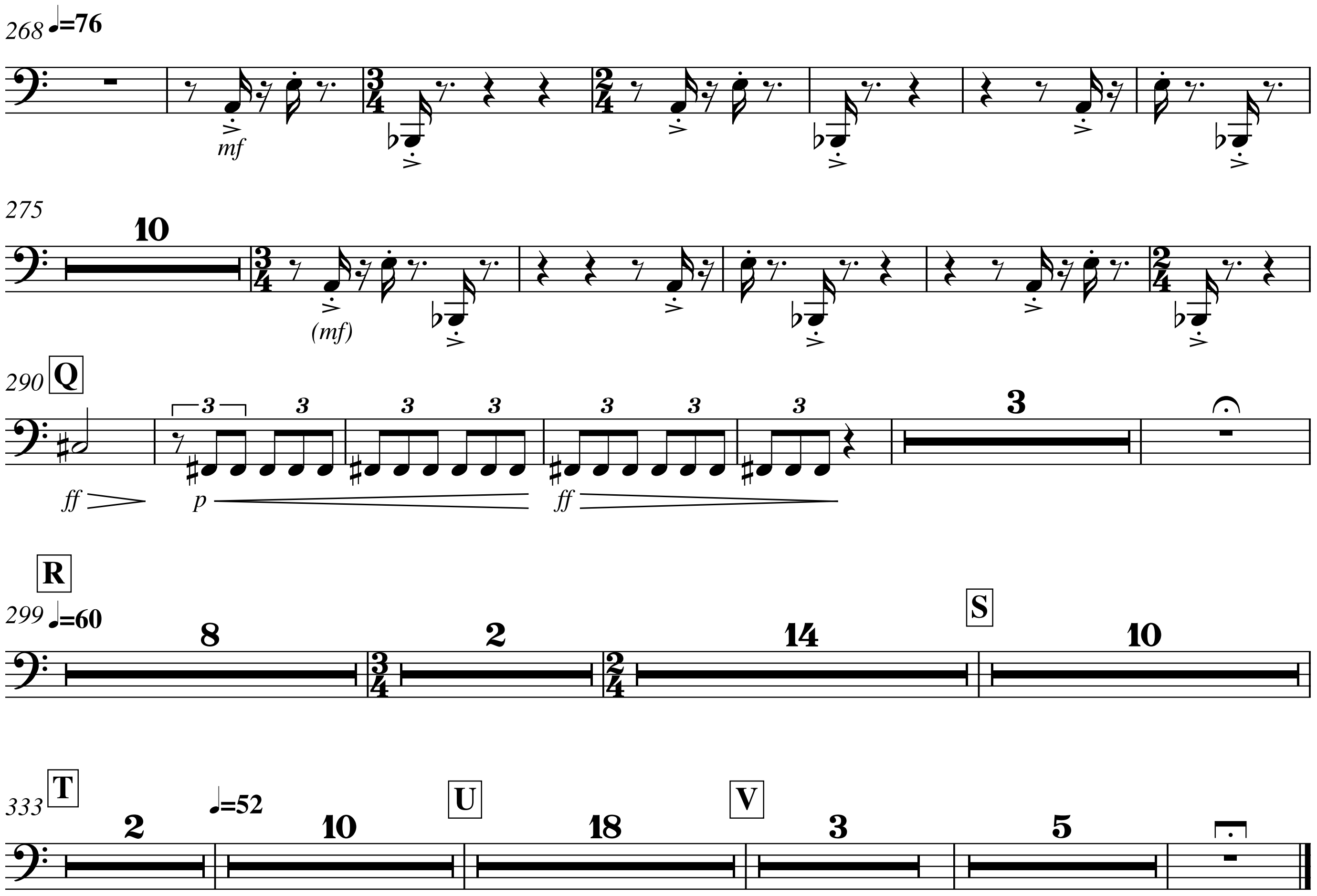
Vem Molhar os Pés à Lua

Germán Gras



Contrabassoon

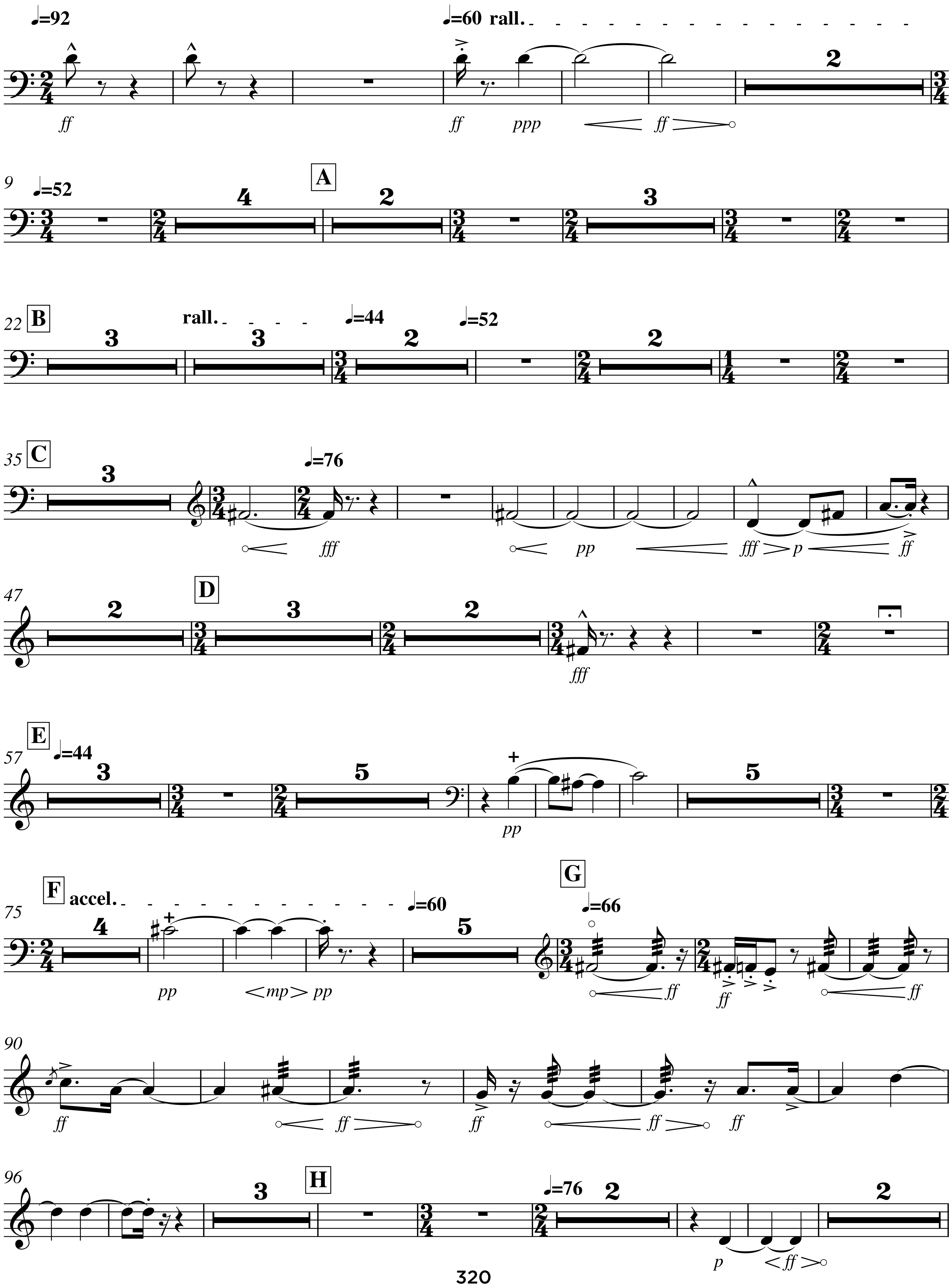



268 ♩=76
mf
275
10
(mf)
290 Q
ff
p
ff
3
R
299 ♩=60
8
2
14
S
10
333 T
2
♩=52
10
U
18
V
3
5

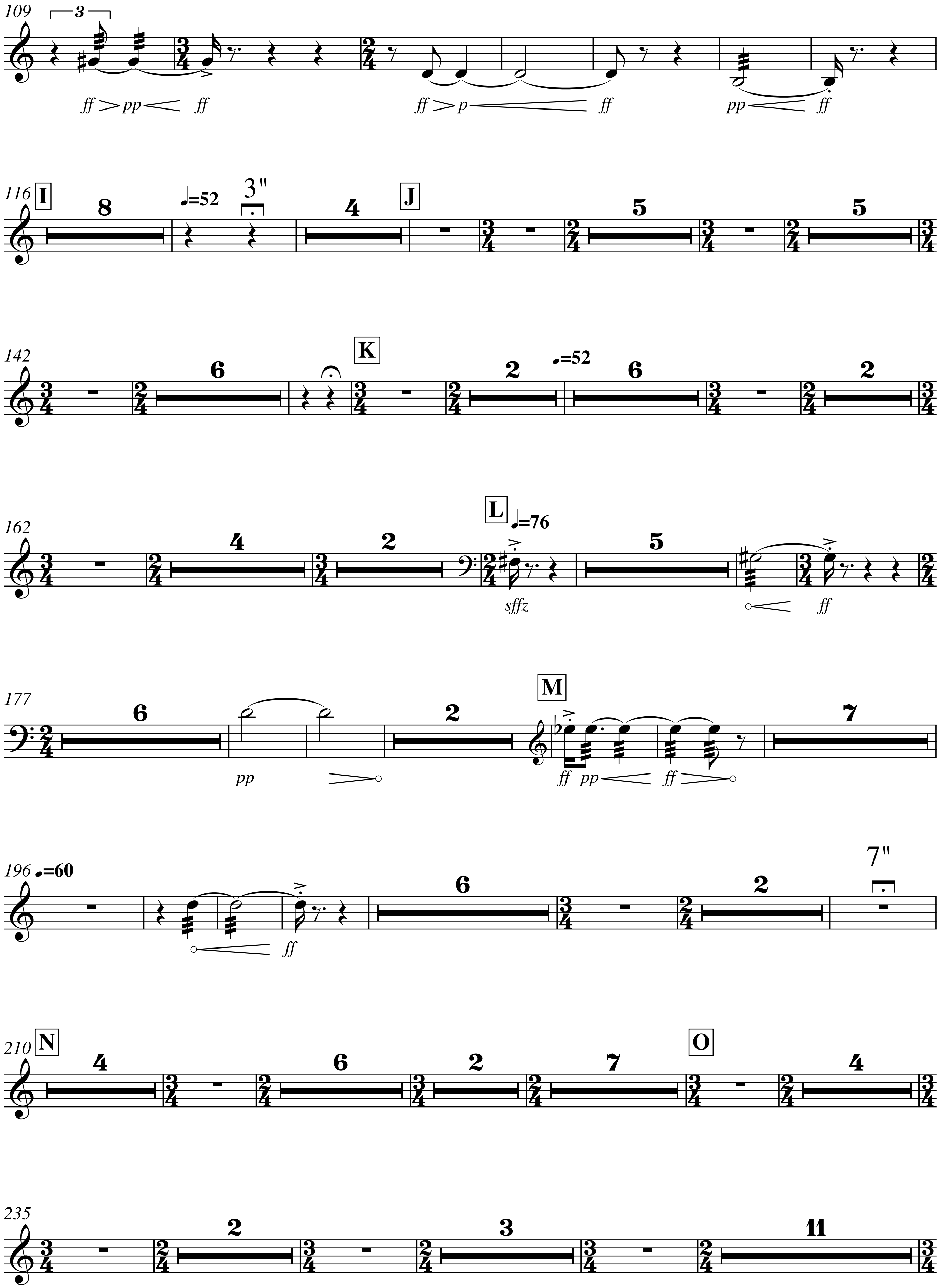
Horn in F 1

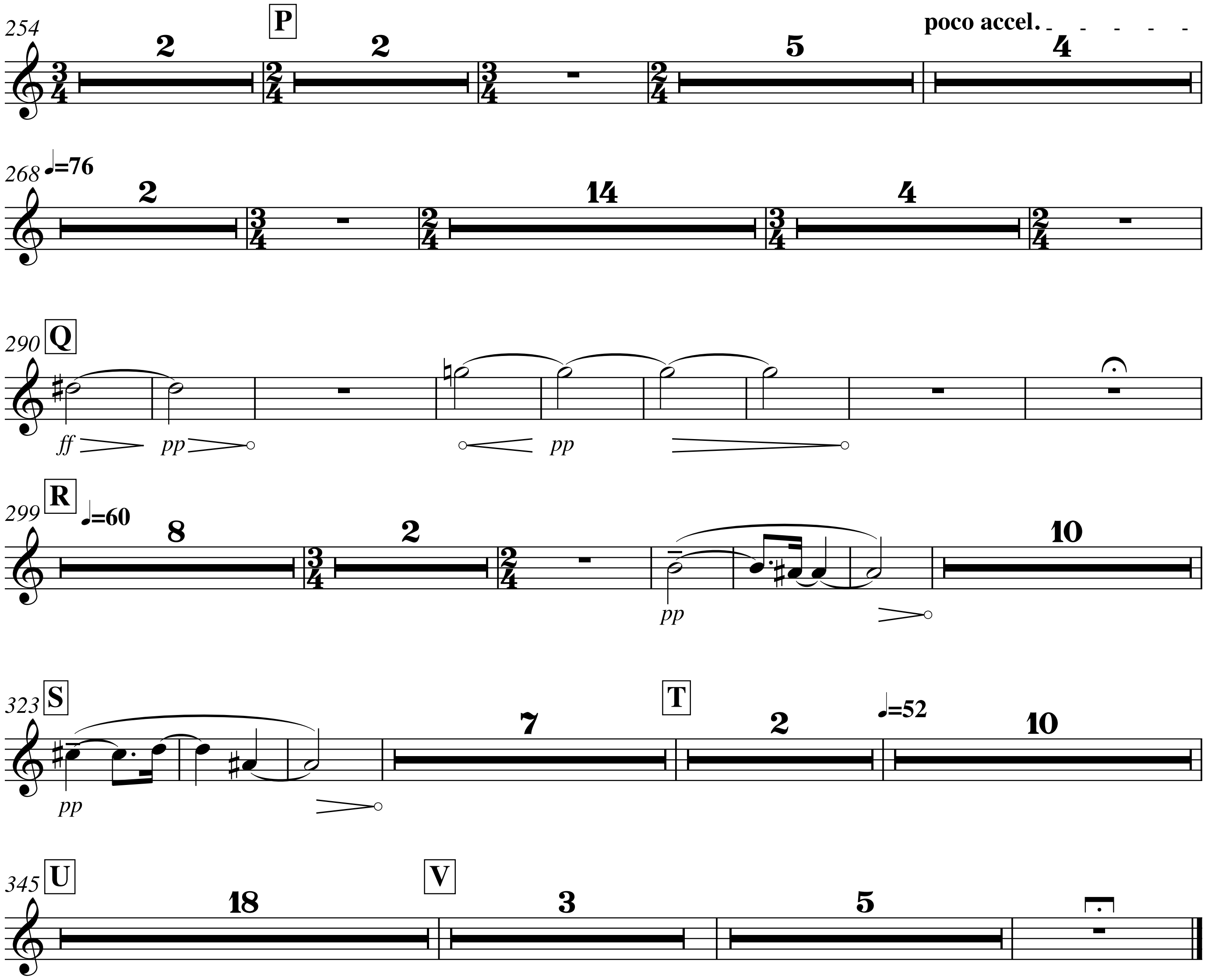
Vem Molhar os Pés à Lua

Germán Gras



Horn in F 1

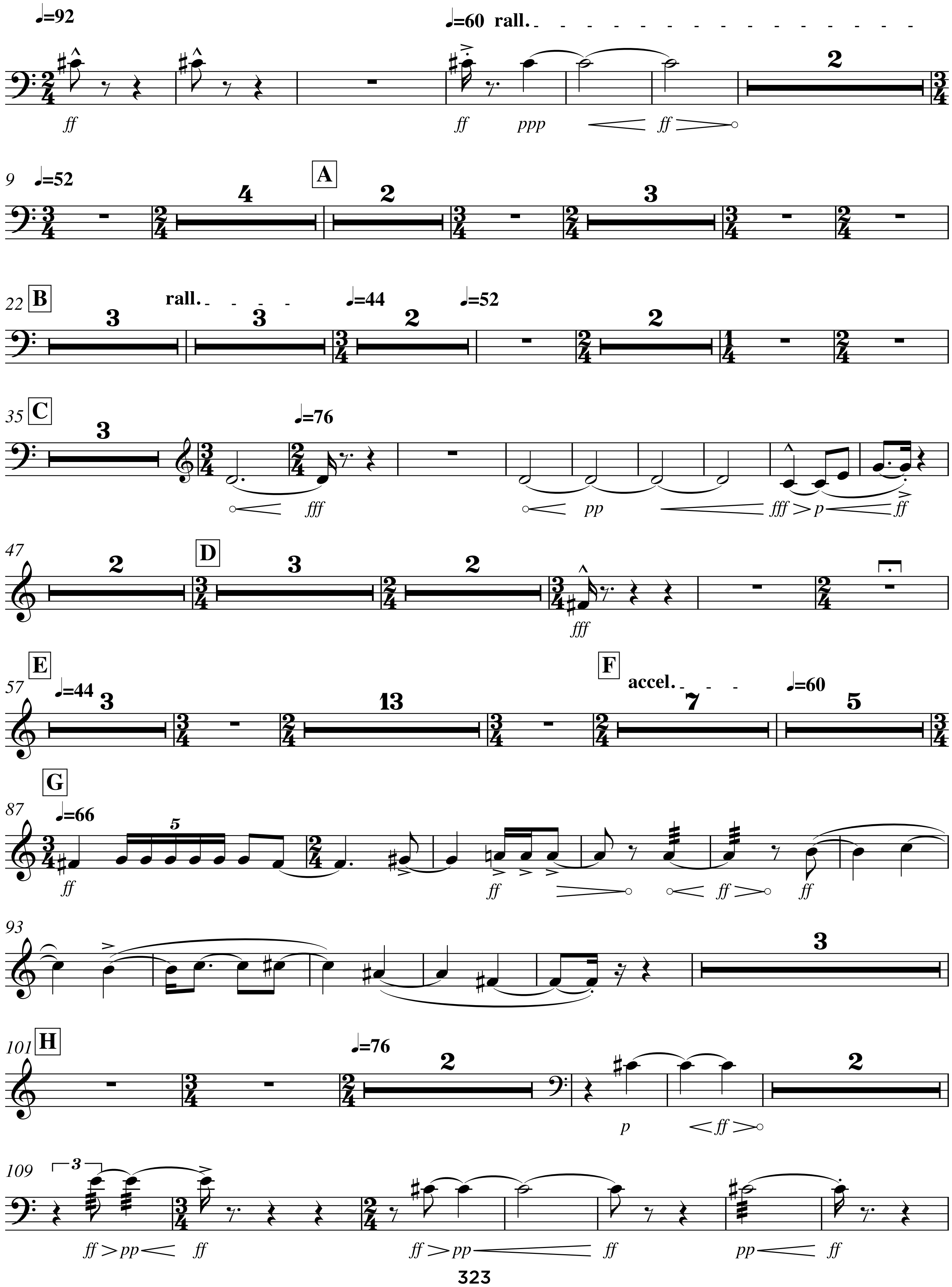

109
3
ff pp ff
ff p ff
pp ff
116
I
8
♩=52
3"
4
J
5
5
142
6
K
2
♩=52
6
2
162
4
2
L
♩=76
5
sffz
ff
177
6
2
M
7
pp
ff pp ff
196
♩=60
6
2
7"
ff
210
N
4
6
2
7
O
4
235
2
3
11


254
P
poco accel.
268
♩=76
290
Q
ff
pp
299
R
♩=60
323
S
T
♩=52
345
U
V

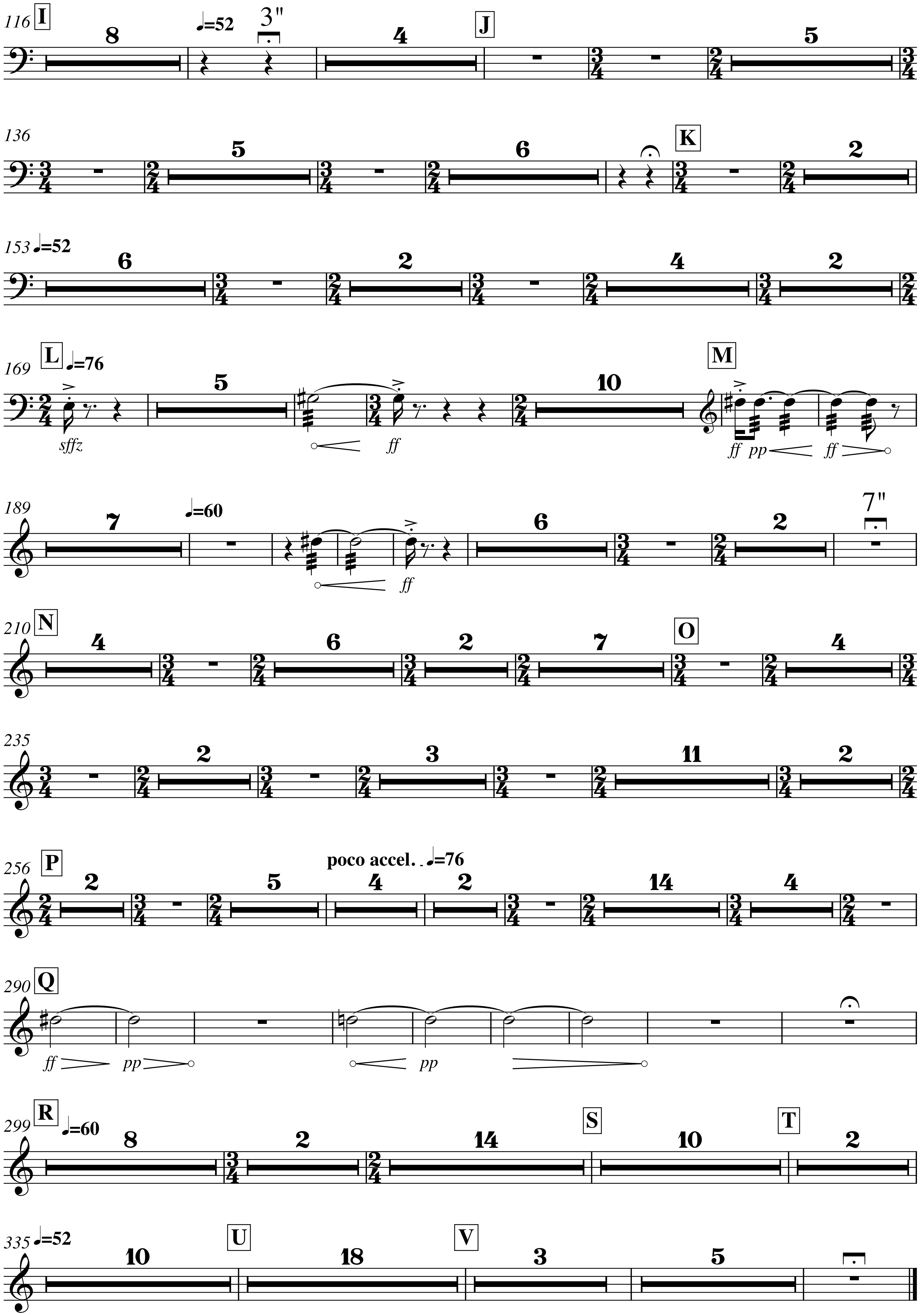
Horn in F 2

Vem Molhar os Pés à Lua

Germán Gras



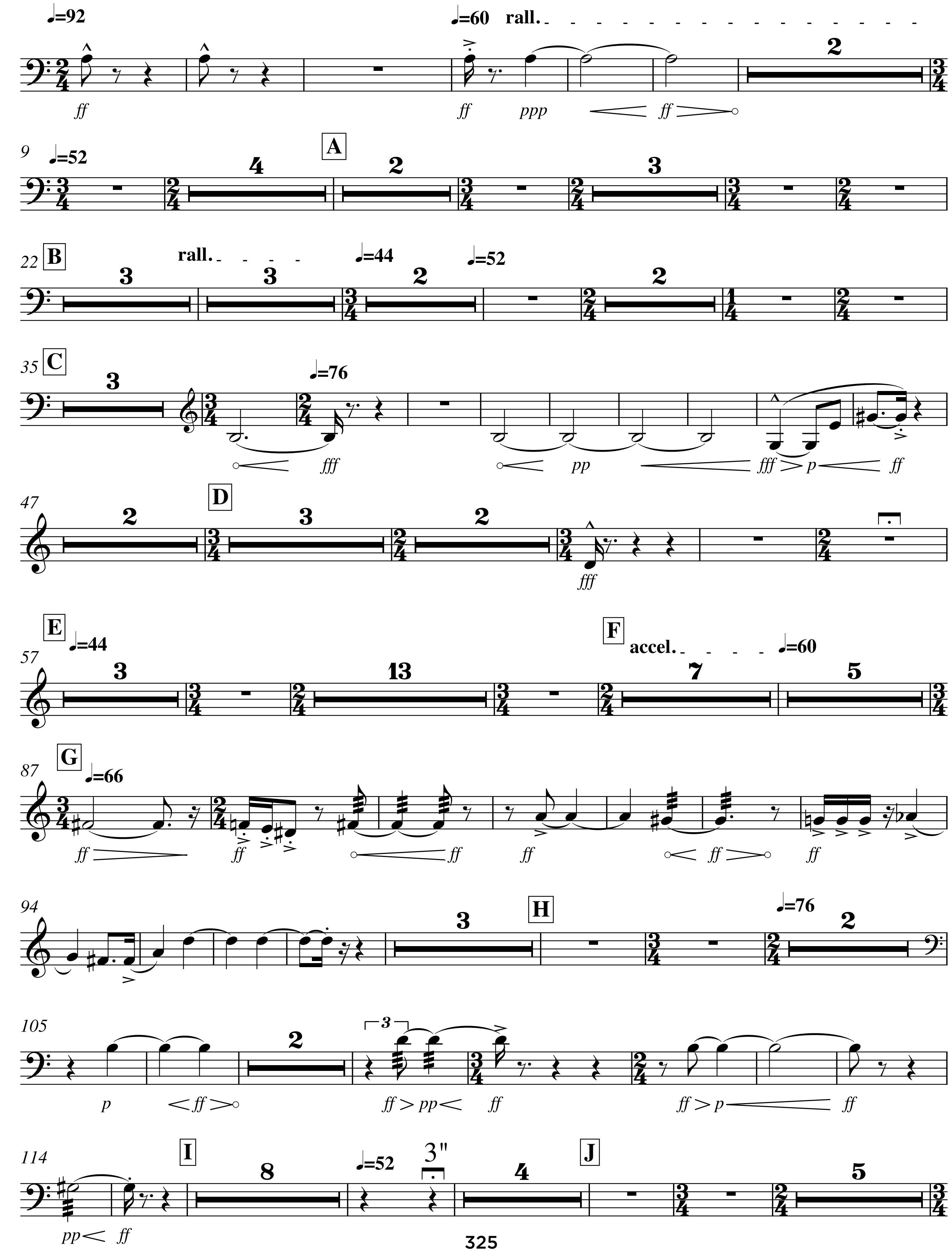
Horn in F 2

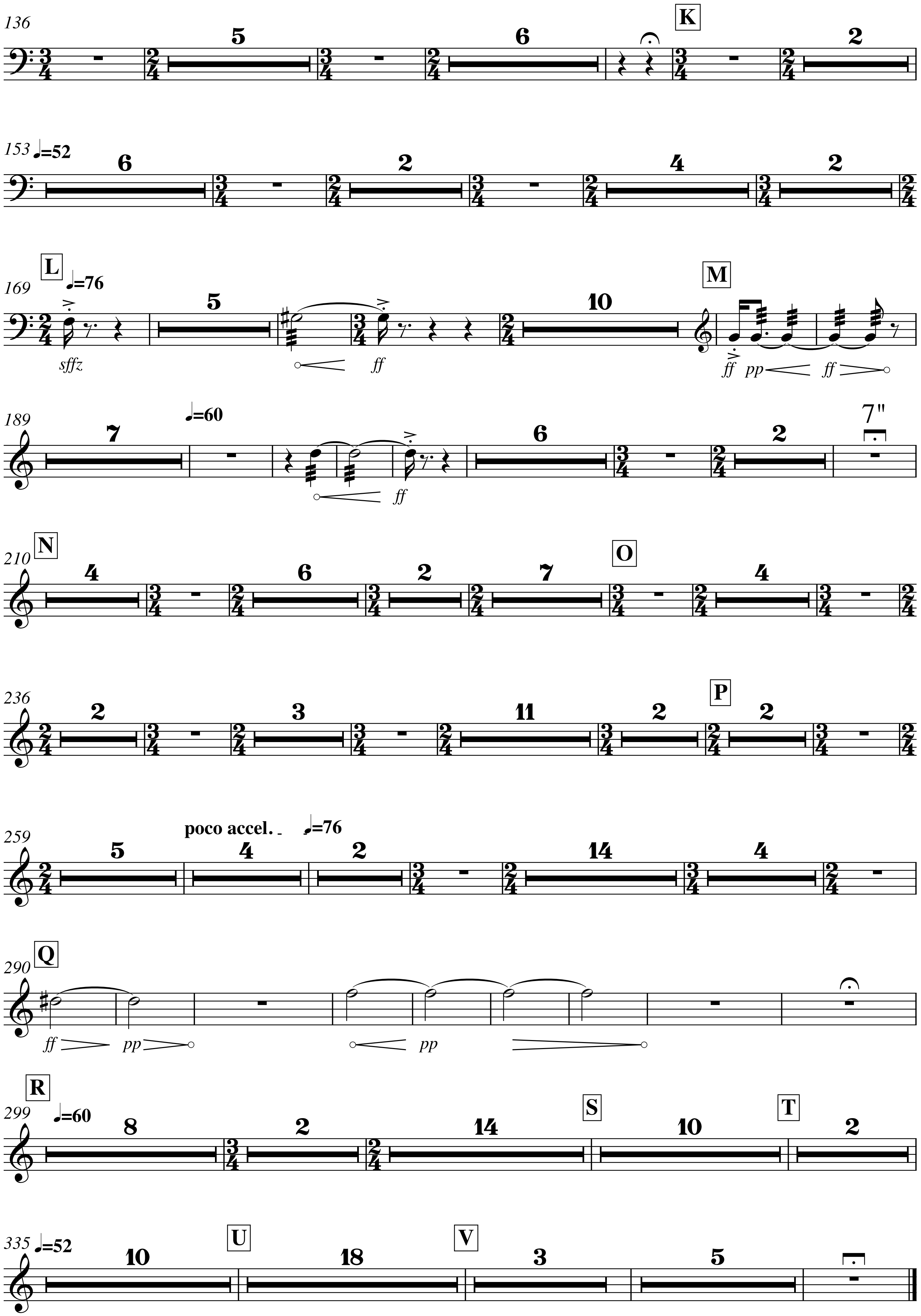

116 I
♩=52
3"
J
136
K
153 ♩=52
169 L ♩=76
sffz
ff
M
ff pp ff
189
♩=60
ff
7"
210 N
O
235
256 P
poco accel. ♩=76
290 Q
ff pp
pp
299 R ♩=60
S
T
335 ♩=52
U
V

Horn in F 3

Vem Molhar os Pés à Lua

Germán Gras

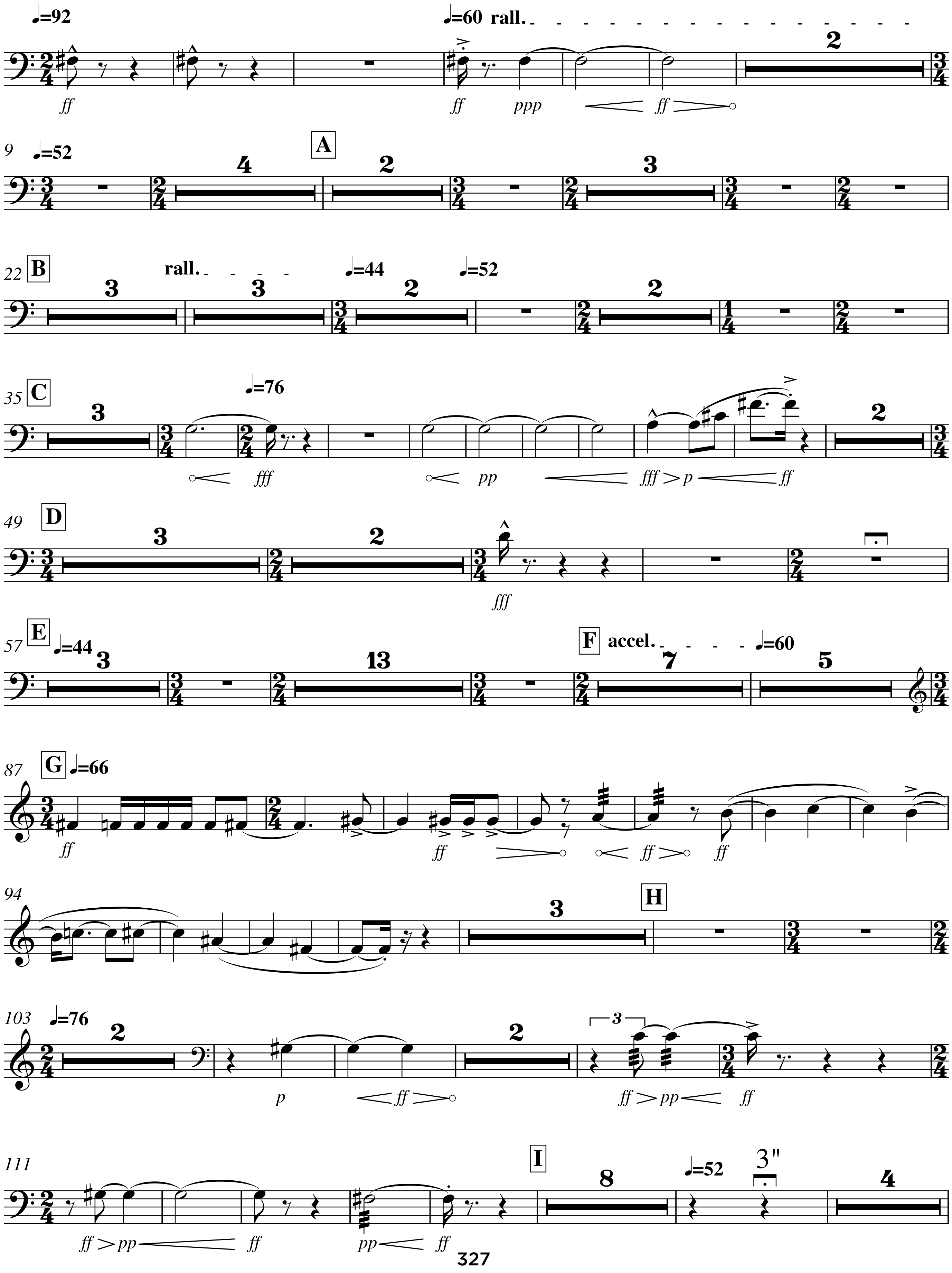


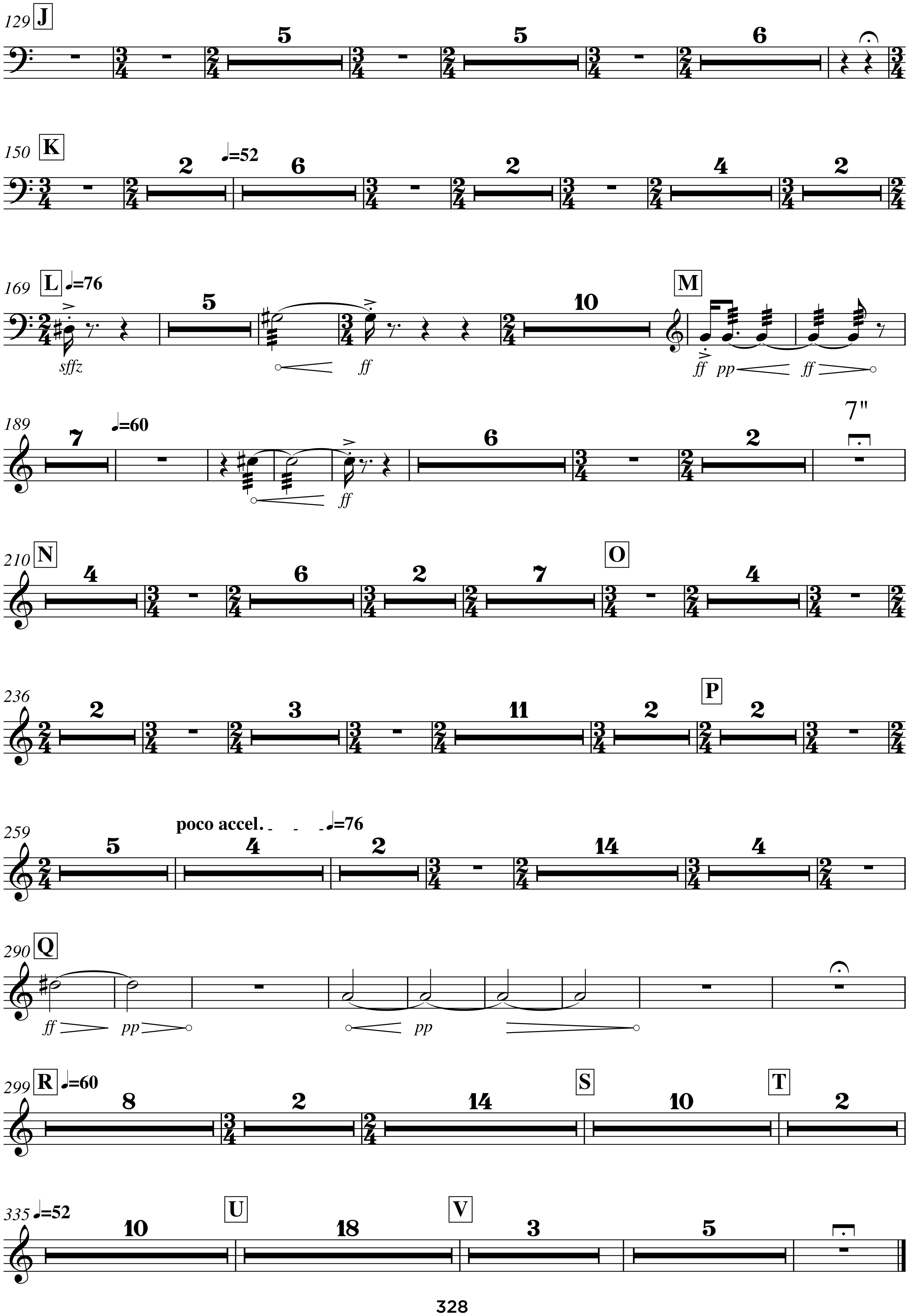

136
5
6
K
2
153 ♩=52
6
2
4
2
L
169 ♩=76
sffz
5
ff
10
M
ff pp ff
189
7
♩=60
ff
6
2
7"
N
210
4
6
2
7
O
4
236
2
3
11
2
P
2
259
poco accel.
♩=76
5
4
2
14
4
Q
290
ff pp
pp
R
299 ♩=60
8
2
14
S
10
T
2
335 ♩=52
10
U
18
V
3
5

Horn in F 4

Vem Molhar os Pés à Lua

Germán Gras

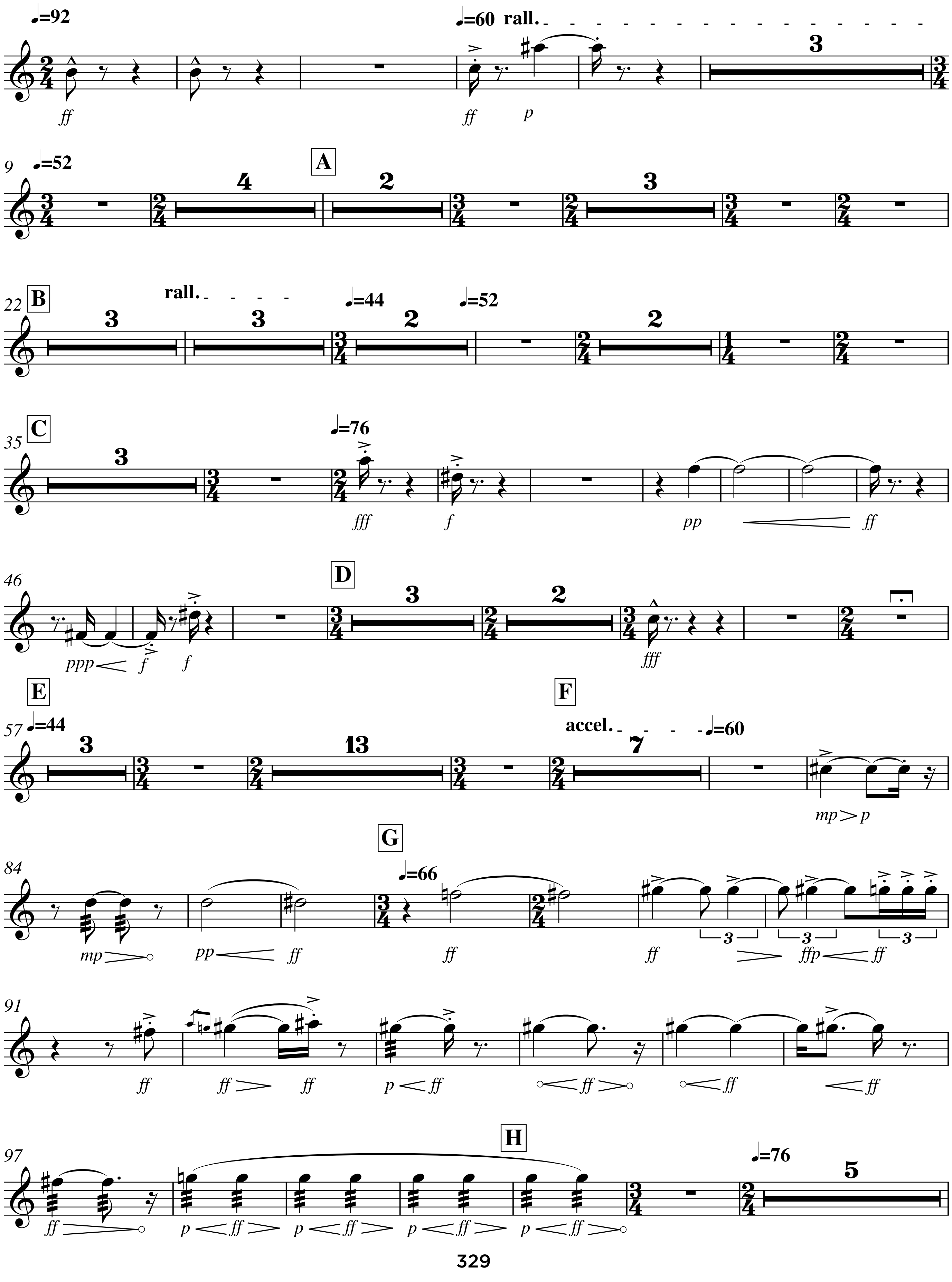



129 J
150 K
♩=52
169 L ♩=76
sffz
ff
M
ff pp ff
189
♩=60
ff
7"
210 N
O
236
P
259
poco accel.
♩=76
290 Q
ff pp
pp
299 R ♩=60
S
T
335 ♩=52
U
V

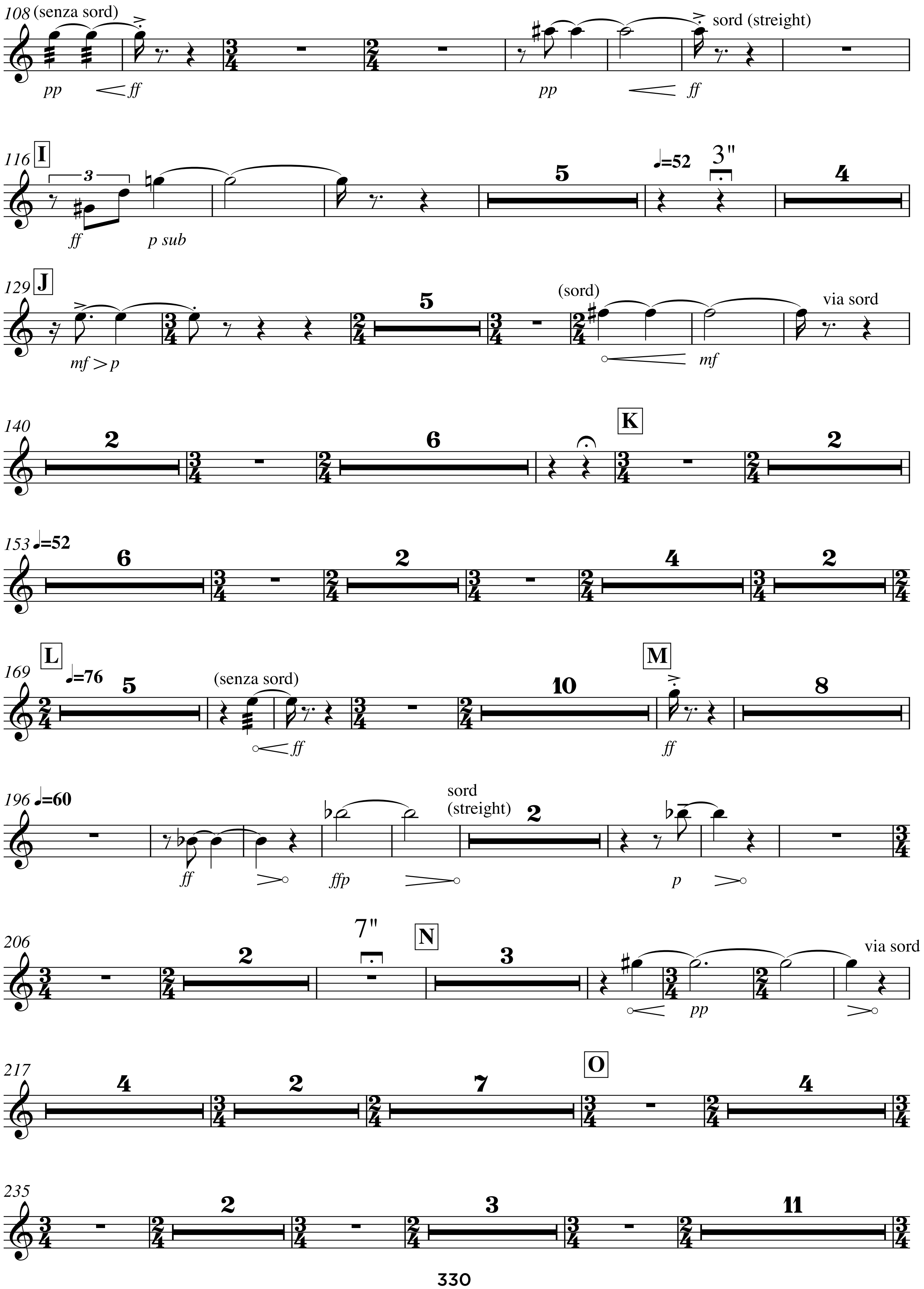
Trumpet in B♭ 1

Vem Molhar os Pés à Lua

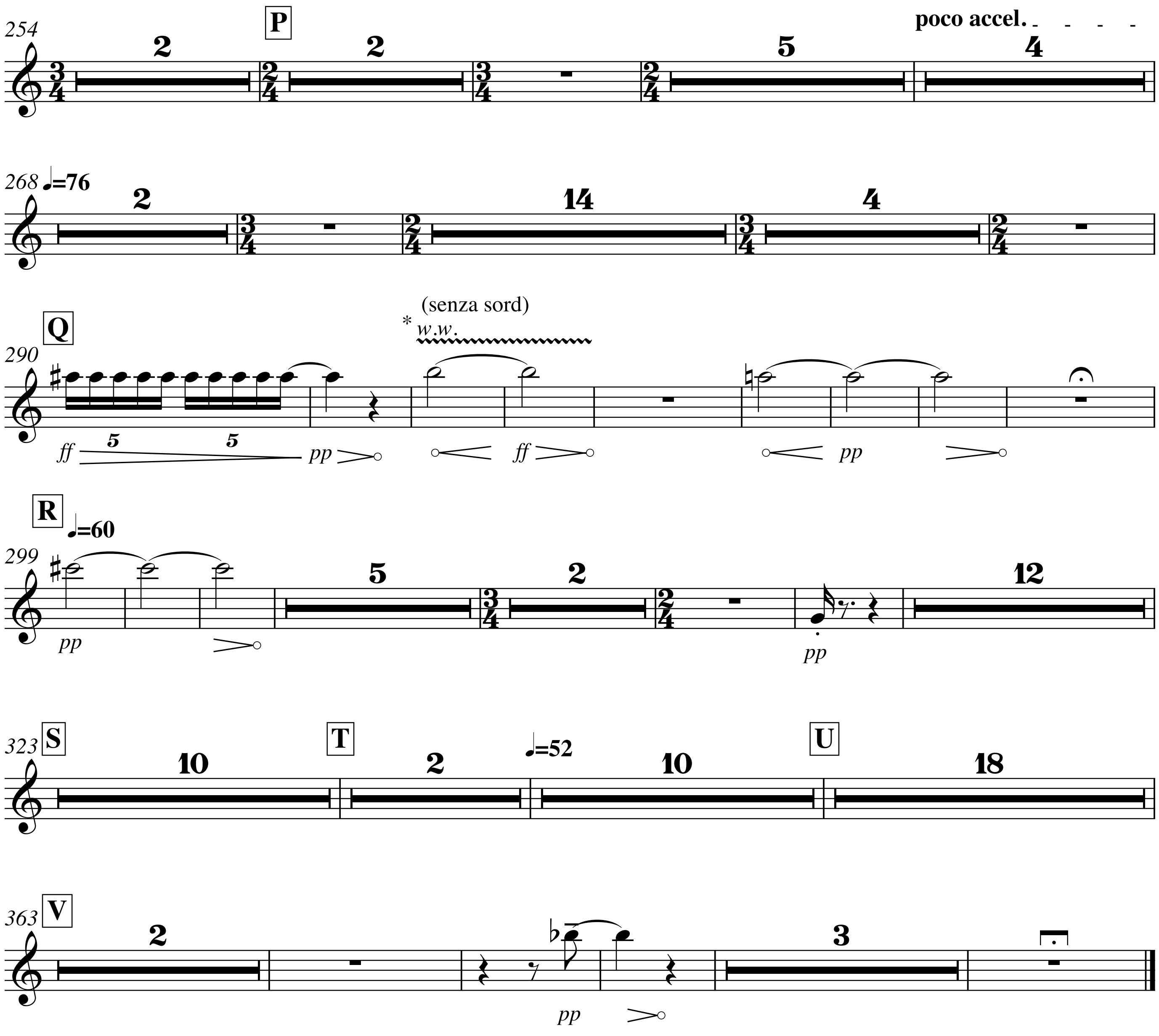
Germán Gras



Trumpet in B♭ 1



Trumpet in B♭ 1

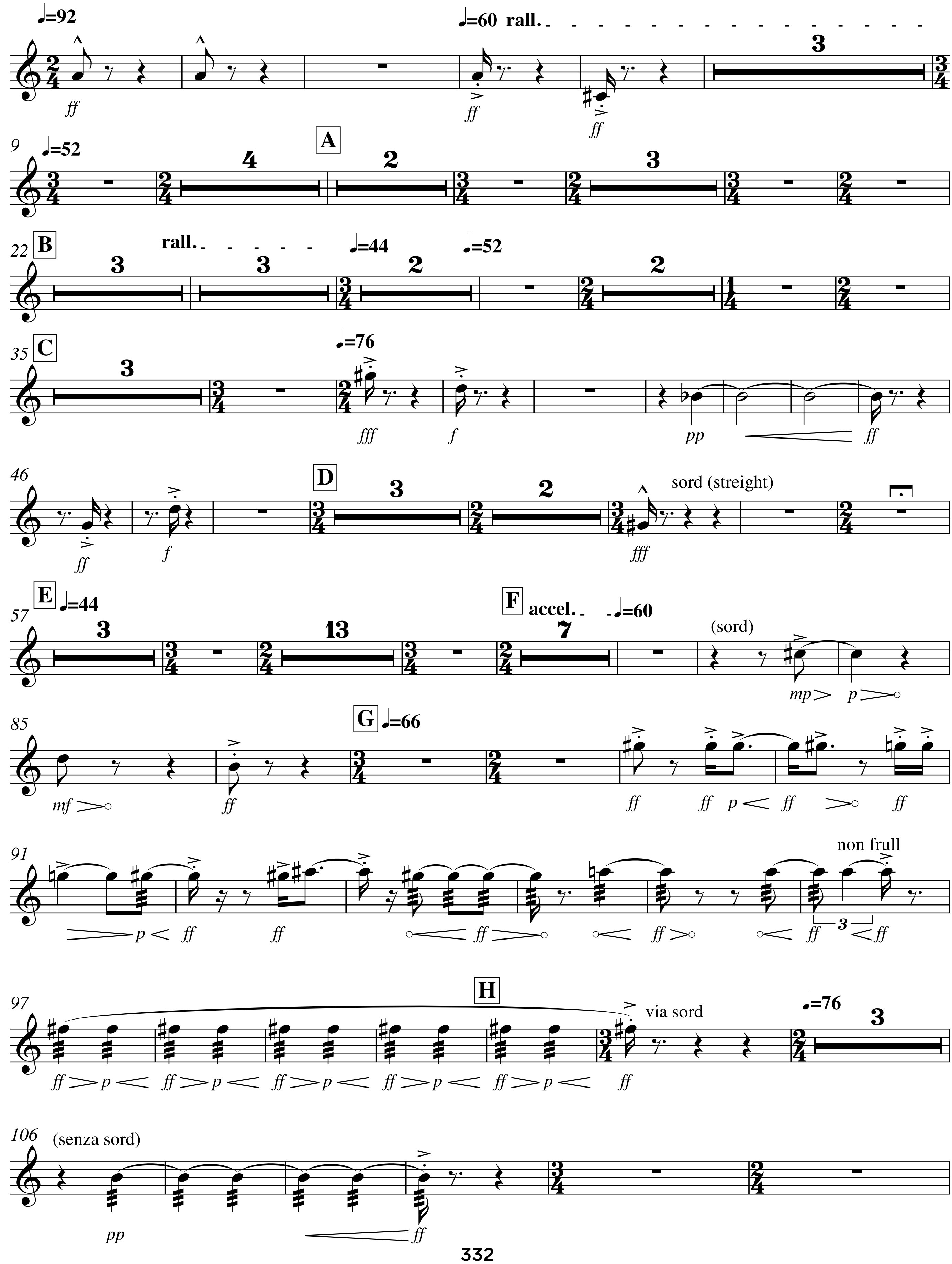


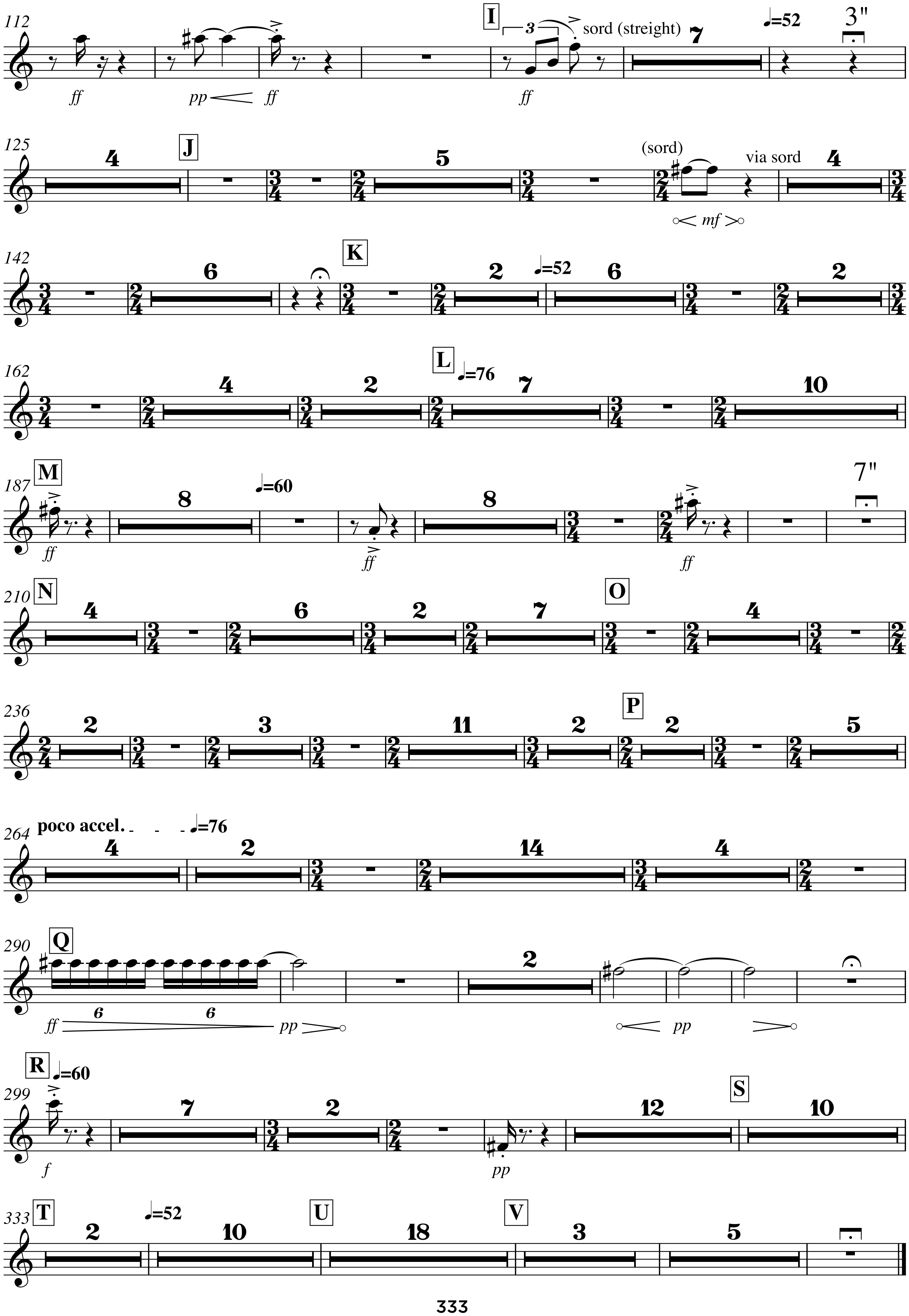
w.w. = wha wha (wah wah): abrir e fechar rapidamente com a mão (sem surdina)

Trumpet in B♭ 2

Vem Molhar os Pés à Lua

Germán Gras

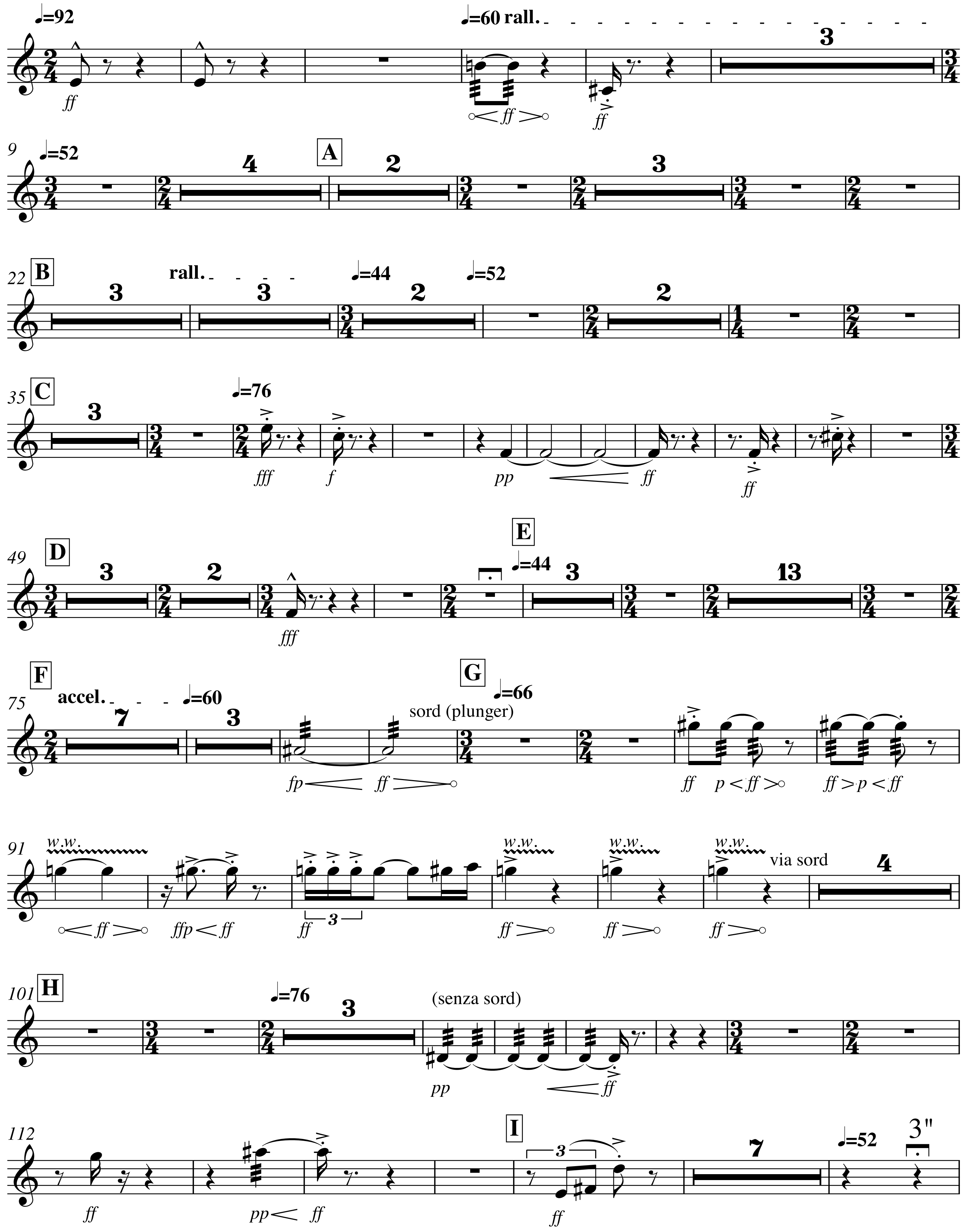



112
ff
pp
ff
I
sord (streight)
ff
7
♩=52
3"
125
4
J
5
(sord)
via sord
mf
4
142
6
K
2
♩=52
6
2
162
4
2
L
♩=76
7
10
M
187
ff
8
♩=60
ff
8
ff
7"
210
N
4
6
2
7
O
4
236
2
3
11
2
P
2
5
264
poco accel.
♩=76
4
2
14
4
290
Q
ff
6
6
pp
2
pp
R
♩=60
299
f
7
2
pp
12
S
10
333
T
2
♩=52
10
U
18
V
3
5

Trumpet in B♭ 3

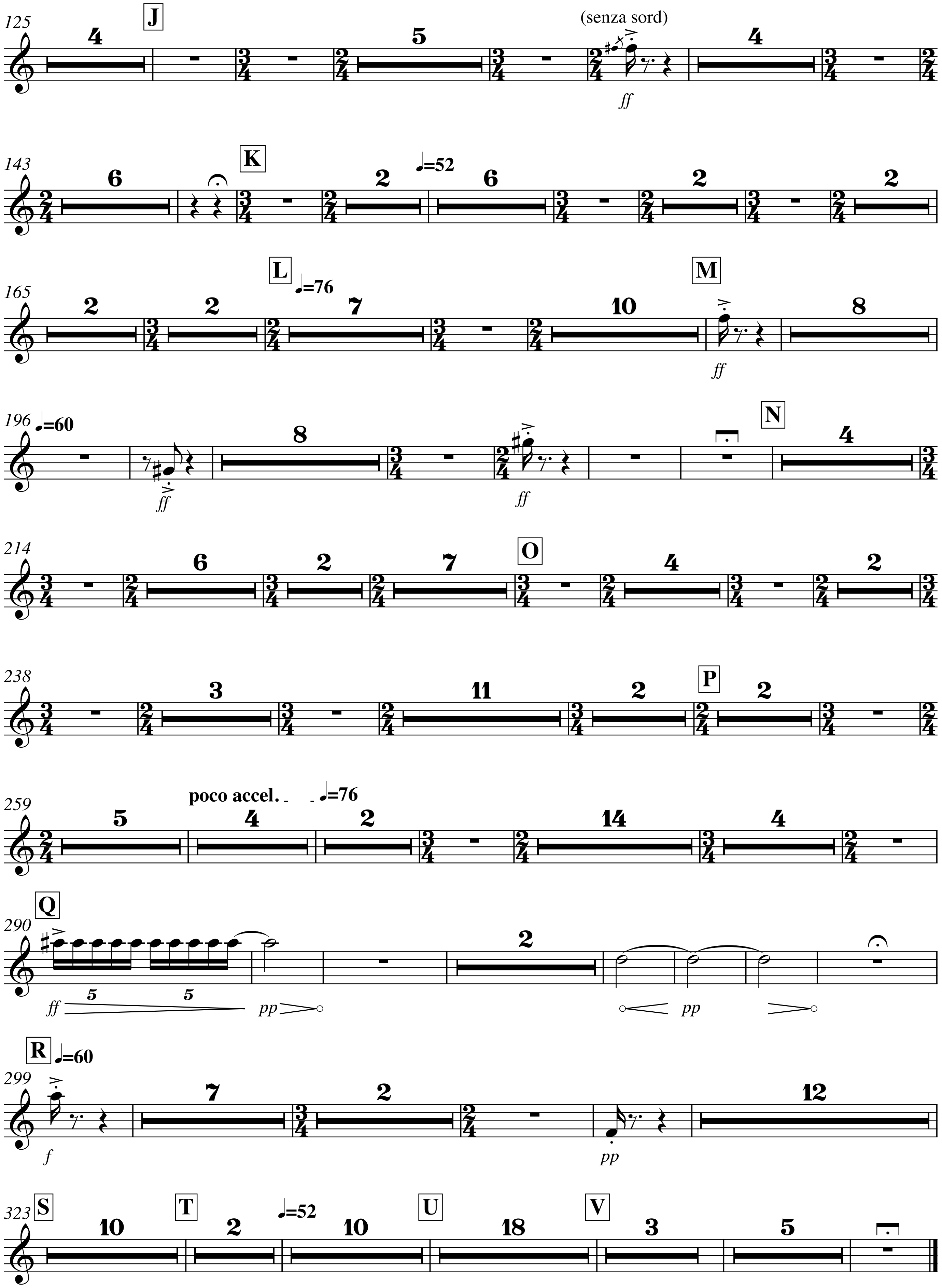
Vem Molhar os Pés à Lua

Germán Gras



w.w. = wha wha (wah wah)

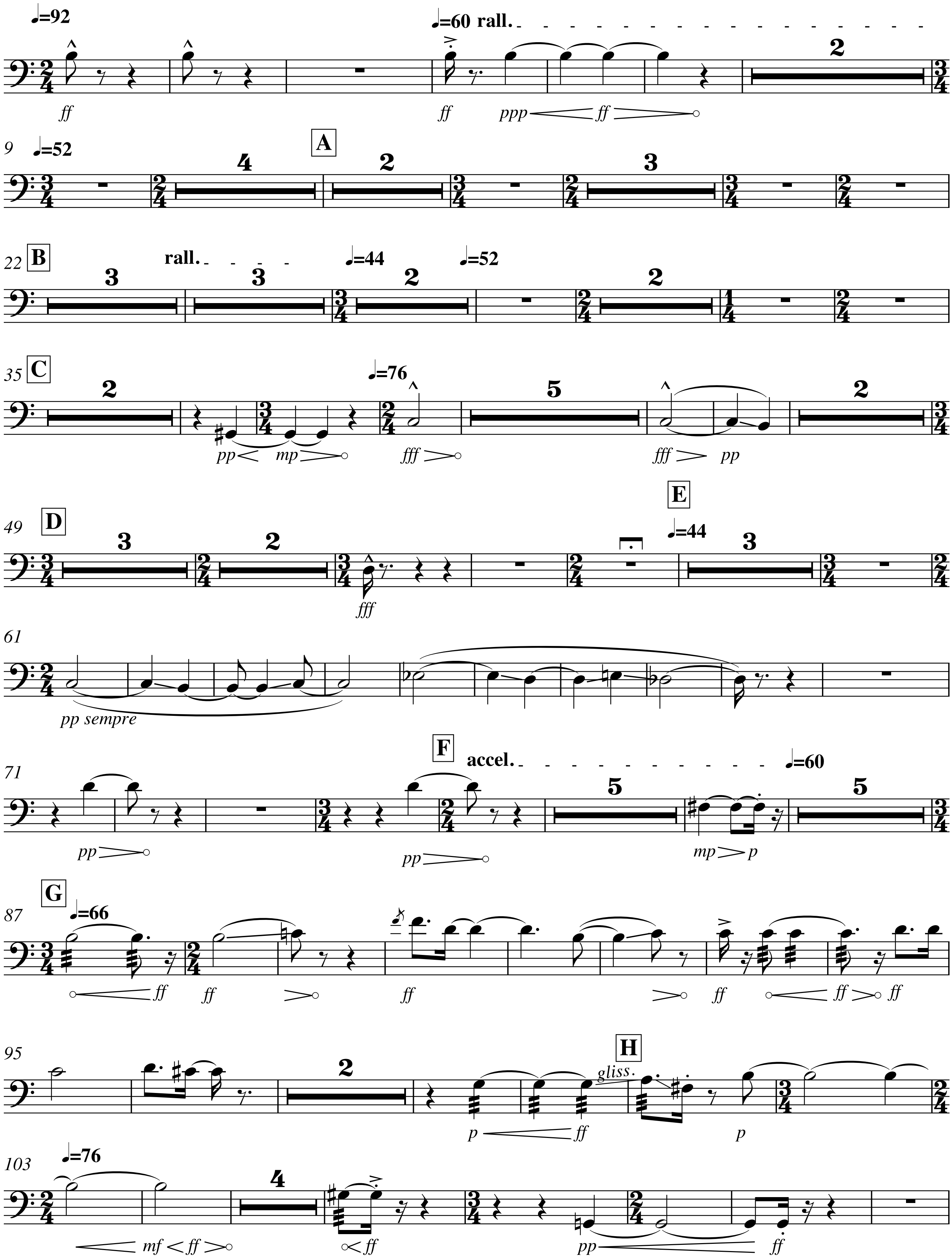
Trumpet in B♭ 3

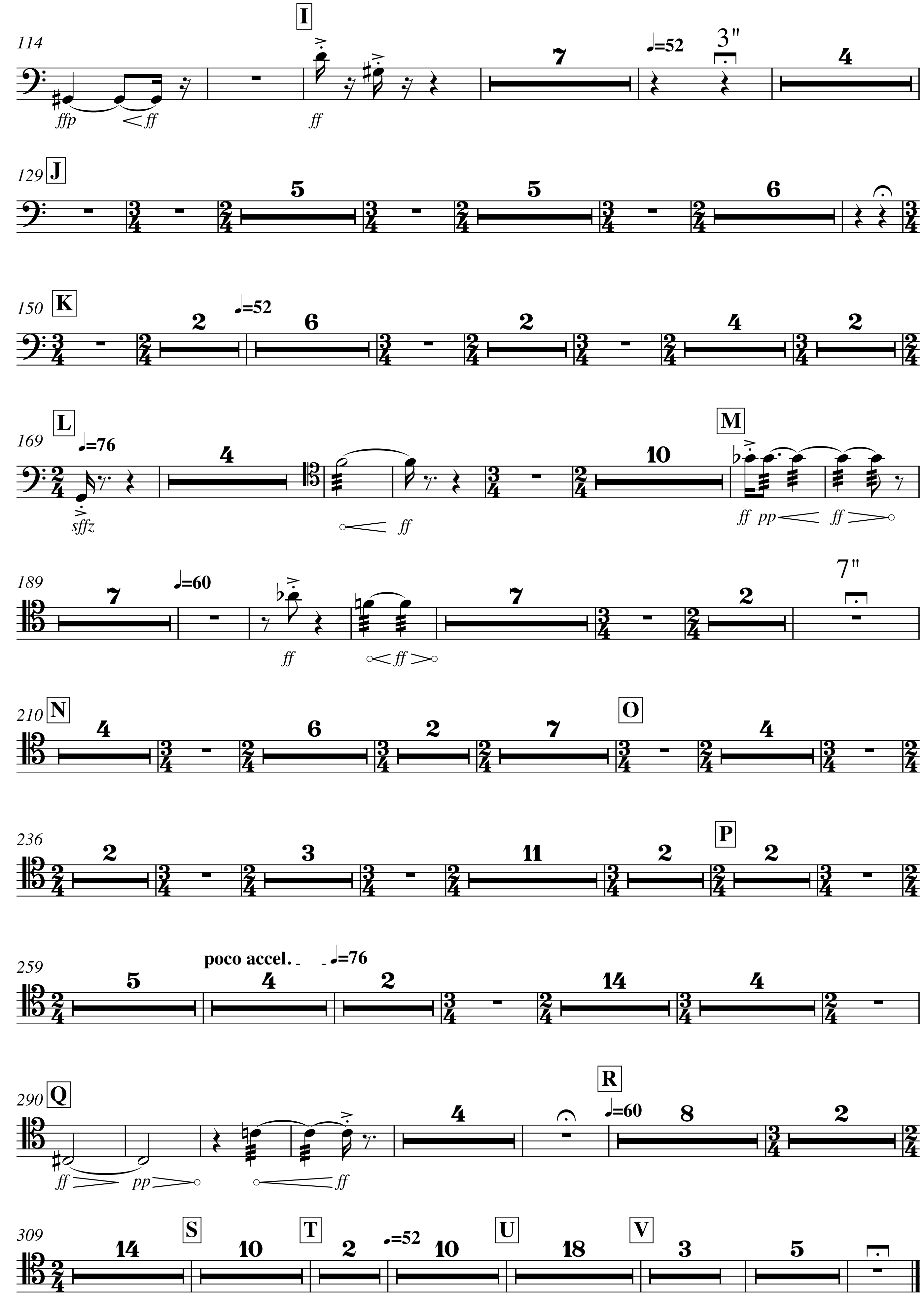


Trombone I

Vem Molhar os Pés à Lua

Germán Gras

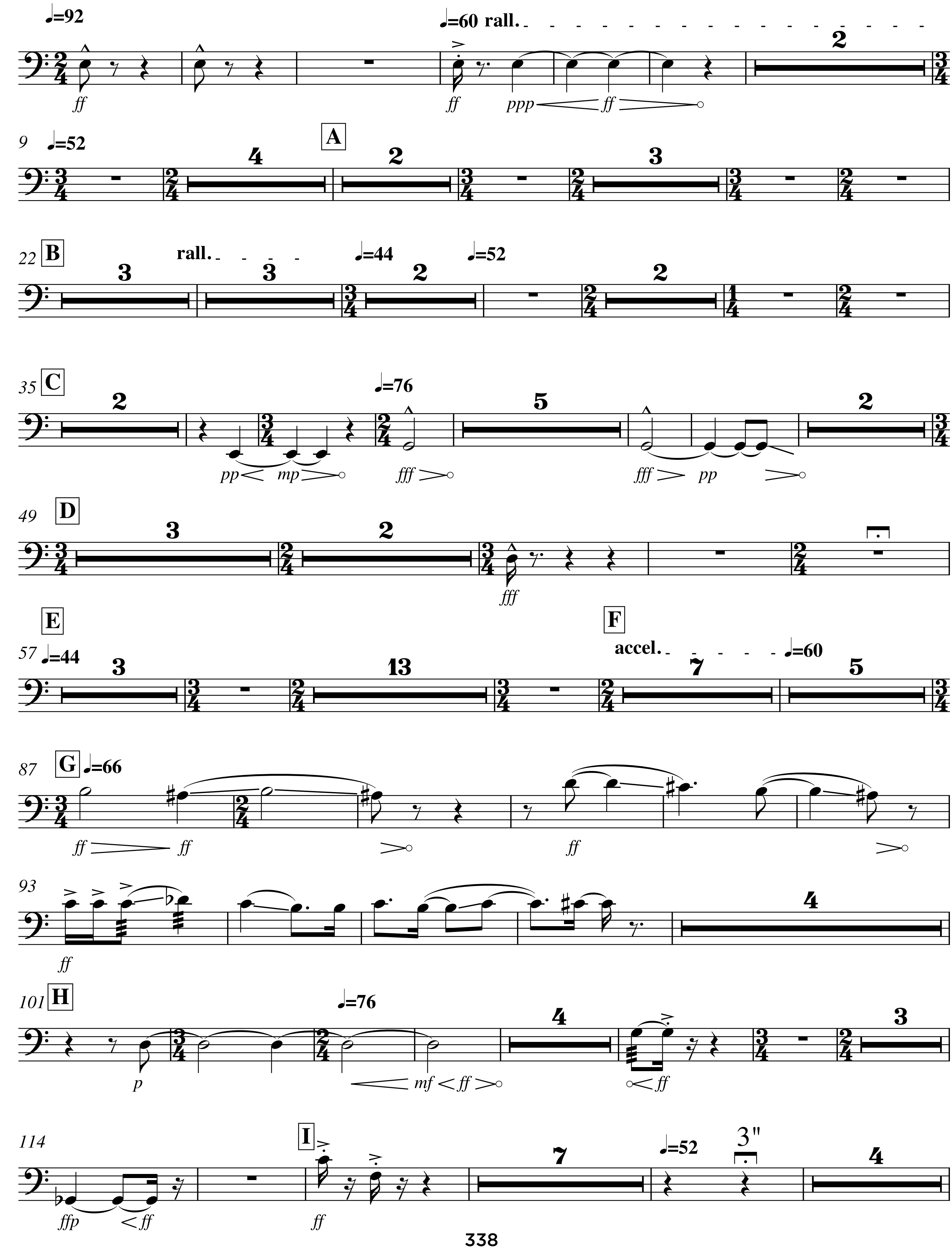



114
I
♩=52
3"
ffp
ff
129 J
150 K
169 L
♩=76
sffz
M
ff pp
189
♩=60
7"
210 N
O
236
P
259
poco accel.
♩=76
290 Q
R
♩=60
ff pp
309
S
T
♩=52
U
V

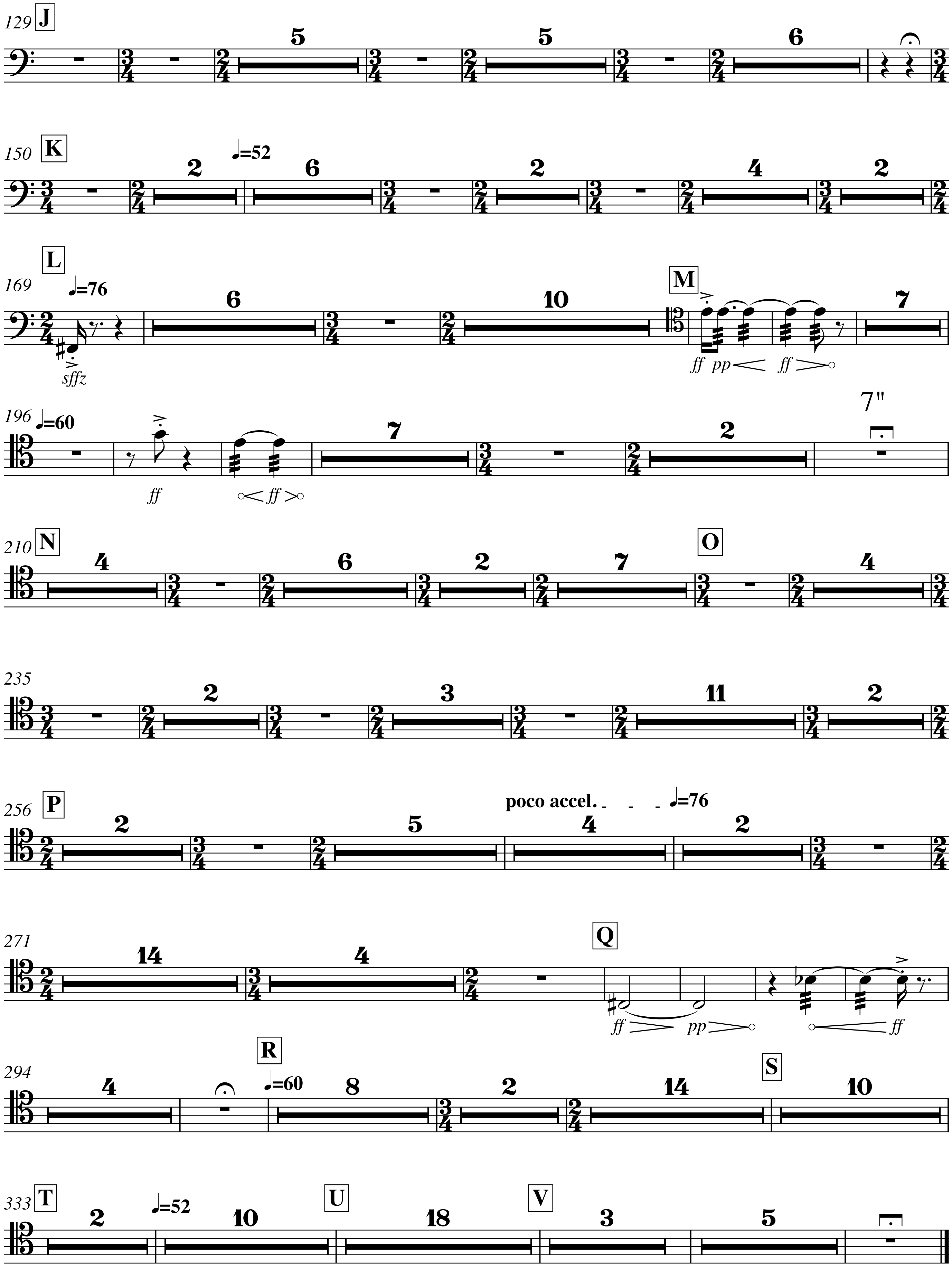
Trombone II

Vem Molhar os Pés à Lua

Germán Gras



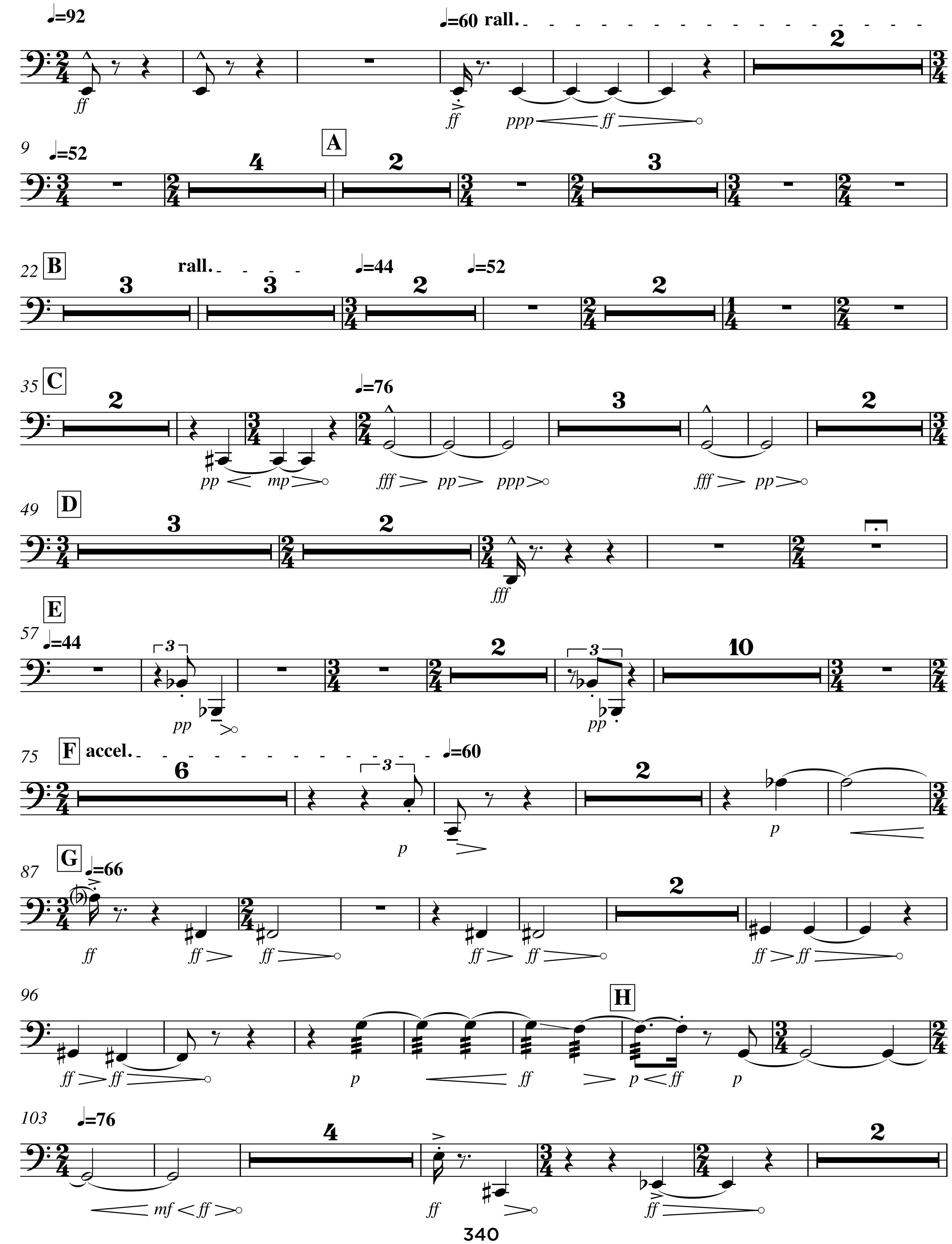
Trombone II


129 J
150 K
♩=52
169 L
♩=76
sffz
M
ff pp ff
196 ♩=60
ff
ff
7"
210 N
O
235
256 P
poco accel. - - - ♩=76
271
Q
ff pp
ff
294
R
♩=60
S
333 T
♩=52
U
V

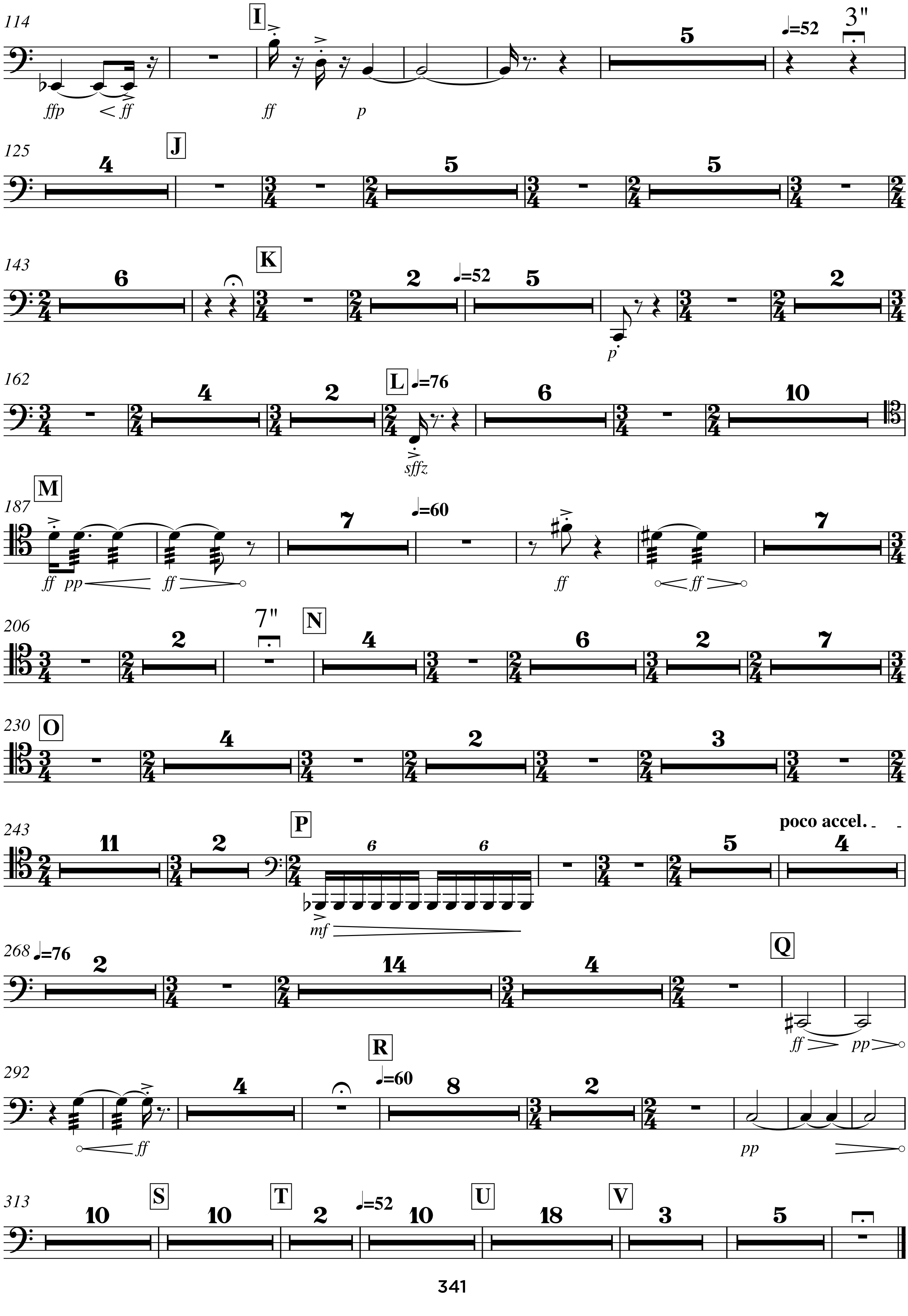
Bass Trombone

Vem Molhar os Pés à Lua

Germán Gras



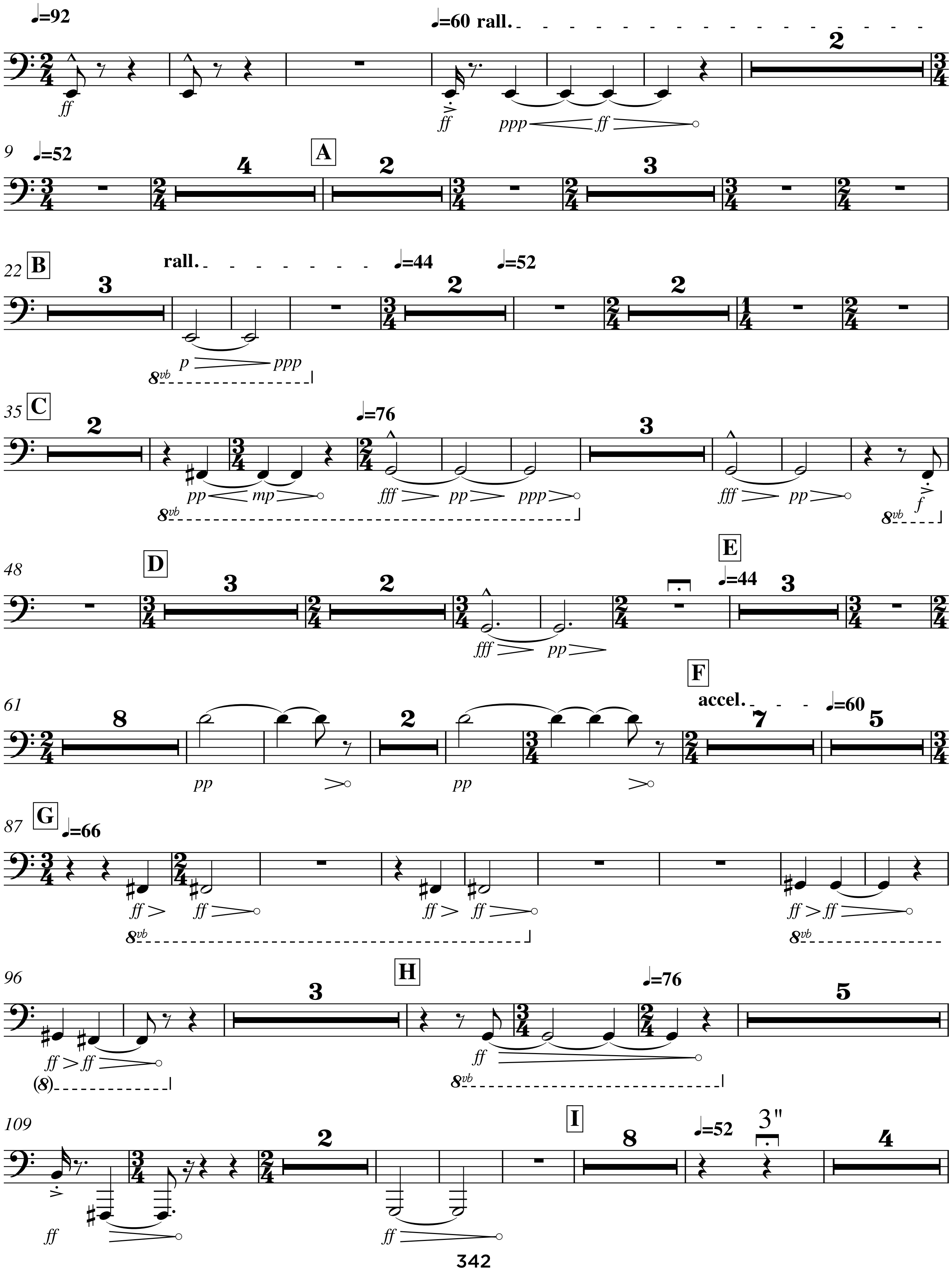
Bass Trombone



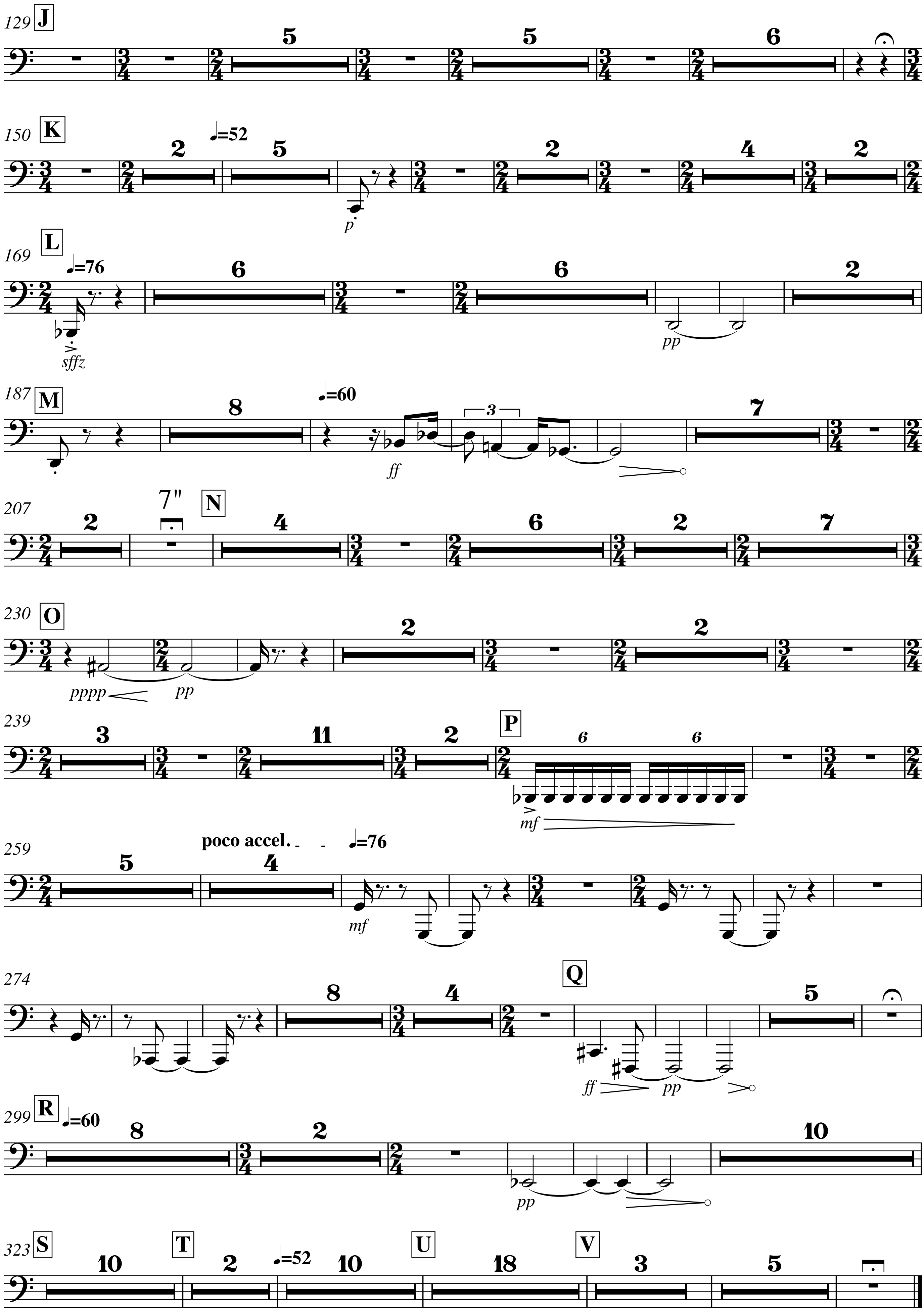
Tuba

Vem Molhar os Pés à Lua

Germán Gras



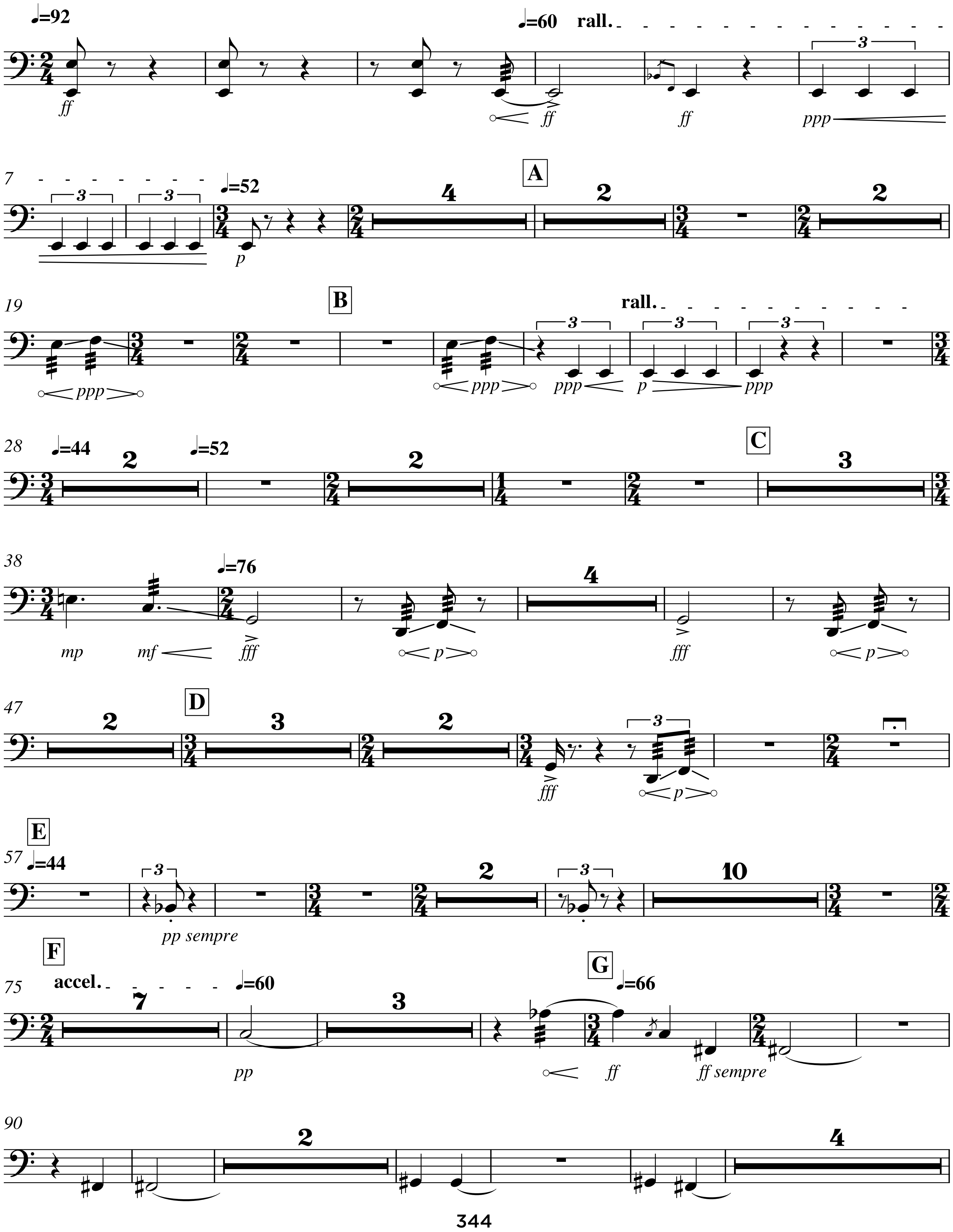
Tuba


129 J
150 K
♩=52
p
169 L
♩=76
sffz
pp
187 M
♩=60
ff
207
7"
N
230 O
pppp
pp
239
P
mf
259
poco accel.
♩=76
mf
274
Q
ff
pp
299 R
♩=60
pp
323 S
T
♩=52
U
V

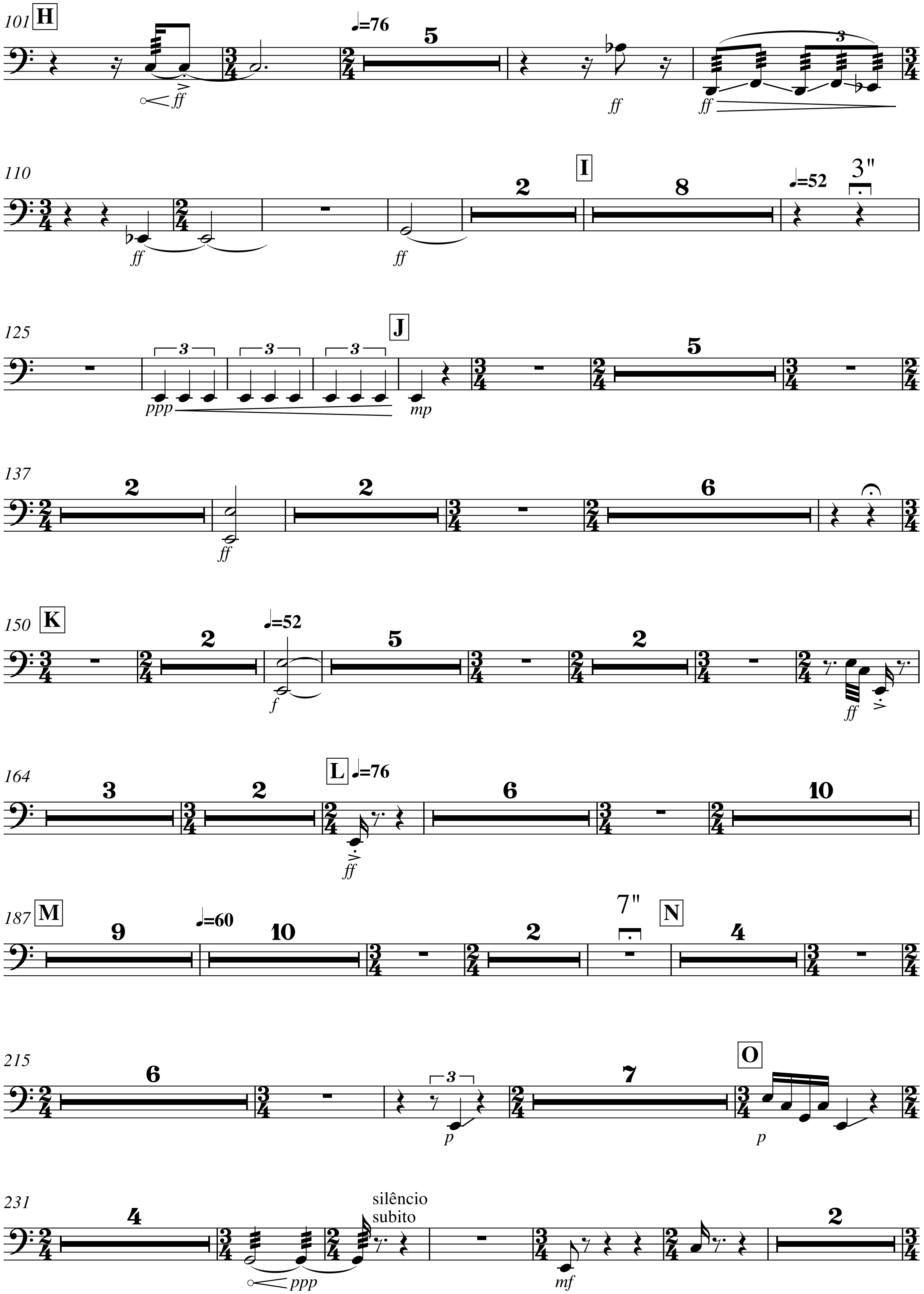
Timpani

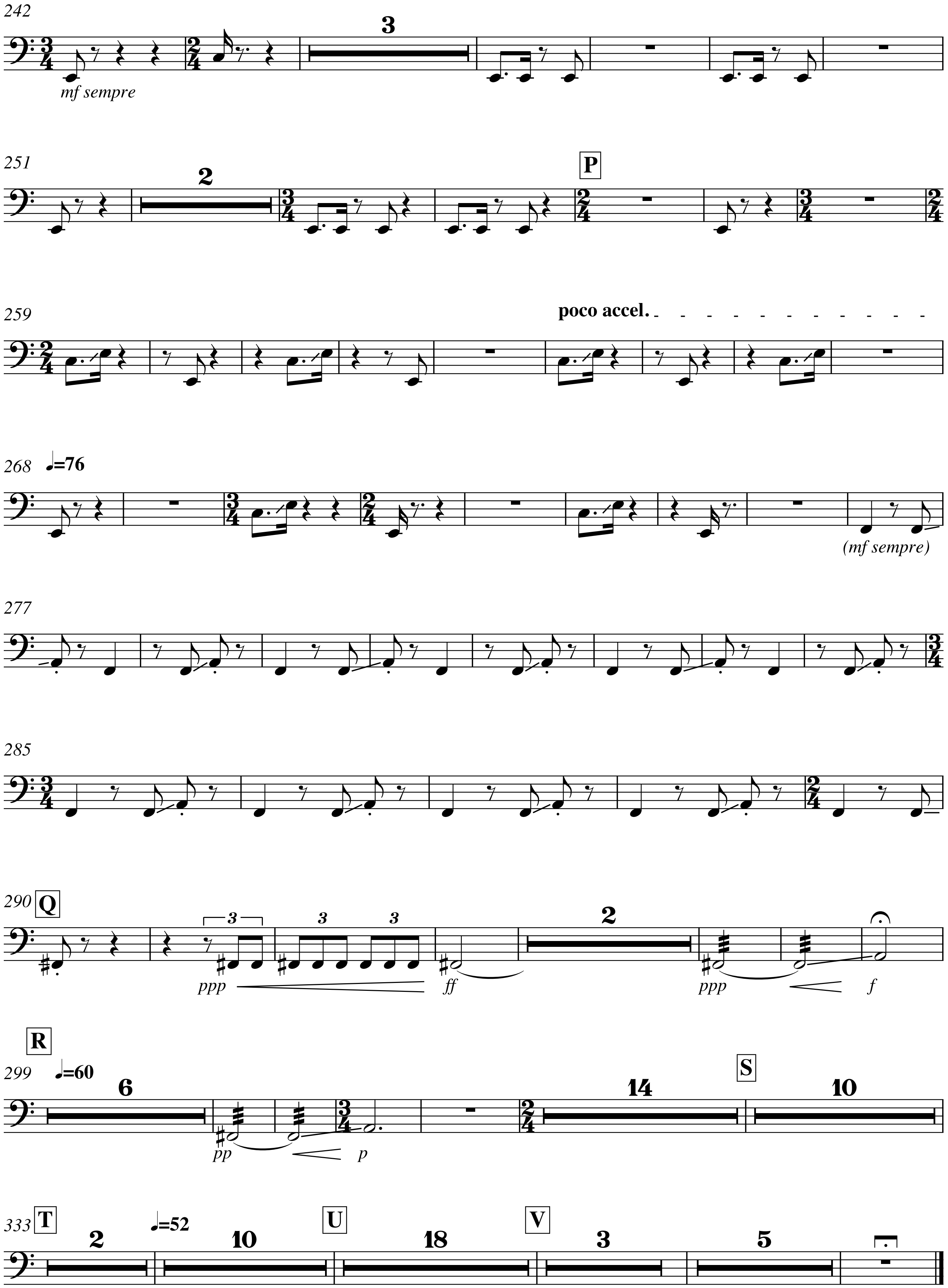
Vem Molhar os Pés à Lua

Germán Gras



Timpani

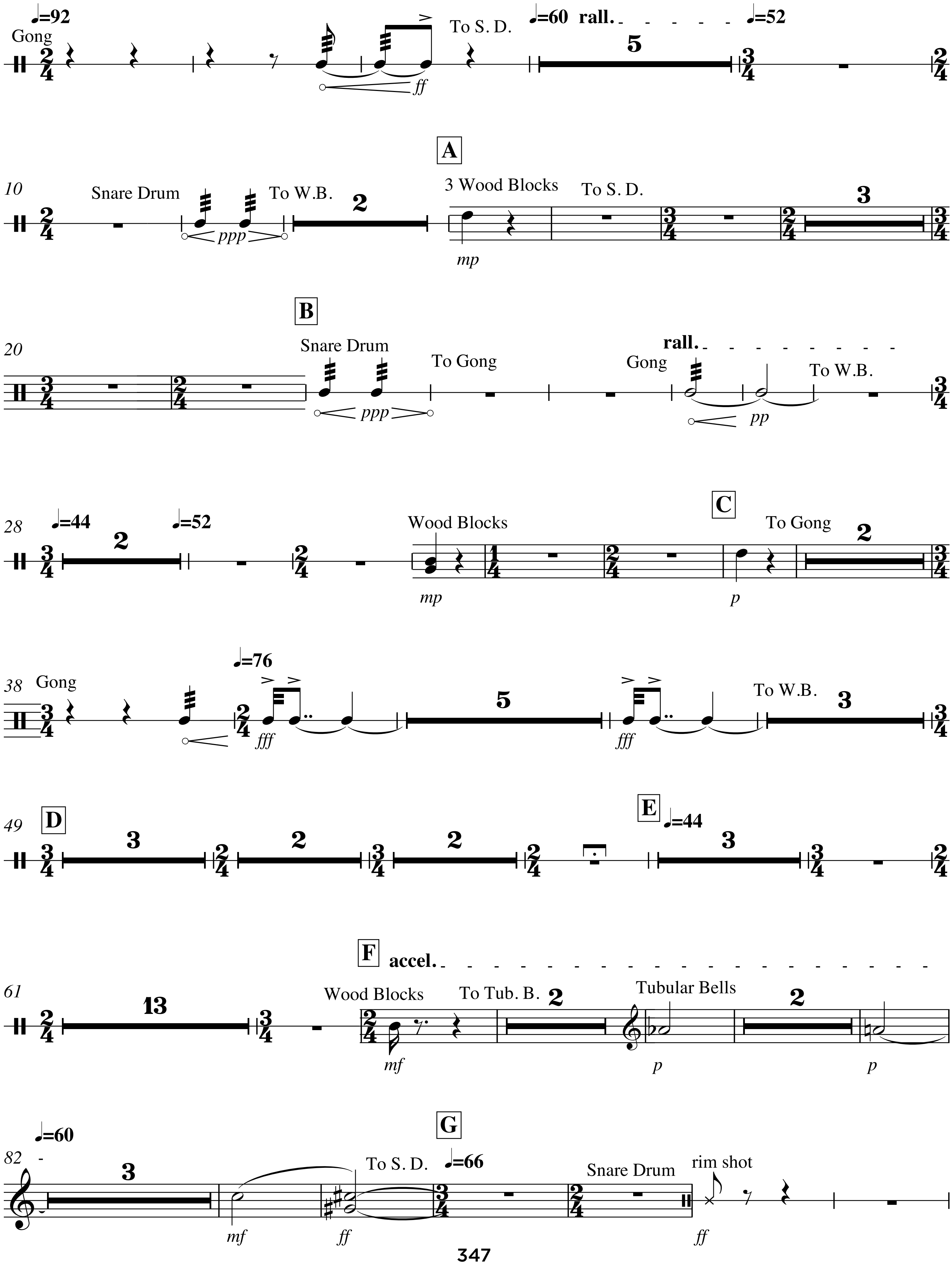


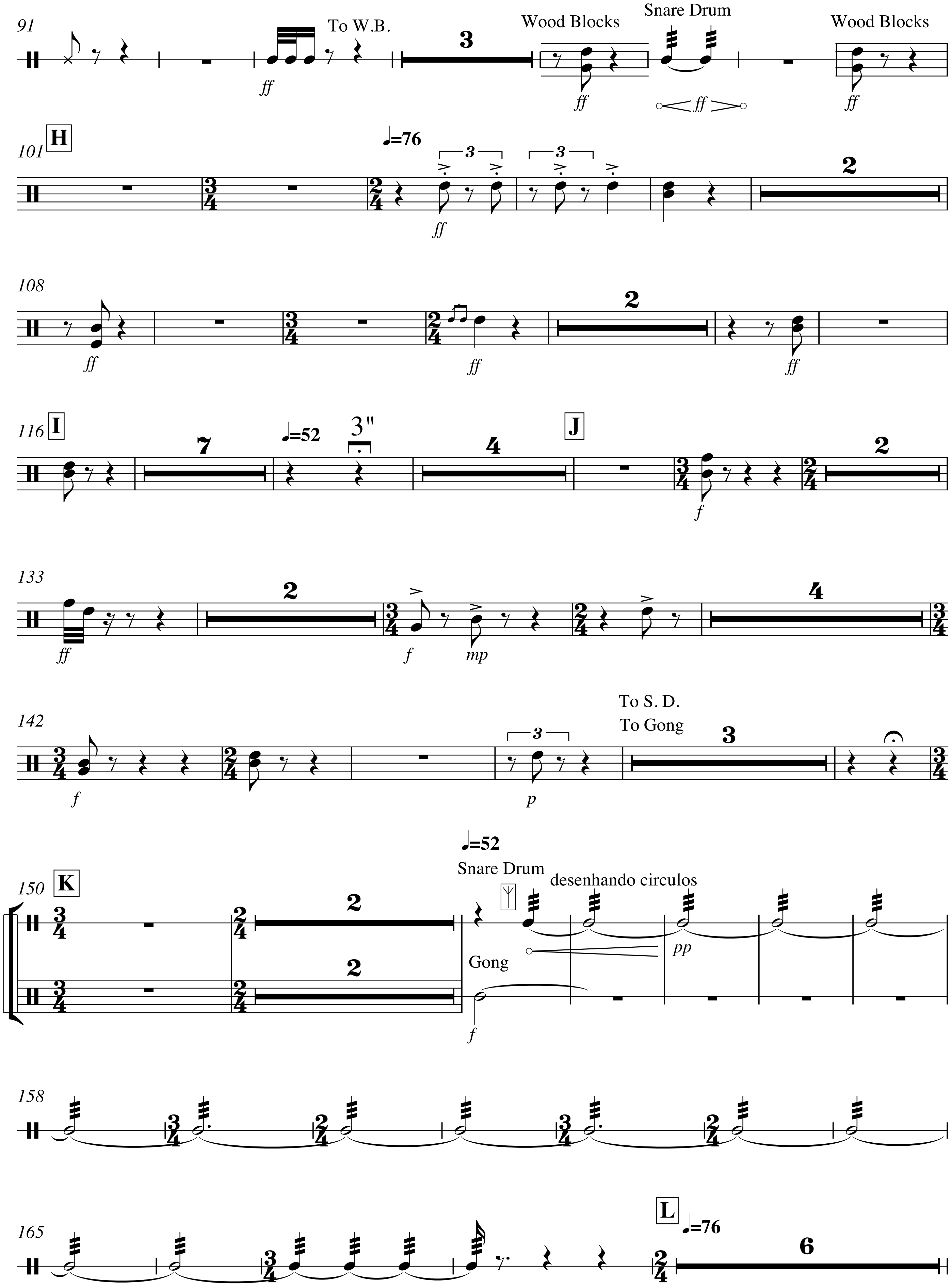

242
mf sempre
251
P
259
poco accel.
268
♩=76
(mf sempre)
277
285
290
Q
ppp
ff
ppp
f
R
299
♩=60
pp
p
S
333
T
♩=52
U
V

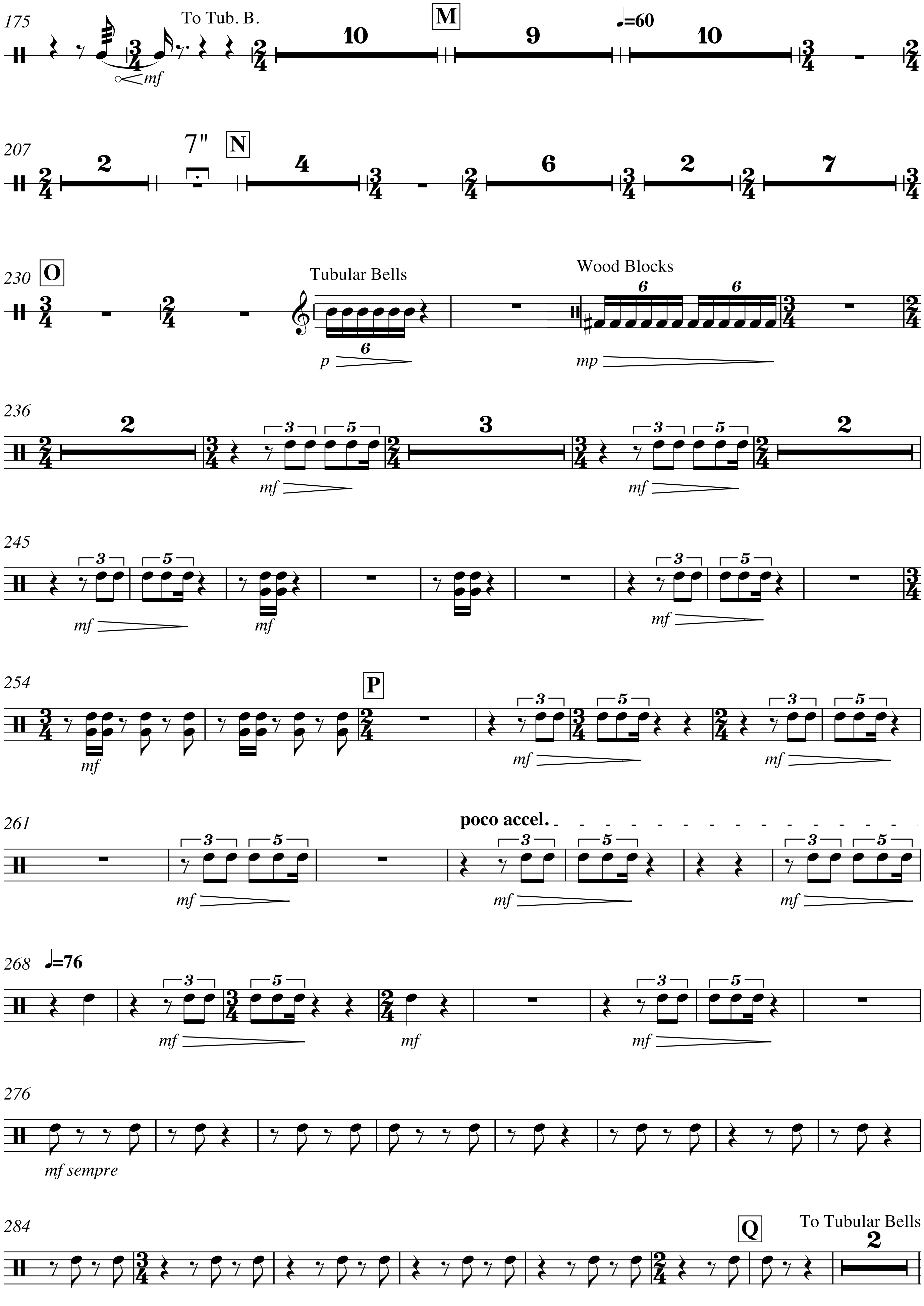
Percussion 1
Snare Drum
Wood Blocks
Gong
Tubular Bells

Vem Molhar os Pés à Lua

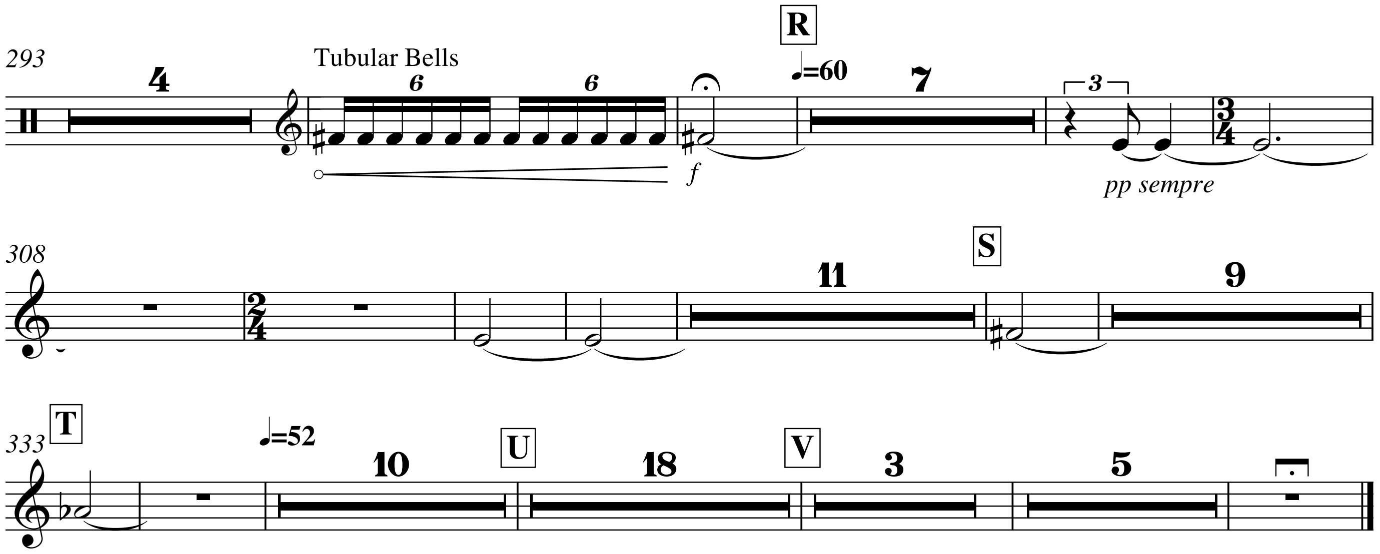
Germán Gras




91
To W.B.
ff
3
Wood Blocks
ff
Snare Drum
ff
Wood Blocks
ff
101
H
♩=76
3
3
ff
2
108
ff
ff
2
ff
116
I
7
♩=52
3"
4
J
f
2
133
ff
2
f
mp
4
142
f
p
To S. D.
To Gong
3
150
K
2
2
♩=52
Snare Drum
desenhando circulos
pp
Gong
f
158
165
L
♩=76
6


175
To Tub. B.
mf
M
♩=60
207
7"
N
230
O
Tubular Bells
p
Wood Blocks
mp
236
245
254
P
261
poco accel.
268
♩=76
276
mf sempre
284
Q
To Tubular Bells

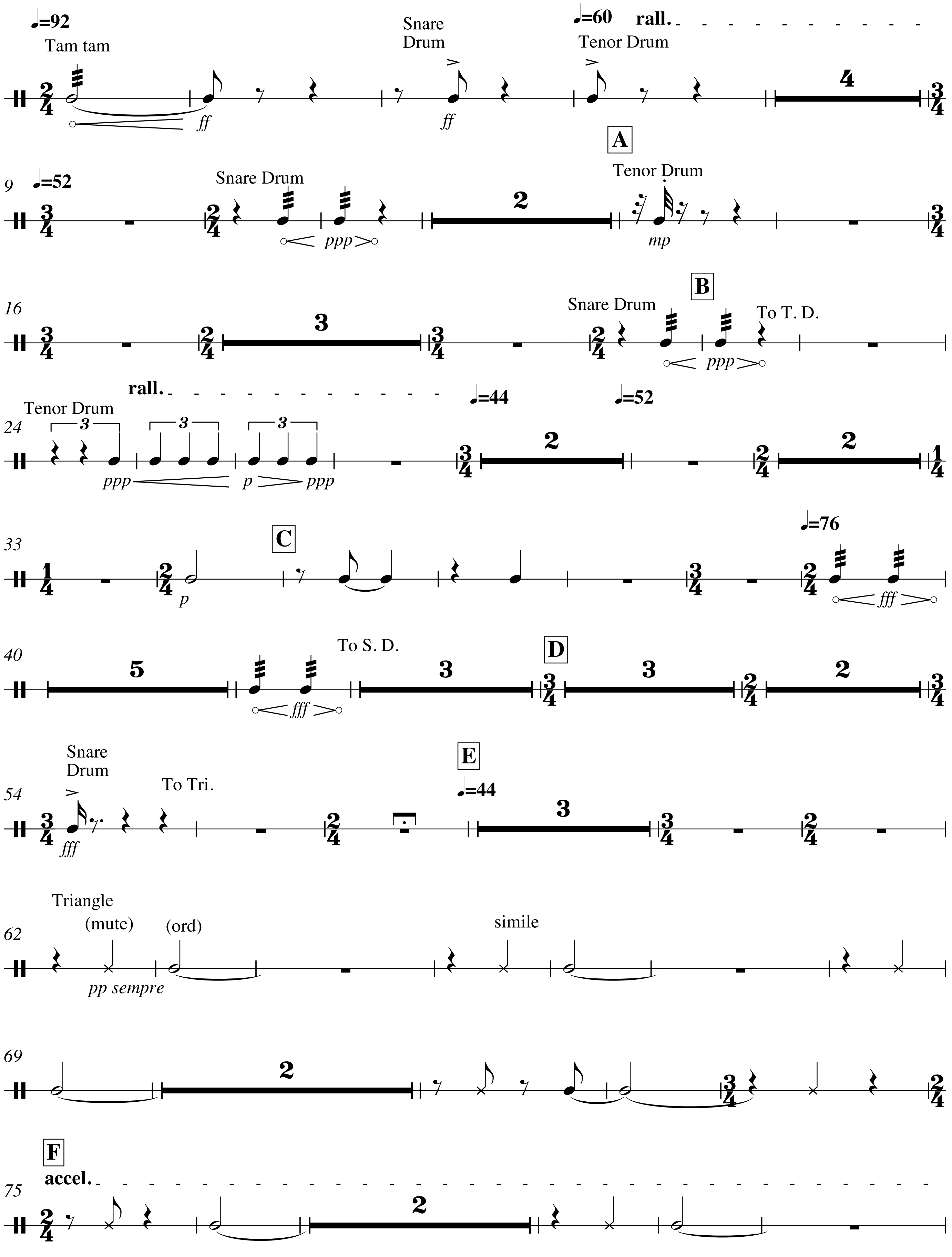
Percussion 1, Snare Drum, Wood Blocks, Gong, Tubular Bells

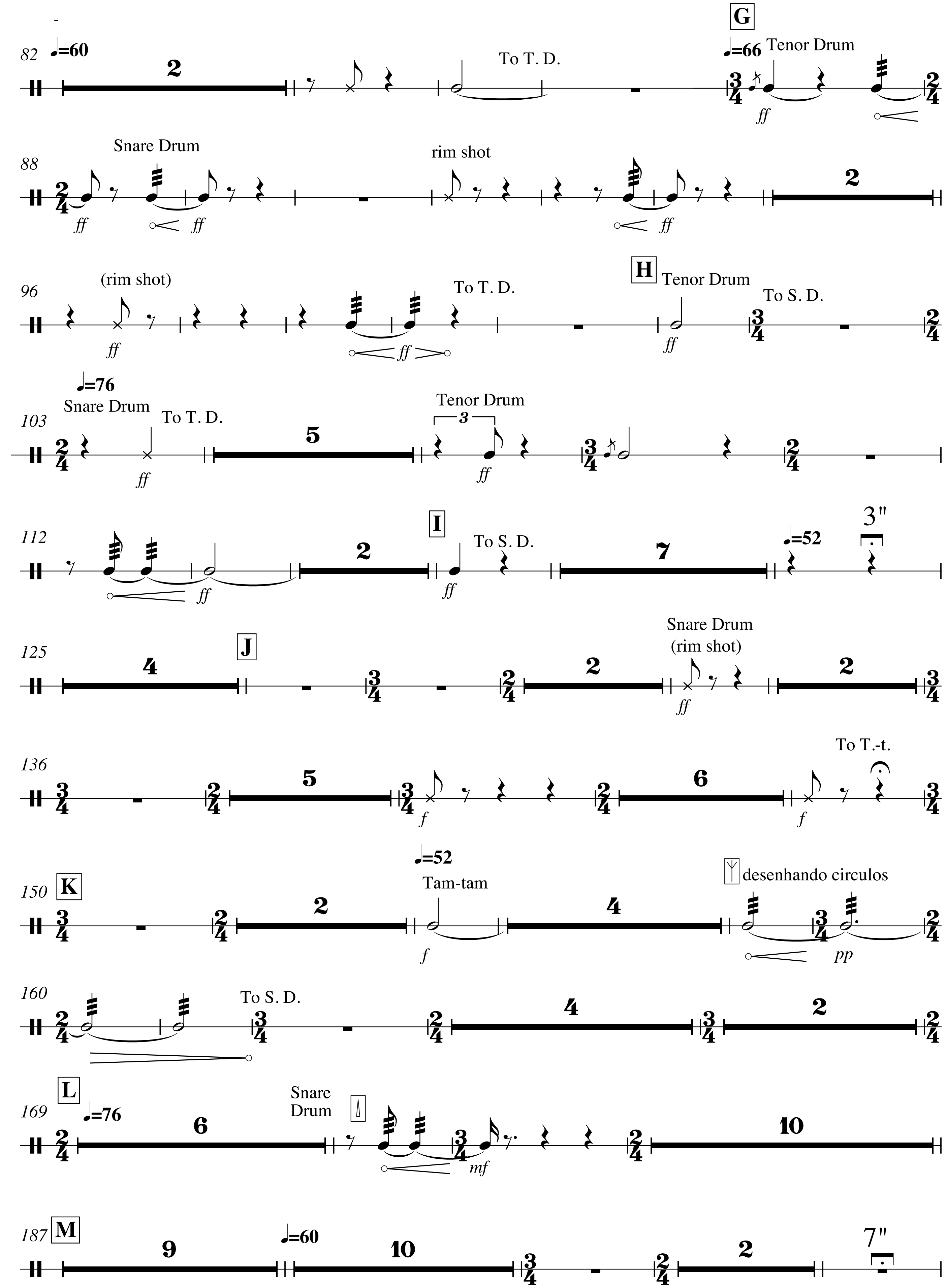


Percussion 2
Snare Drum
Tenor Drum
Triangle
Tam-tam

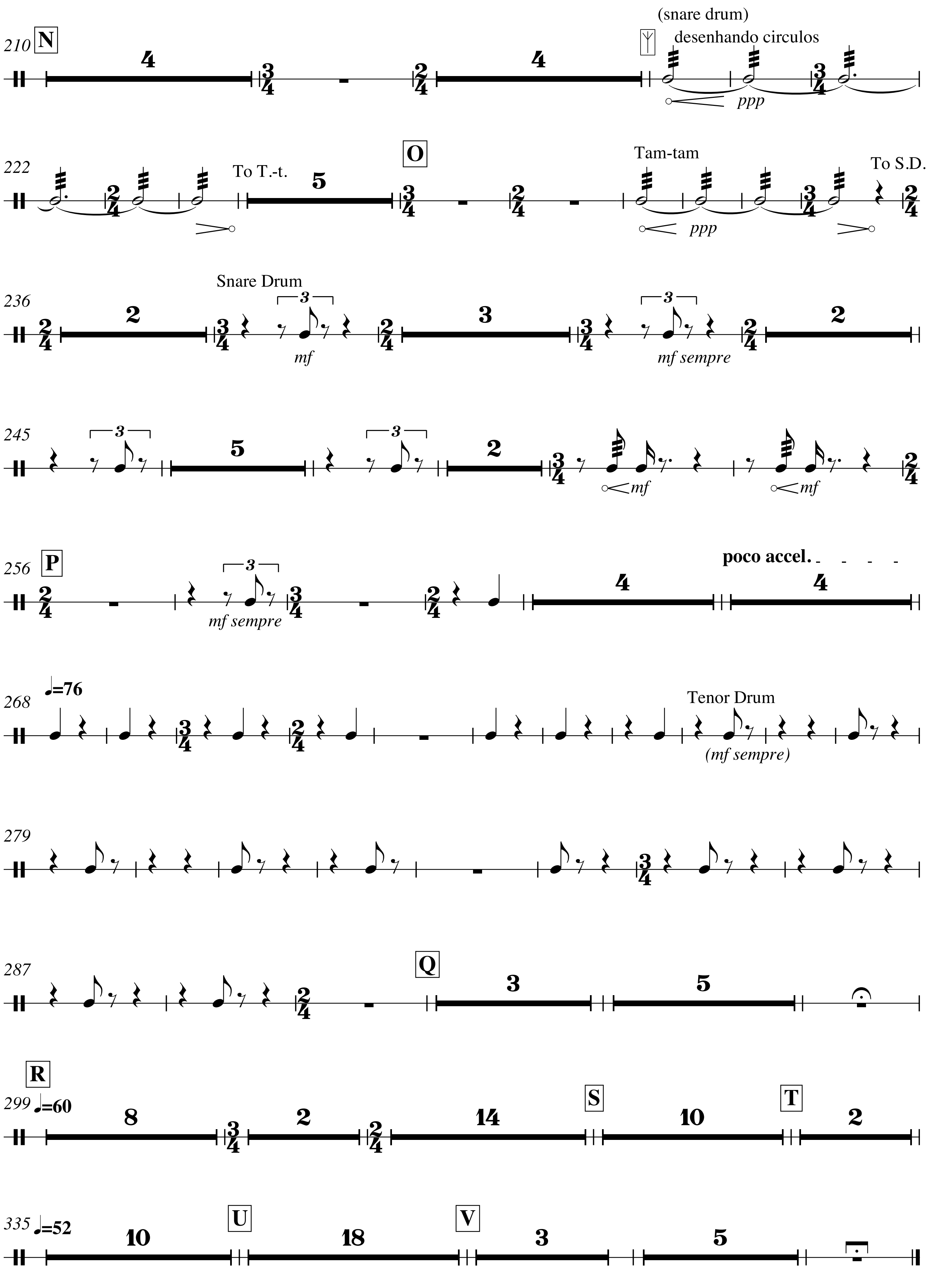
Vem Molhar os Pés à Lua

Germán Gras





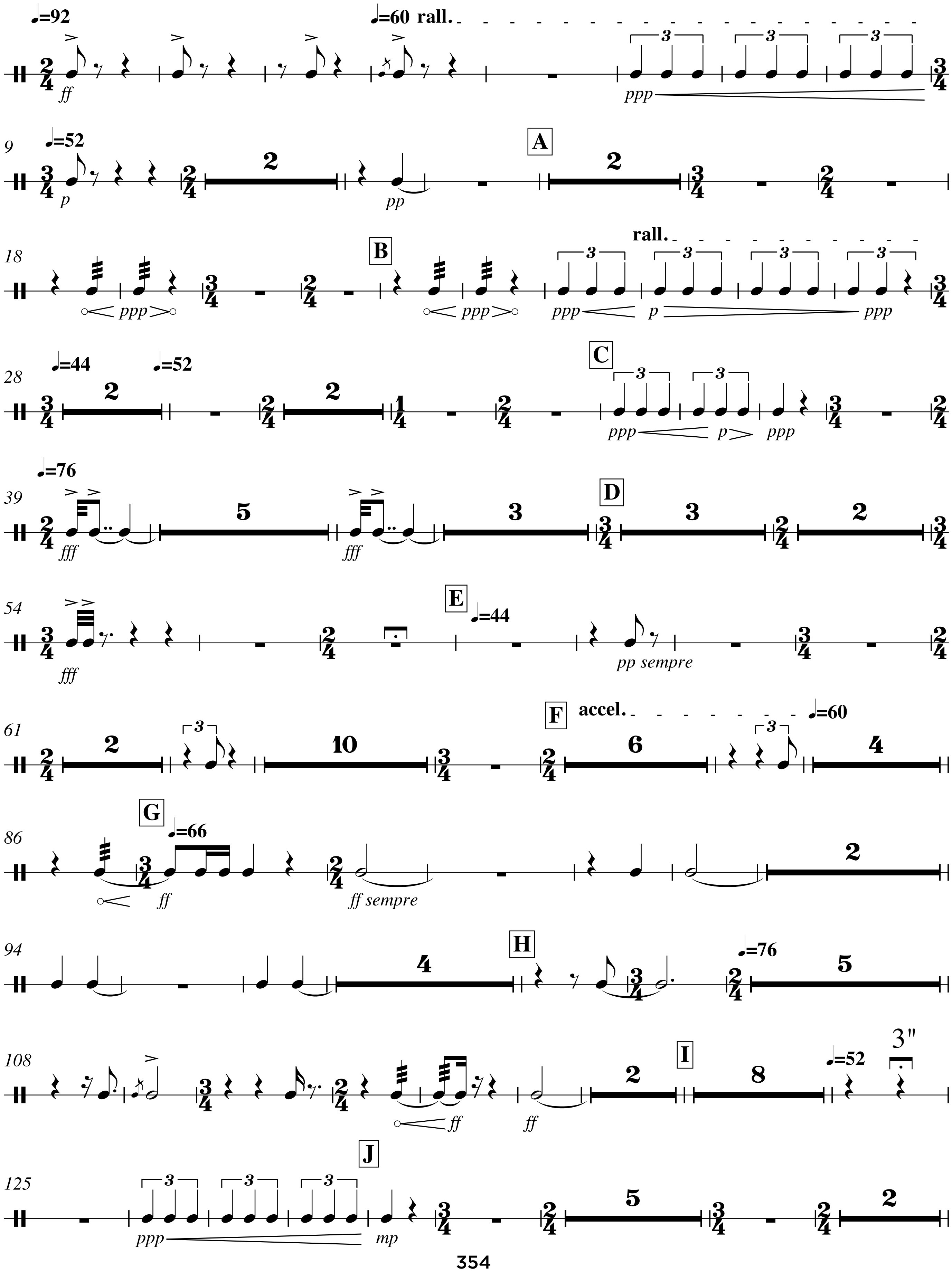
G
Tenor Drum
To T. D.
Snare Drum
rim shot
(rim shot)
H
To S. D.
I
3"
J
(rim shot)
To T.-t.
K
Tam-tam
desenhando circulos
L
Snare
Drum
M
7"

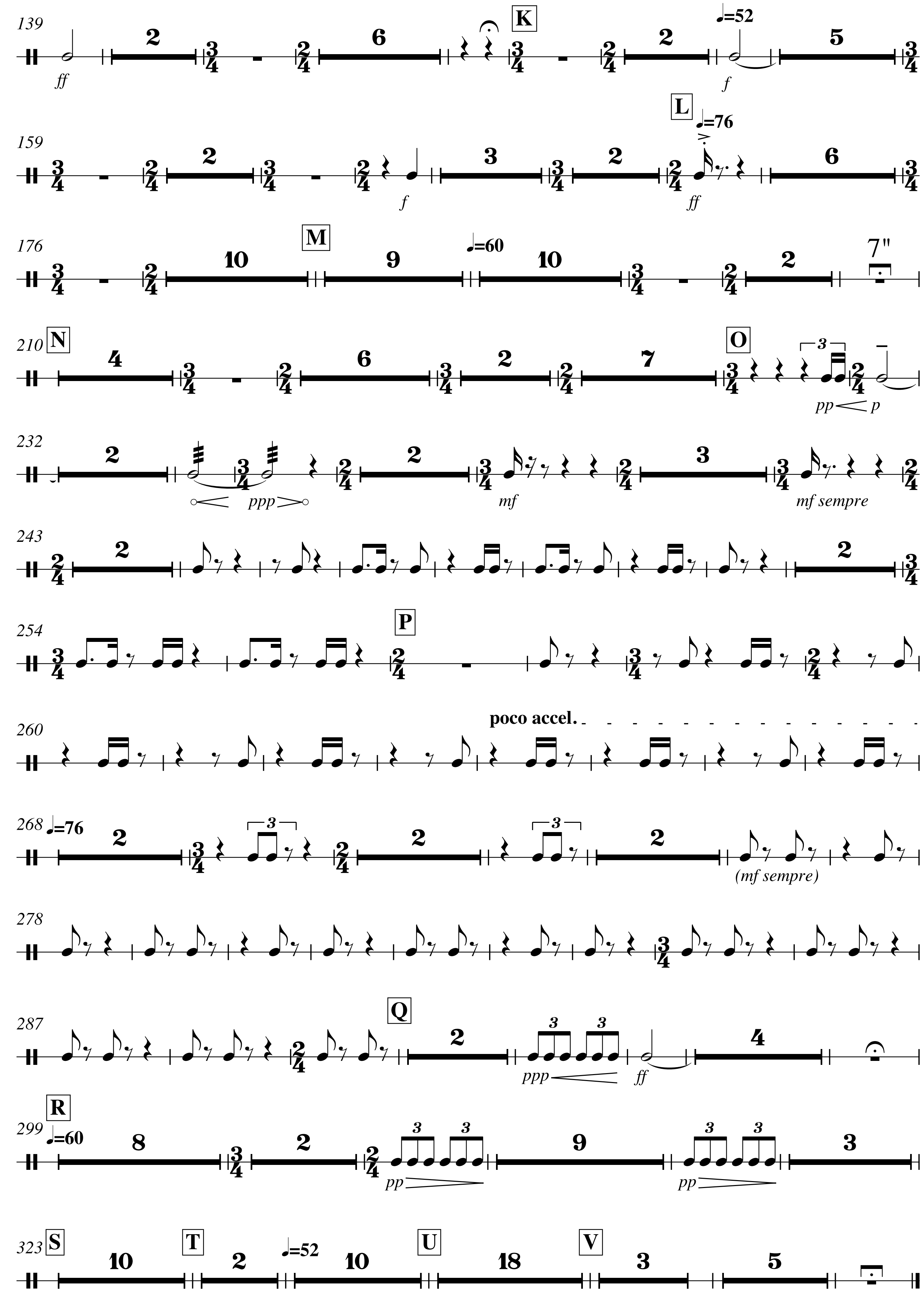

210
N
(snare drum)
desenhando circulos
ppp
222
To T.-t.
O
Tam-tam
ppp
To S.D.
236
Snare Drum
mf
mf sempre
245
mf
256
P
mf sempre
poco accel.
268
♩=76
Tenor Drum
(mf sempre)
279
287
Q
R
299 ♩=60
S
T
335 ♩=52
U
V

Bass Drum

Vem Molhar os Pés à Lua

Germán Gras

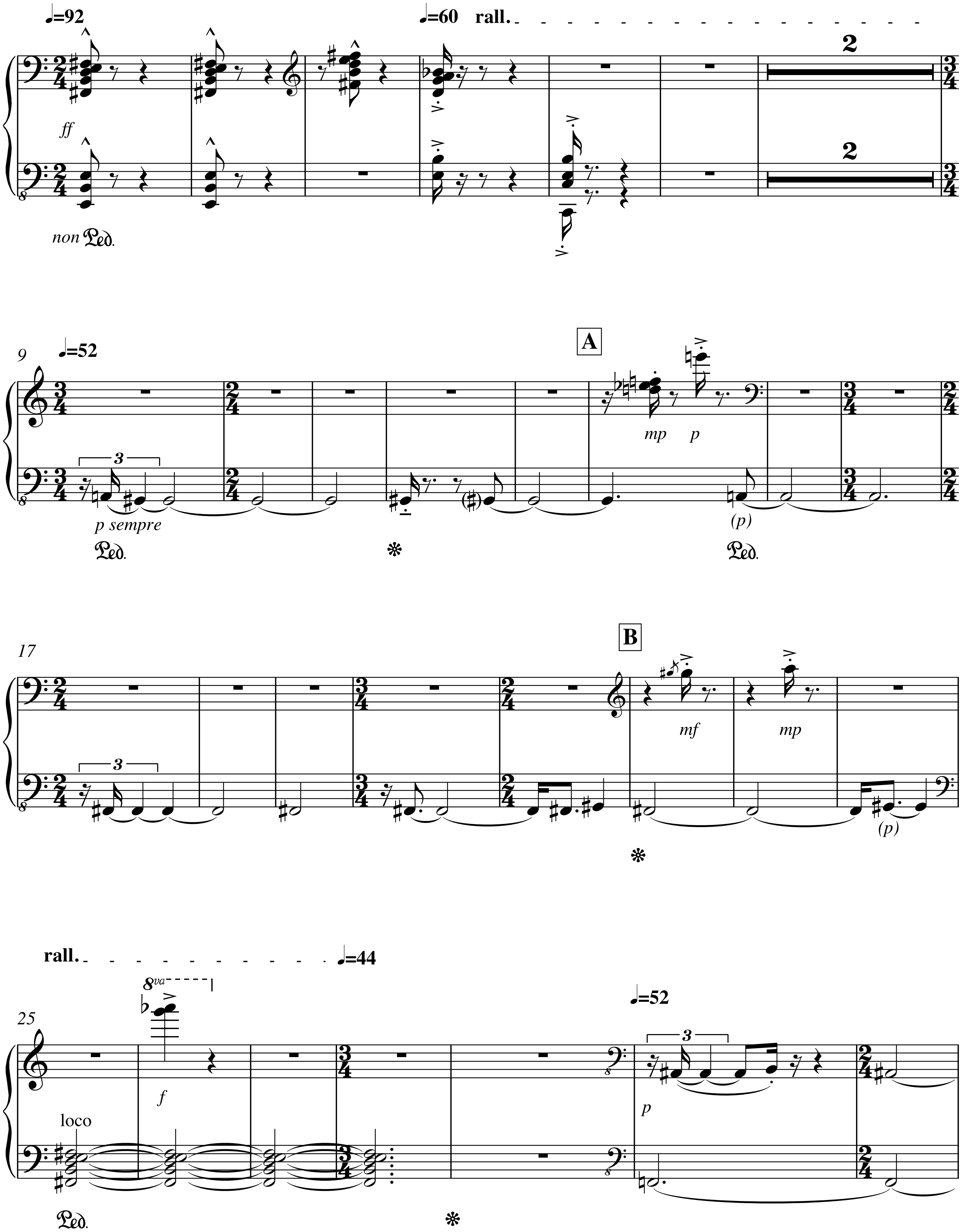


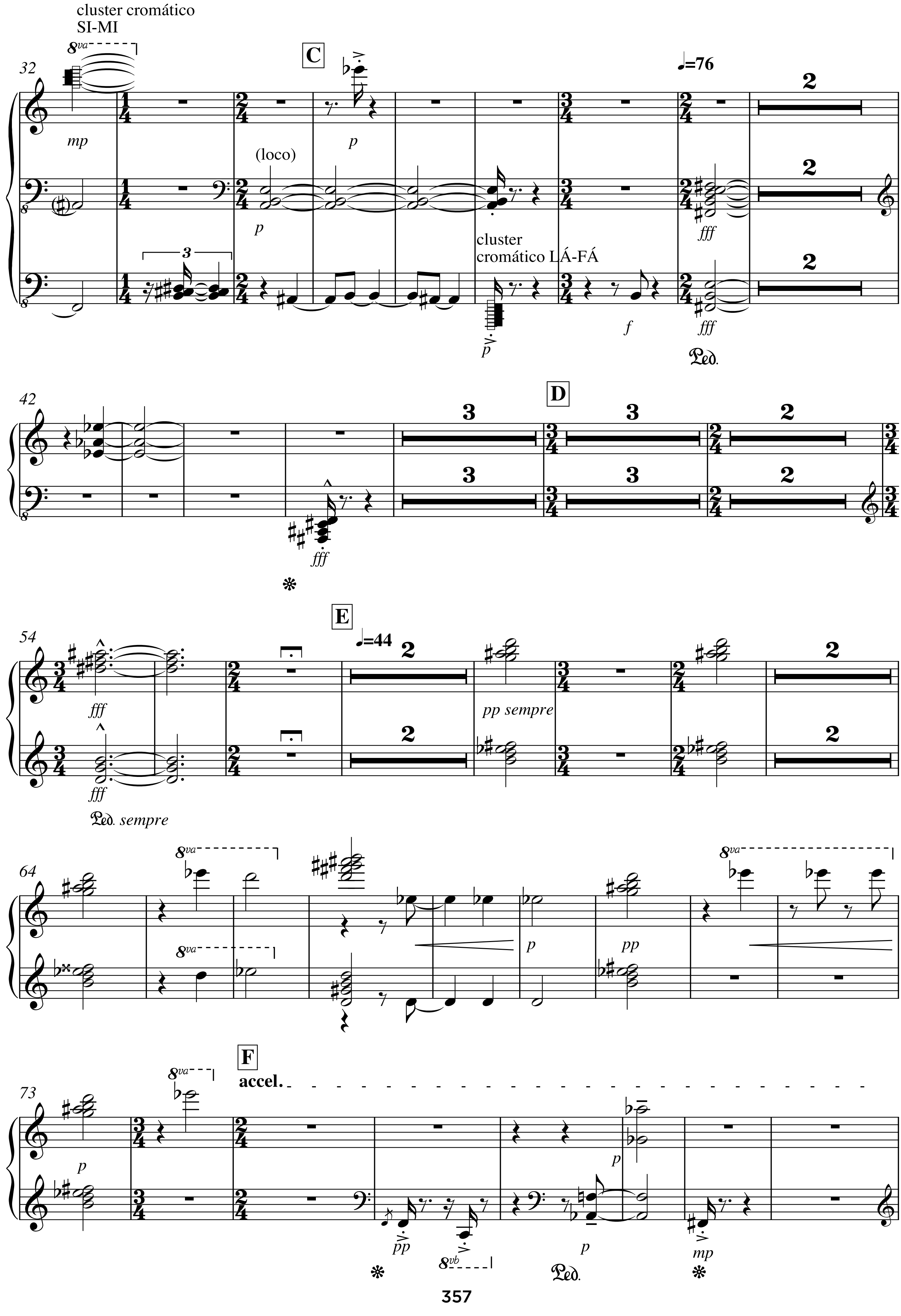

139
K
♩=52
ff
f
159
L
♩=76
f
ff
176
M
♩=60
7"
210
N
O
pp p
232
ppp
mf
mf sempre
243
254
P
260
poco accel.
268
♩=76
(mf sempre)
278
287
Q
ppp
ff
299
R
♩=60
pp
pp
323
S
T
♩=52
U
V

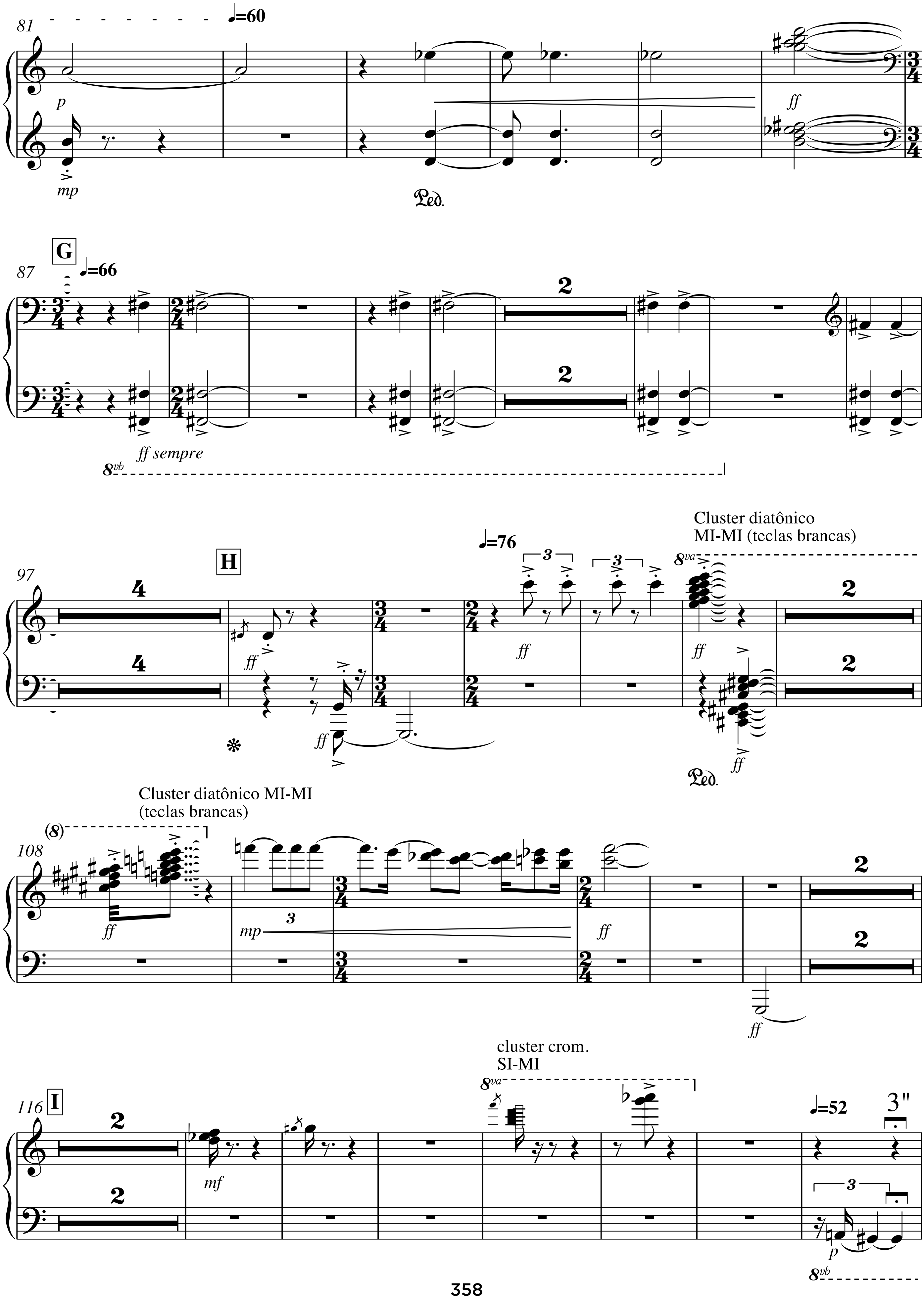
Piano

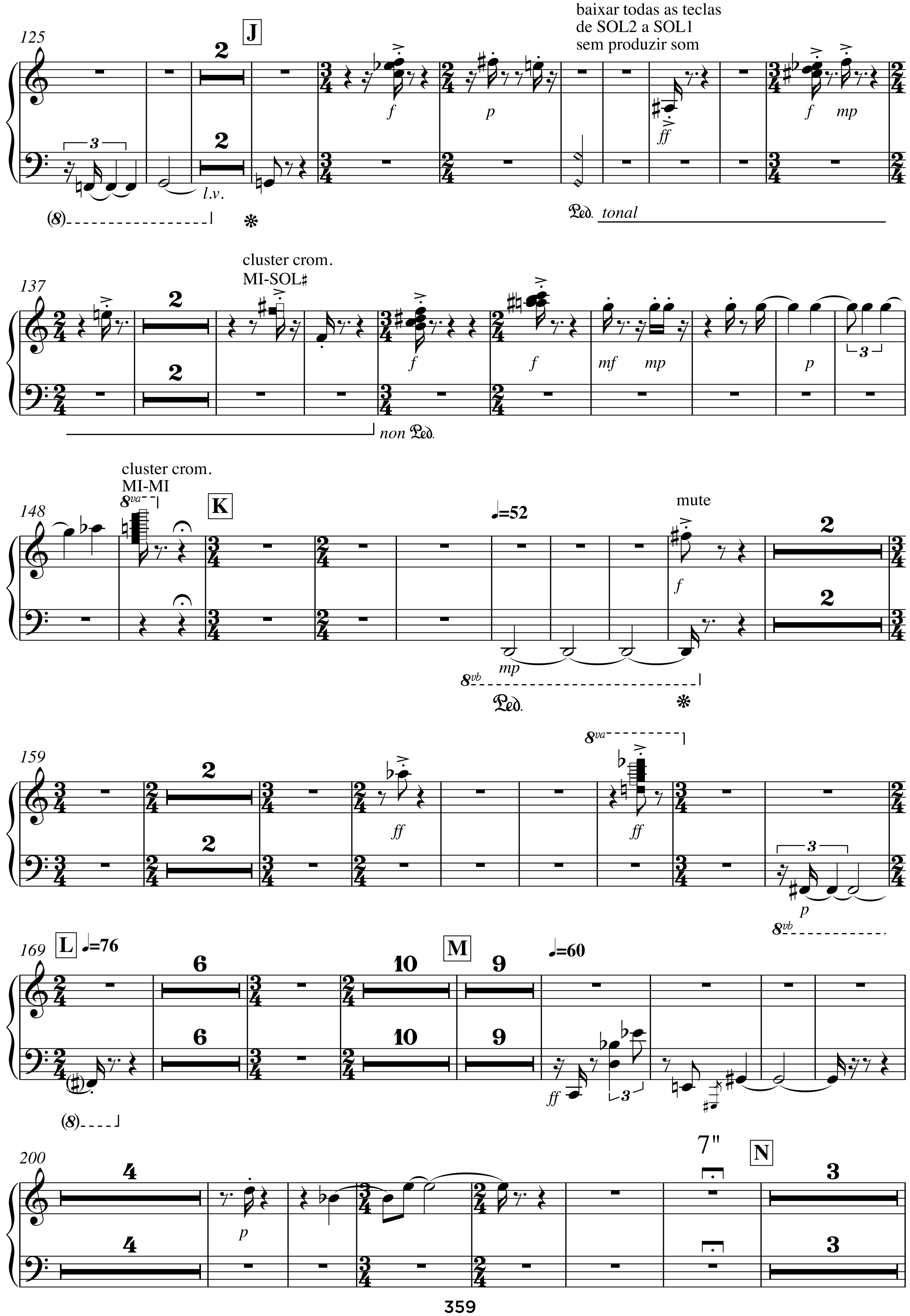
Vem Molhar os Pés à Lua

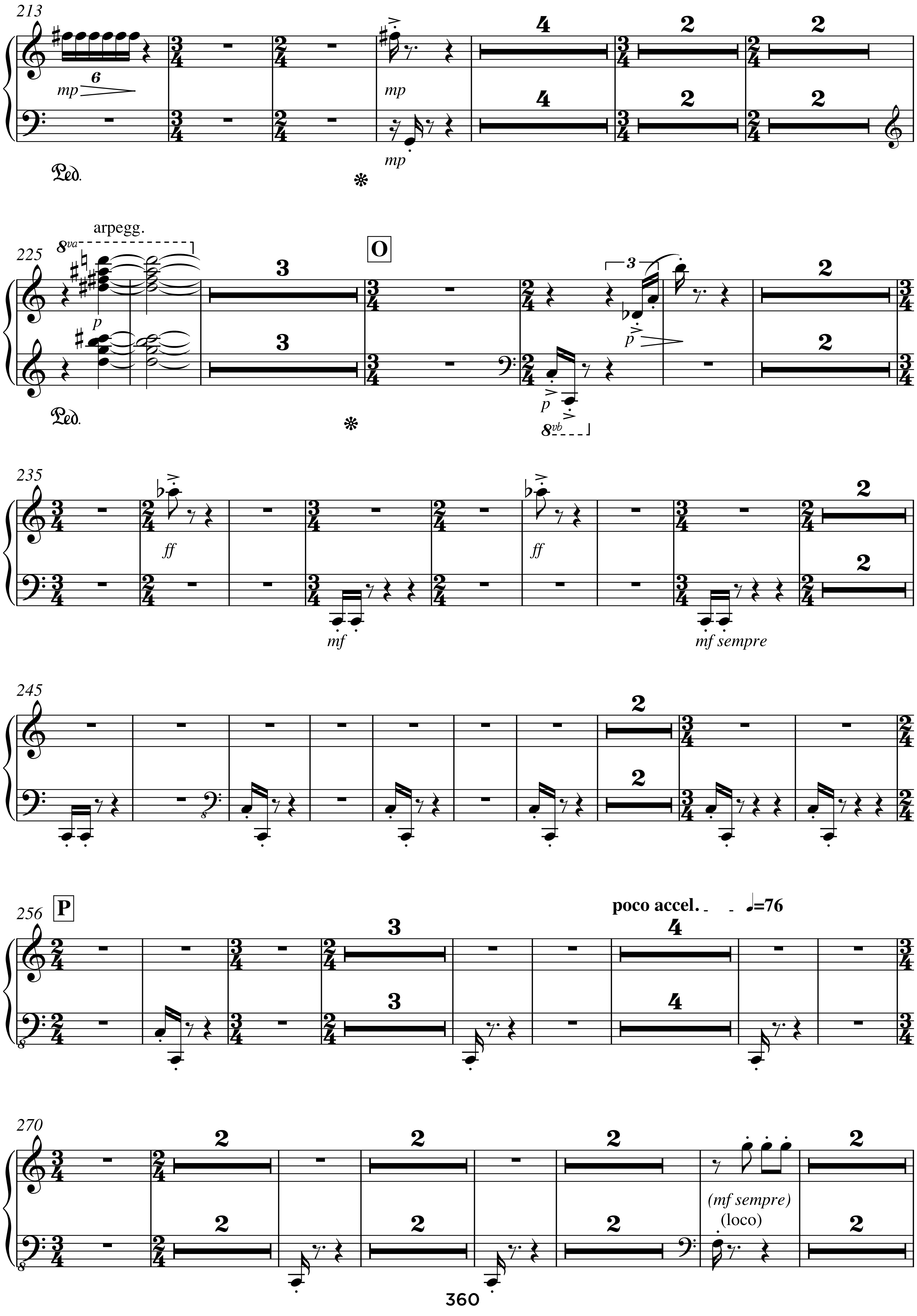
Germán Gras

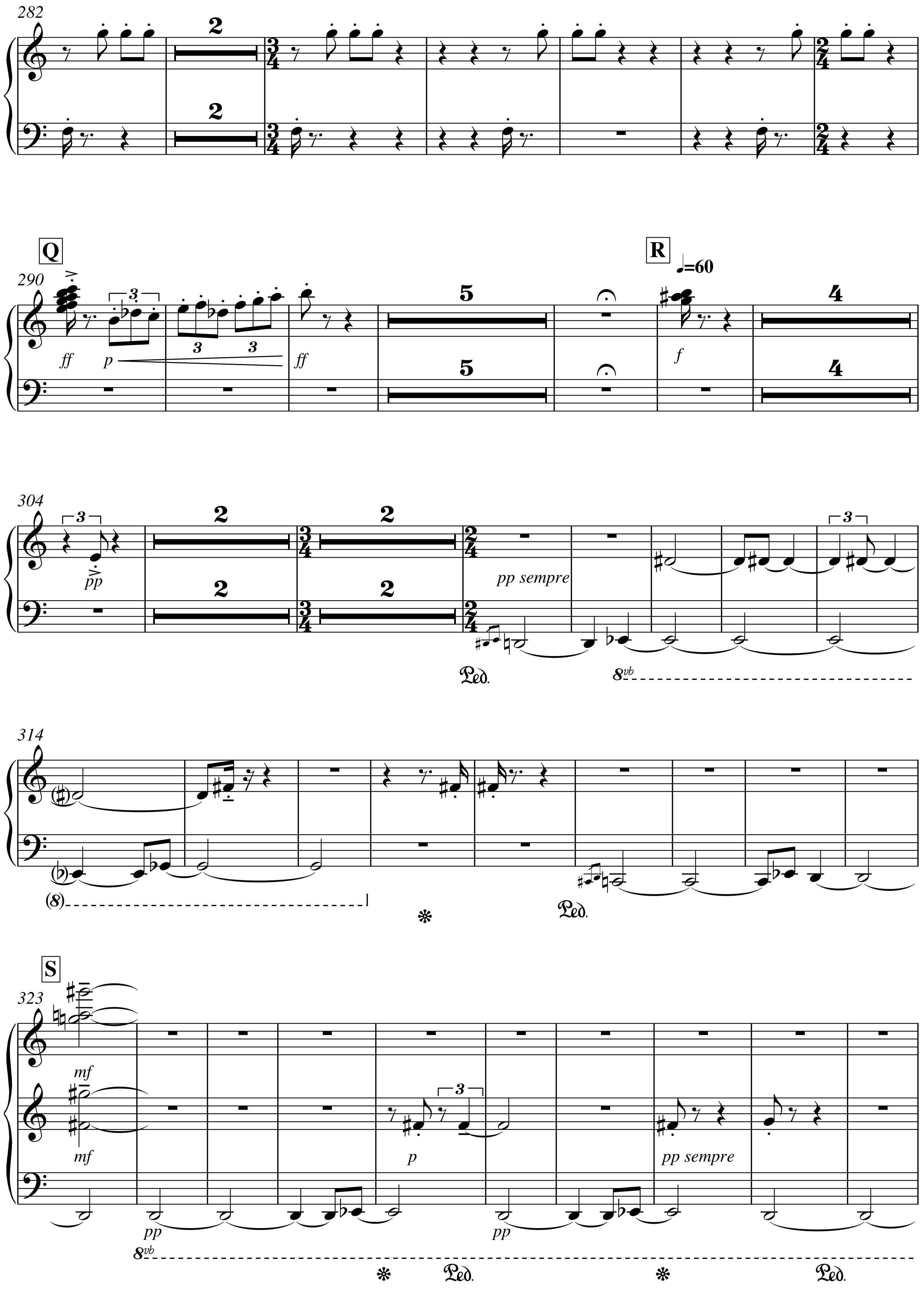


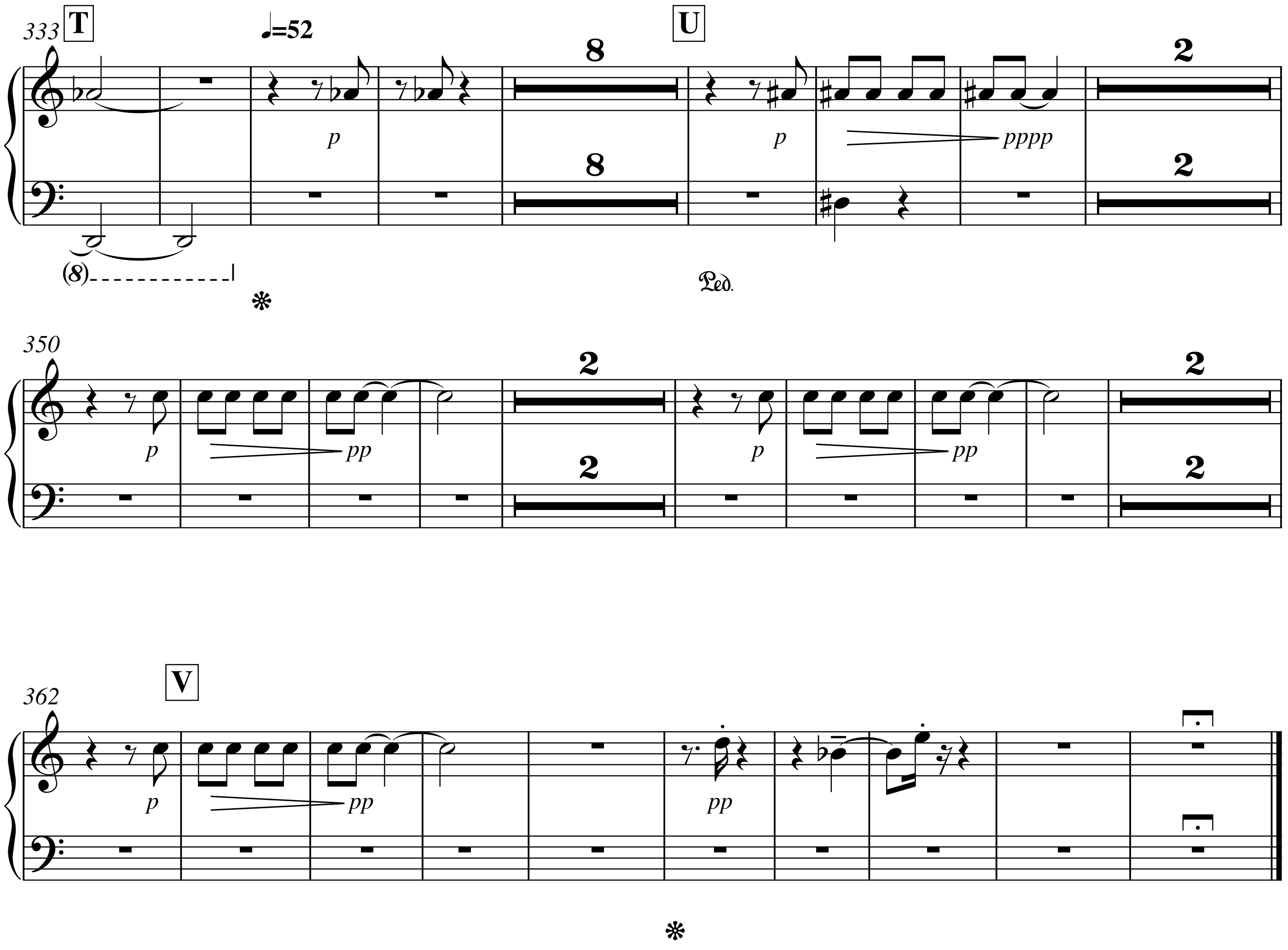

cluster cromático
SI-MI
8va
C
♩=76
mp
(loco)
p
cluster
cromático LÁ-FÁ
f
fff
Ped.
D
E
♩=44
pp sempre
Ped. sempre
F
accel.
pp
mp
8vb


81
♩=60
p
mp
ff
Ped.
G
87
♩=66
ff sempre
8vb
97
H
♩=76
Cluster diatônico
MI-MI (teclas brancas)
8va
ff
Ped.
Cluster diatônico MI-MI
(teclas brancas)
(8)
108
ff
mp
ff
116
I
cluster crom.
SI-MI
8va
mf
♩=52
3"
p
8vb


baixar todas as teclas
de SOL2 a SOL1
sem produzir som
J
l.v.
Ped. tonal
cluster crom.
MI-SOL♯
non Ped.
cluster crom.
MI-MI
K
♩=52
mute
Ped.
L
♩=76
M
♩=60
7"
N


213
mp
6
mp
mp
4
2
2
Ped.
225
arpegg.
8va
O
3
p
p
p
8vb
Ped.
235
ff
ff
mf
mf sempre
245
256
P
poco accel.
=76
4
270
(mf sempre)
(loco)

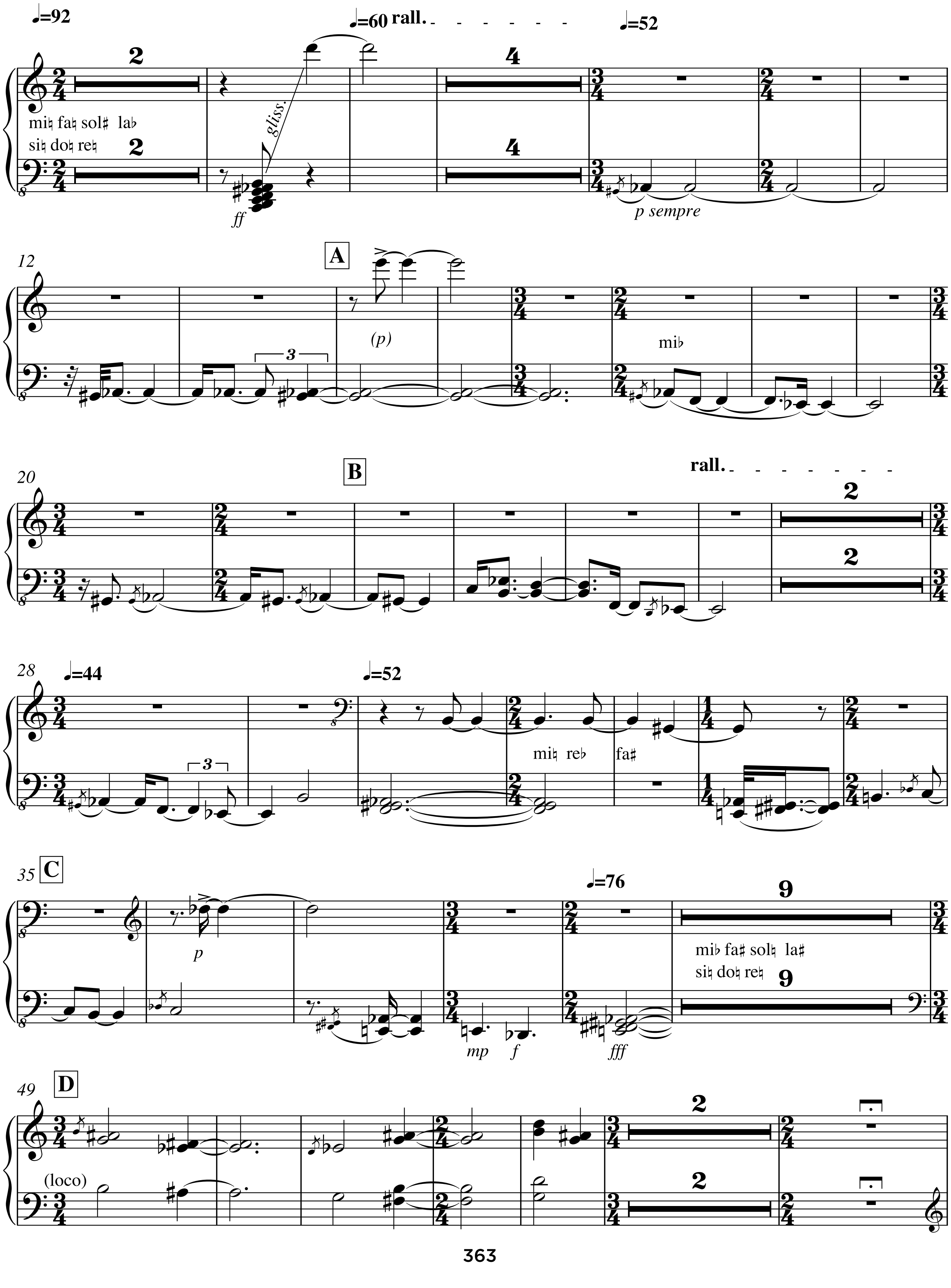

282
290
Q
R
♩=60
ff
p
f
304
pp
pp sempre
Ped.
8vb
314
(8)
323
S
mf
p
pp sempre


333
T
♩=52
p
8
U
p
pppp
2
(8)
Ped.
350
p
pp
2
p
pp
2
362
V
p
pp
pp

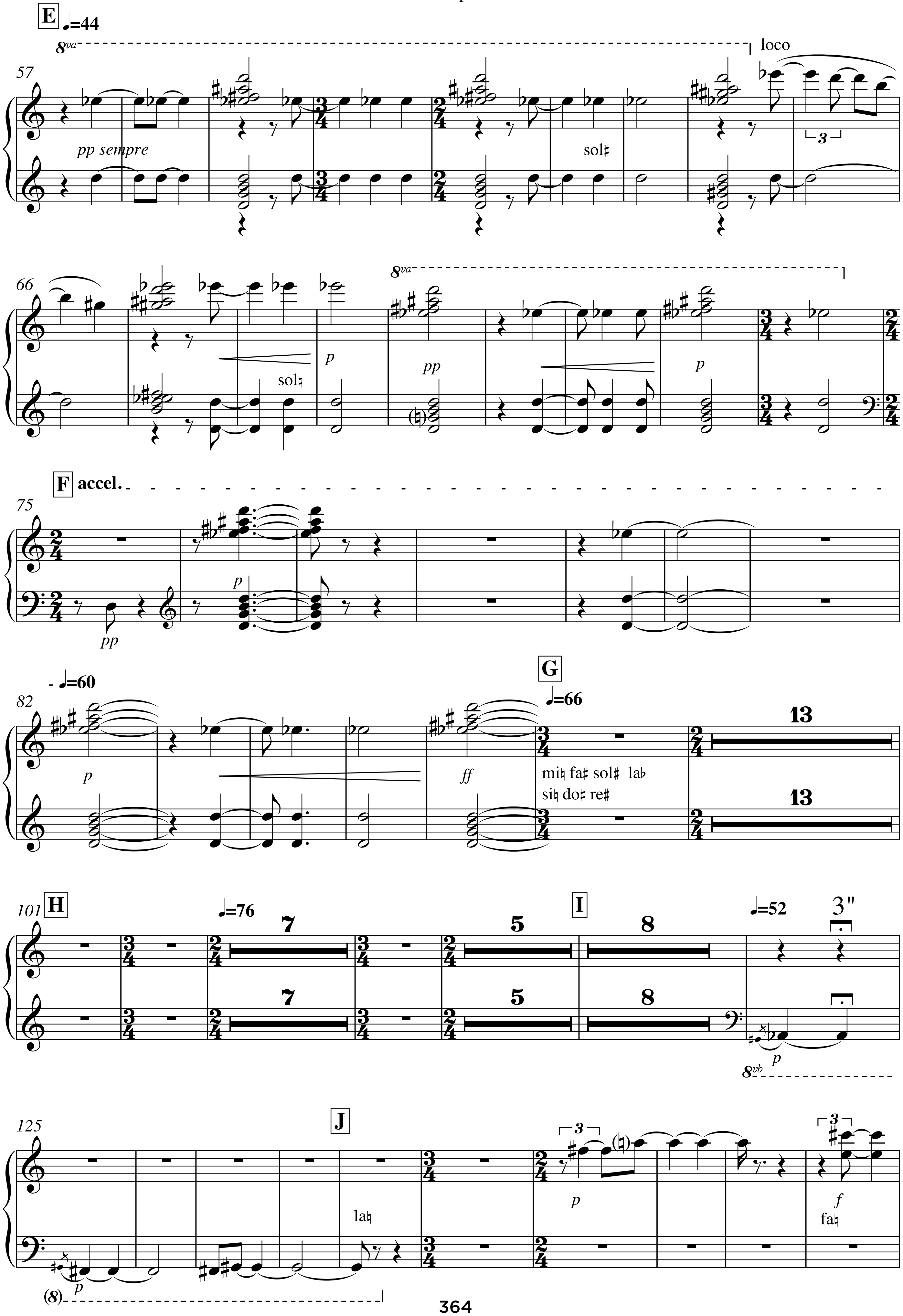
Harp

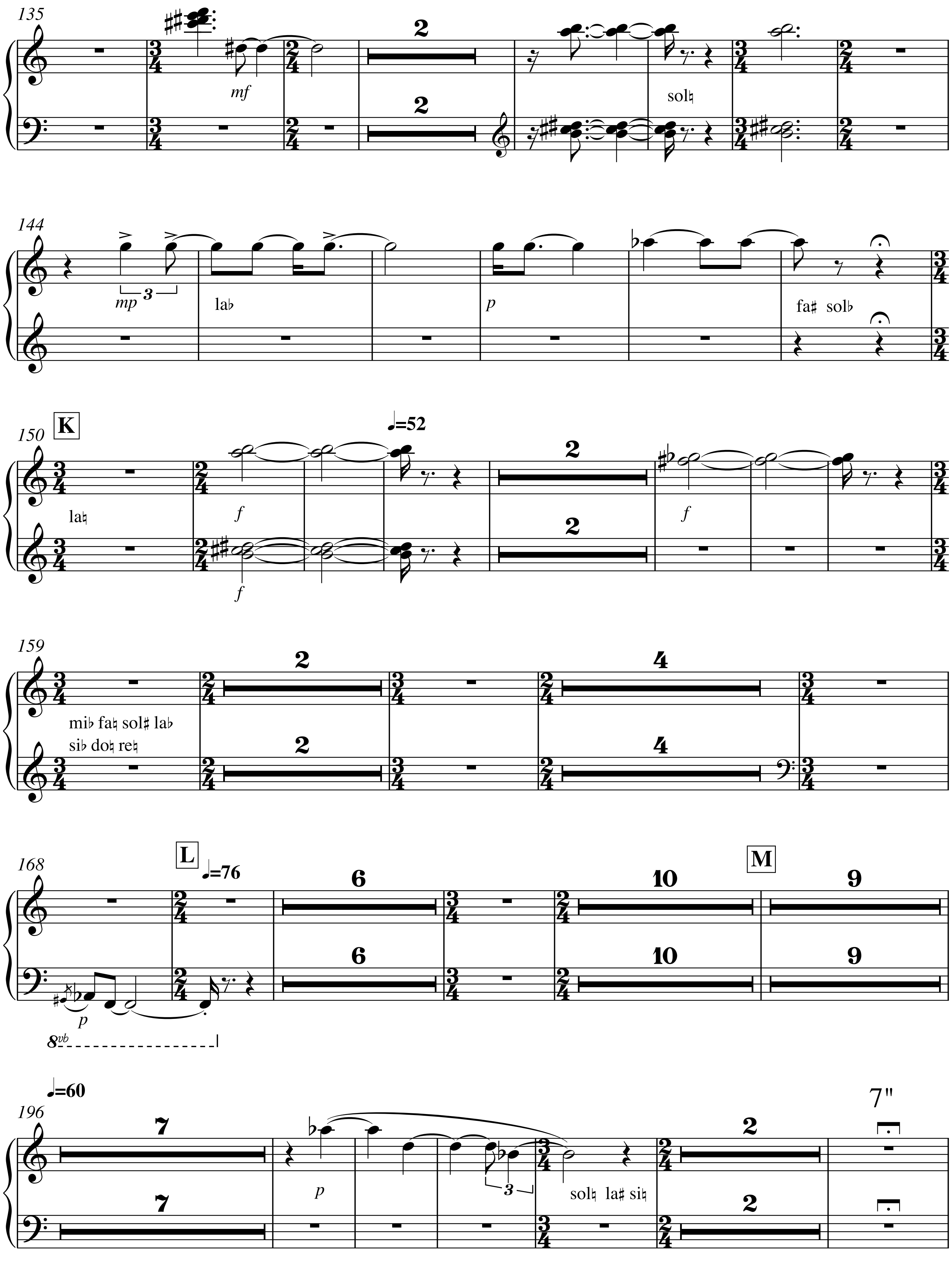
Vem Molhar os Pés à Lua

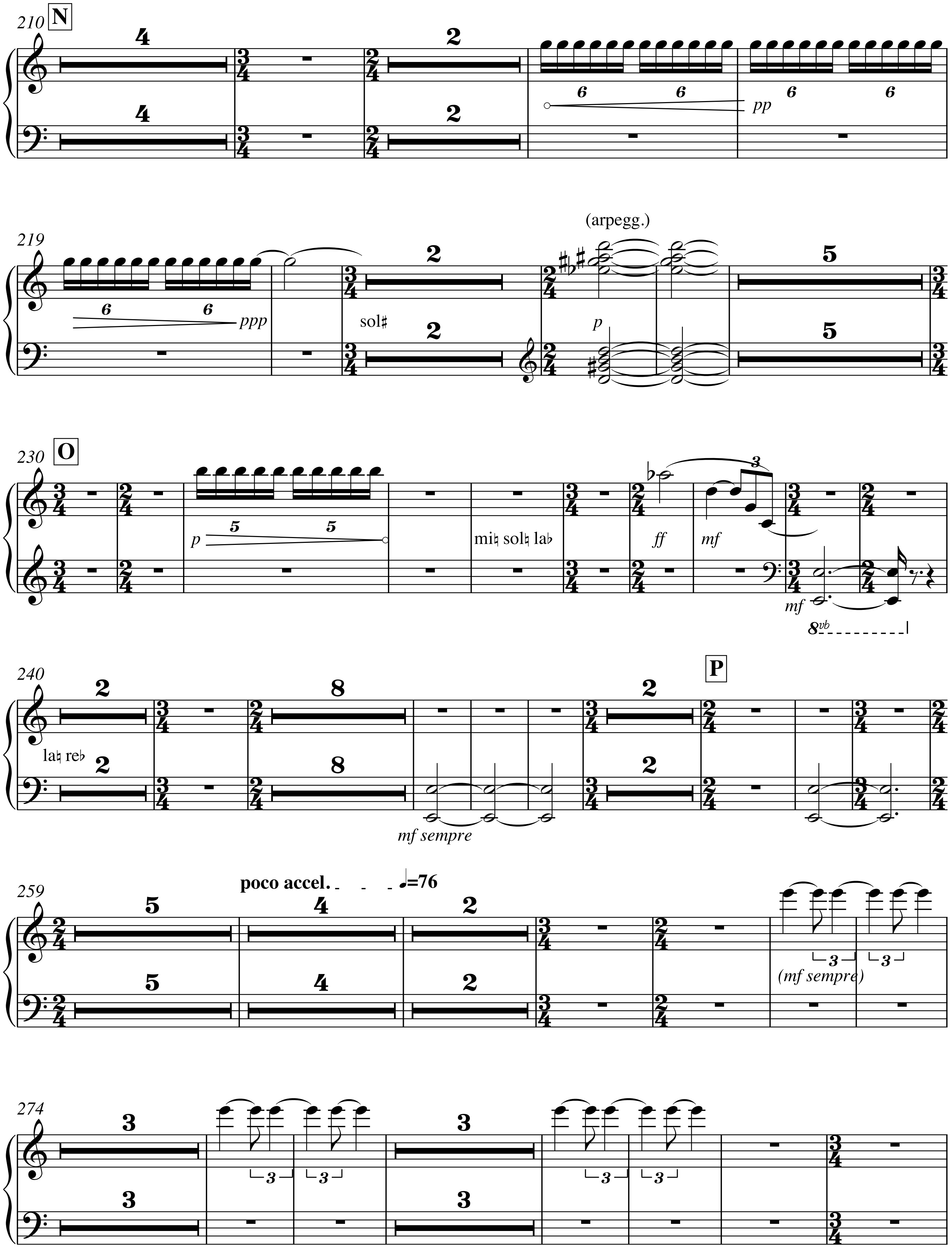
Germán Gras

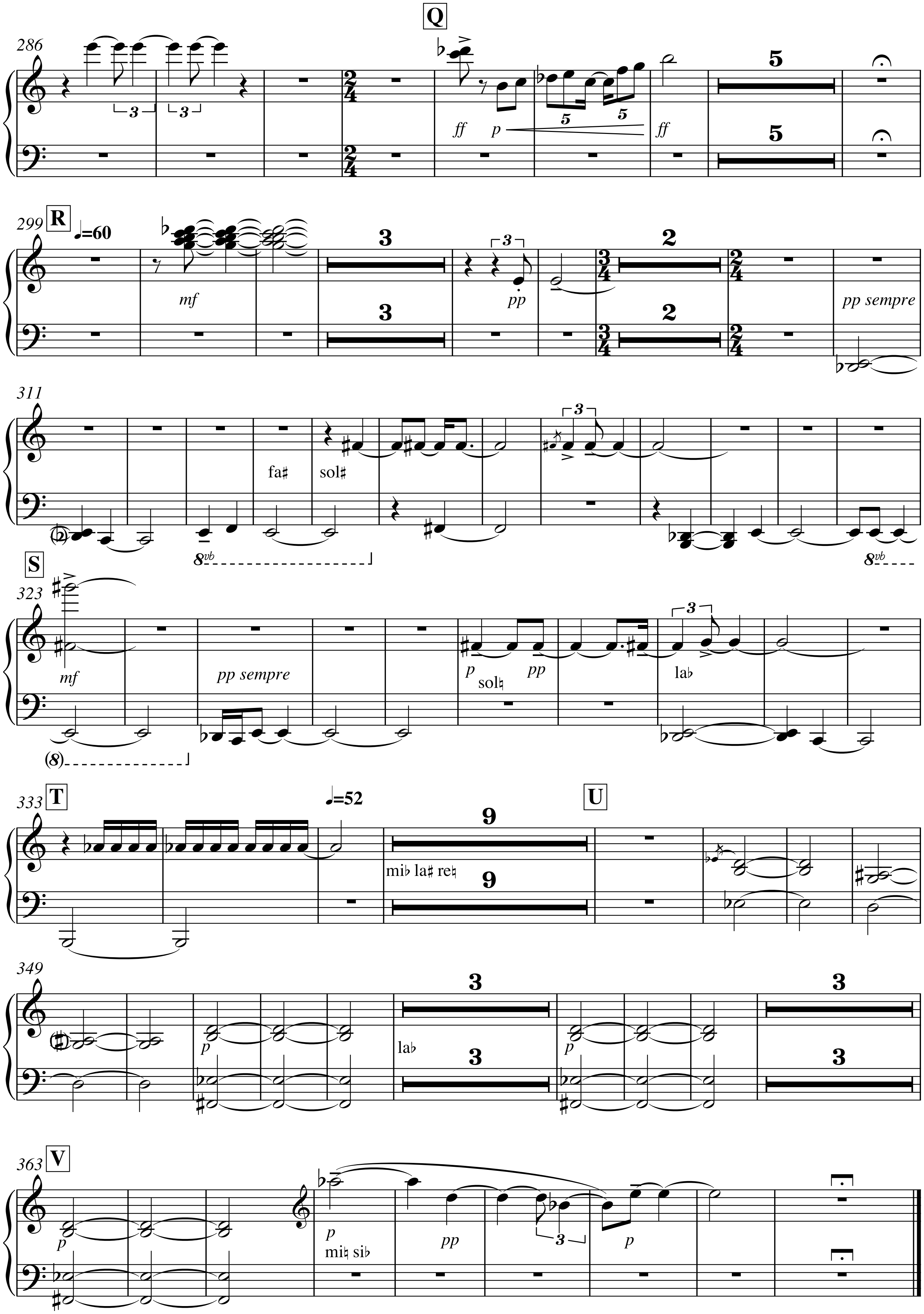


Harp


E
♩=44
8va
loco
57
pp sempre
sol♯
66
8va
p
sol♮
pp
p
F
accel.
75
p
pp
♩=60
82
p
ff
G
♩=66
mi♮ fa♯ sol♯ la♭
si♮ do♯ re♯
13
101
H
♩=76
7
5
I
8
♩=52
3"
8vb
125
J
la♮
3
p
f
fa♮
(8)


135
mf
sol♮
144
mp
la♭
p
fa♯ sol♭
K
150
♩=52
la♮
f
f
f
159
mi♭ fa♮ sol♯ la♭
si♭ do♮ re♮
168
L
♩=76
M
p
8vb
♩=60
196
p
sol♮ la♯ si♮
7"

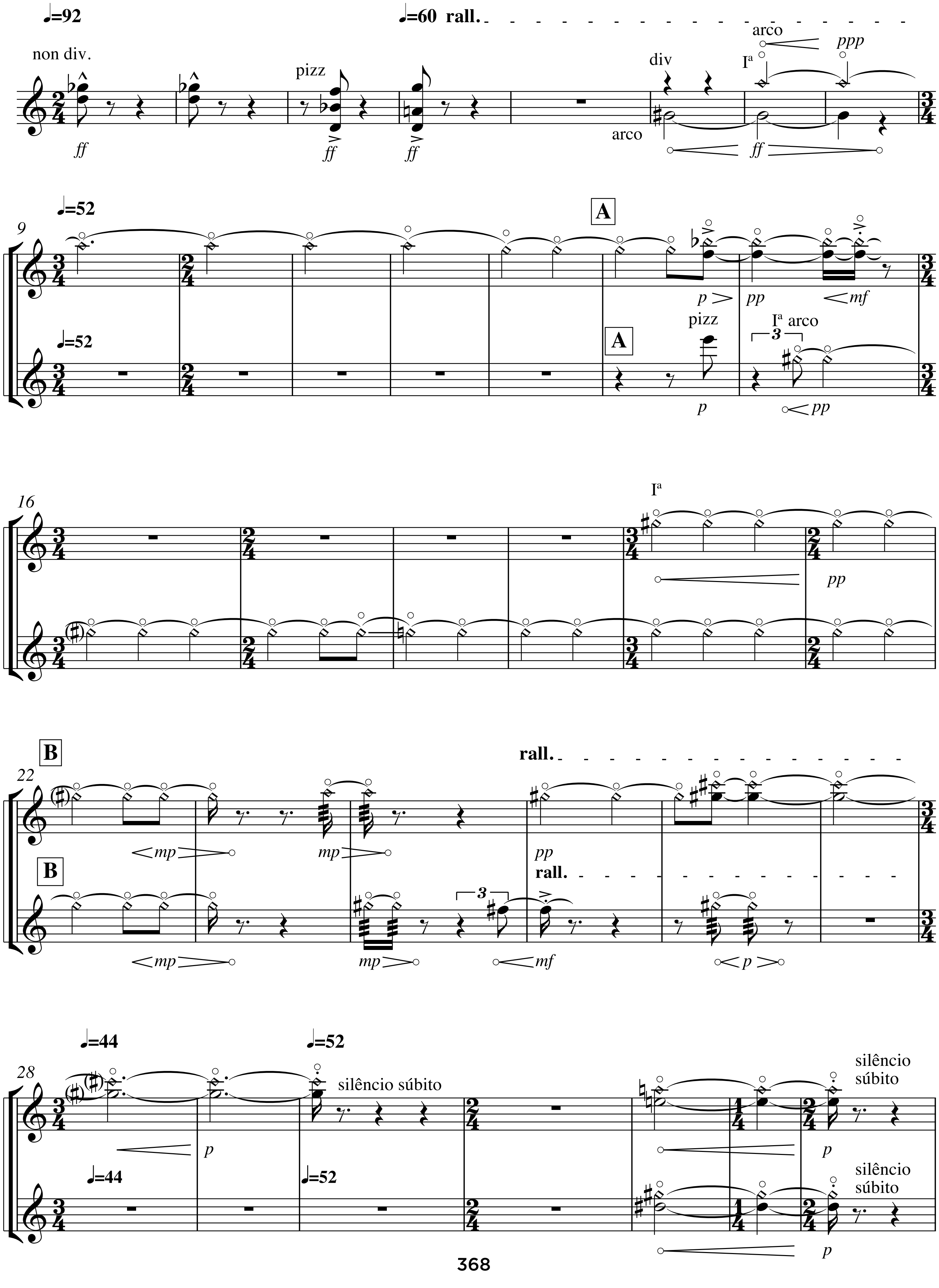

210 N
pp
219
ppp
(arpegg.)
sol♯
p
230 O
p
mi♮ sol♮ la♭
ff
mf
mf
8vb
240
P
la♮ re♭
mf sempre
259
poco accel. ♩=76
(mf sempre)
274


Q
R
♩=60
mf
pp
pp sempre
fa♯
sol♯
8vb
S
mf
pp sempre
sol♮
la♭
T
♩=52
mi♭ la♯ re♮
U
V
mi♮ si♭

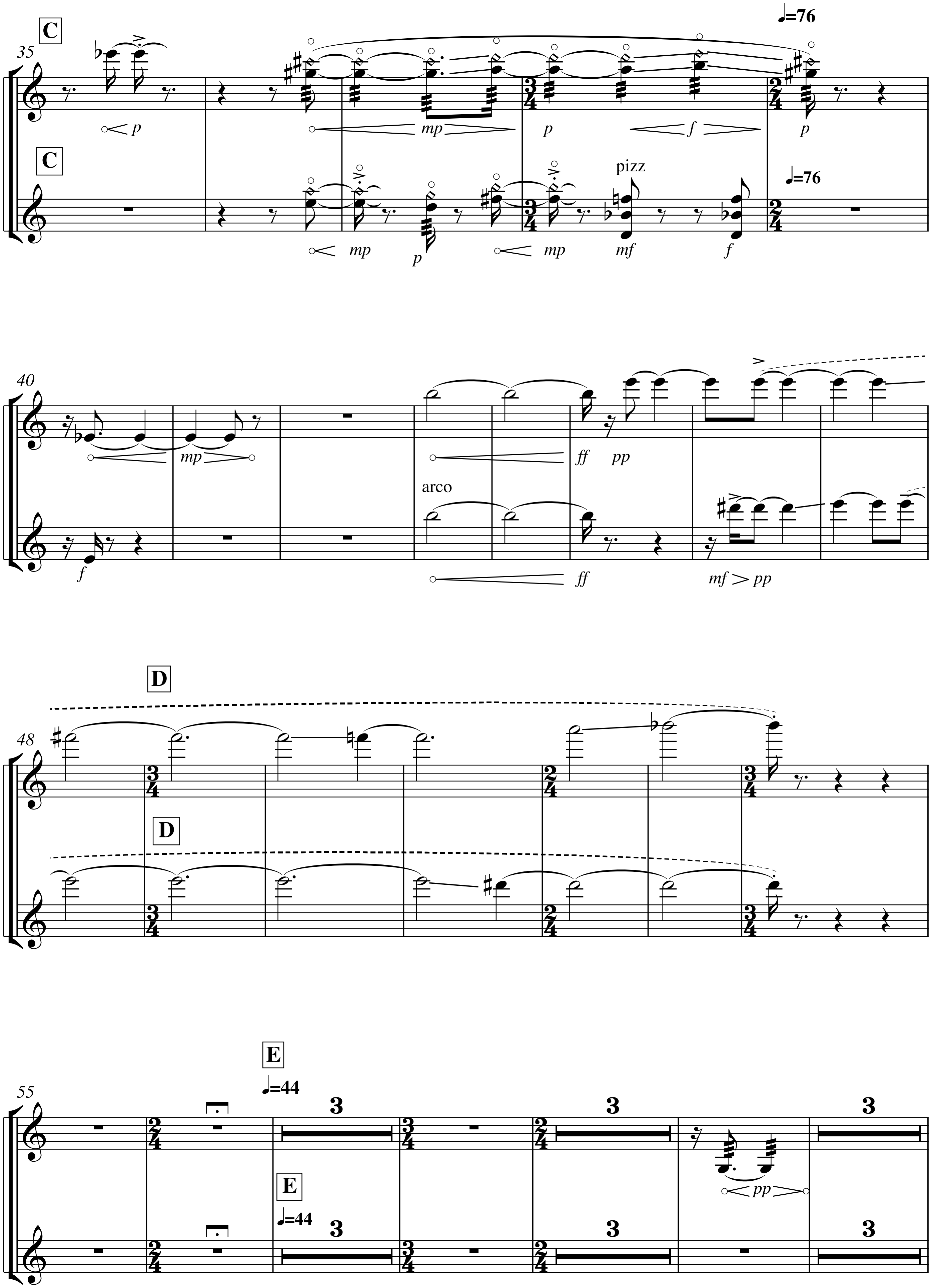
Violin I

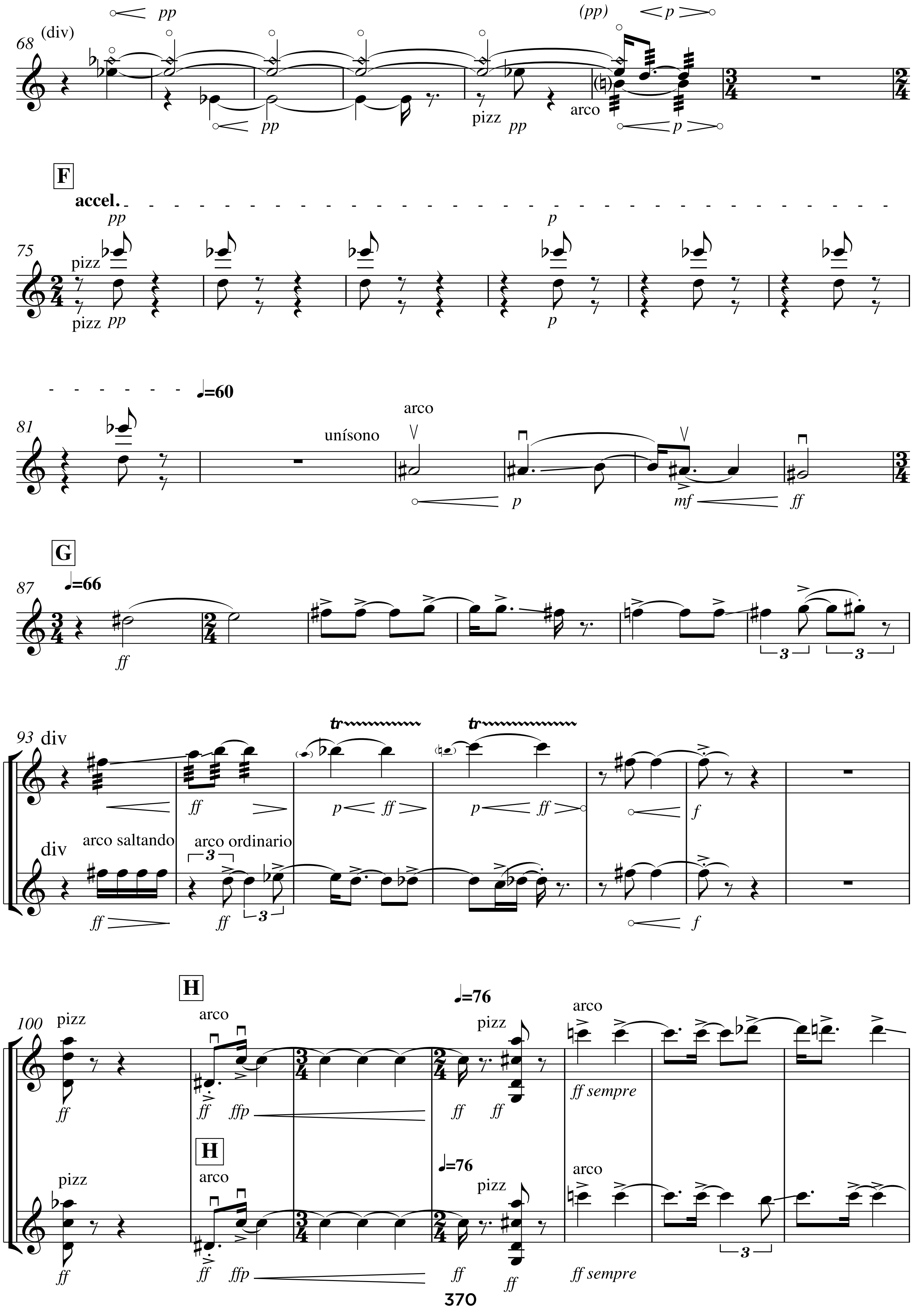
Vem Molhar os Pés à Lua

Germán Gras

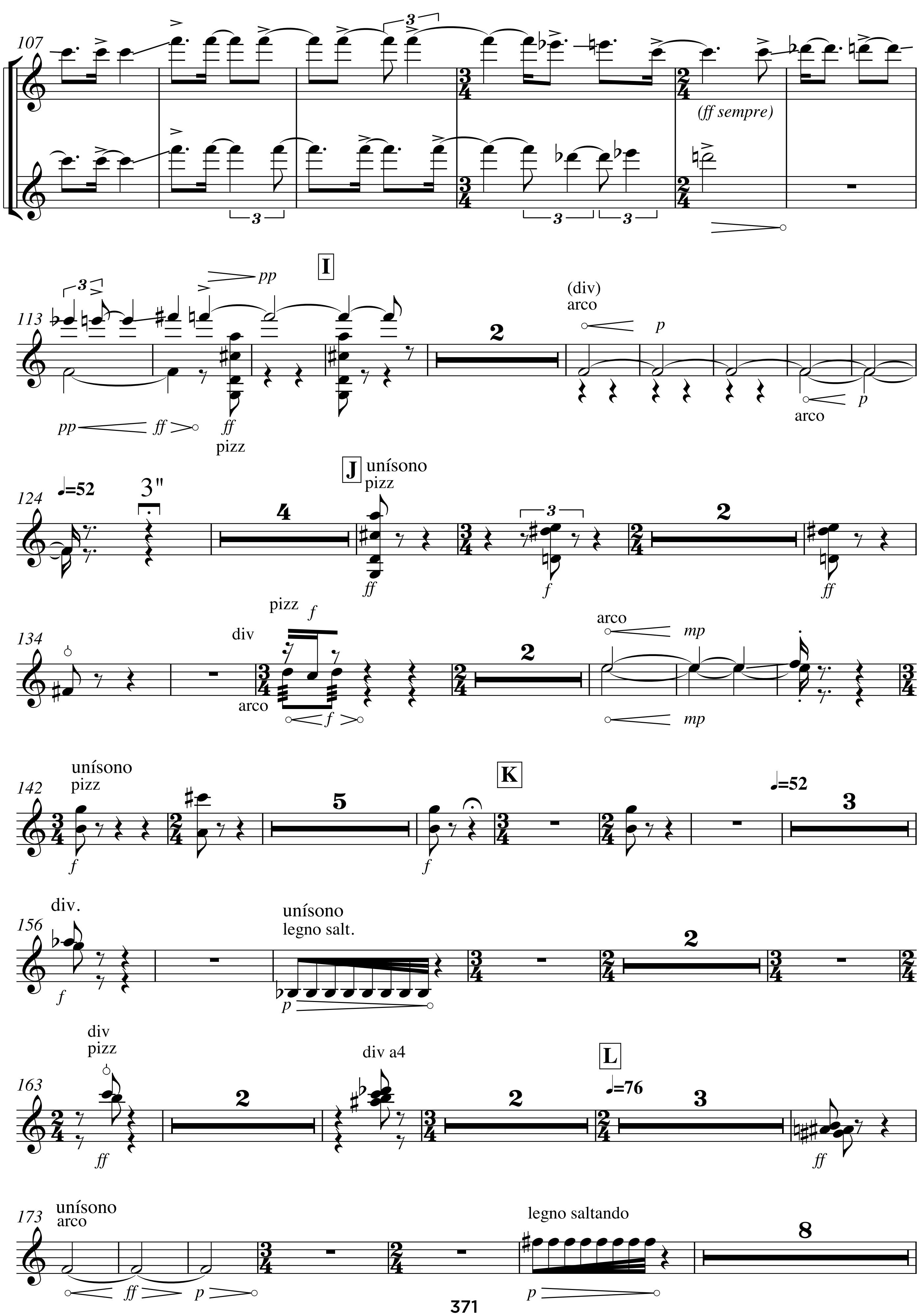


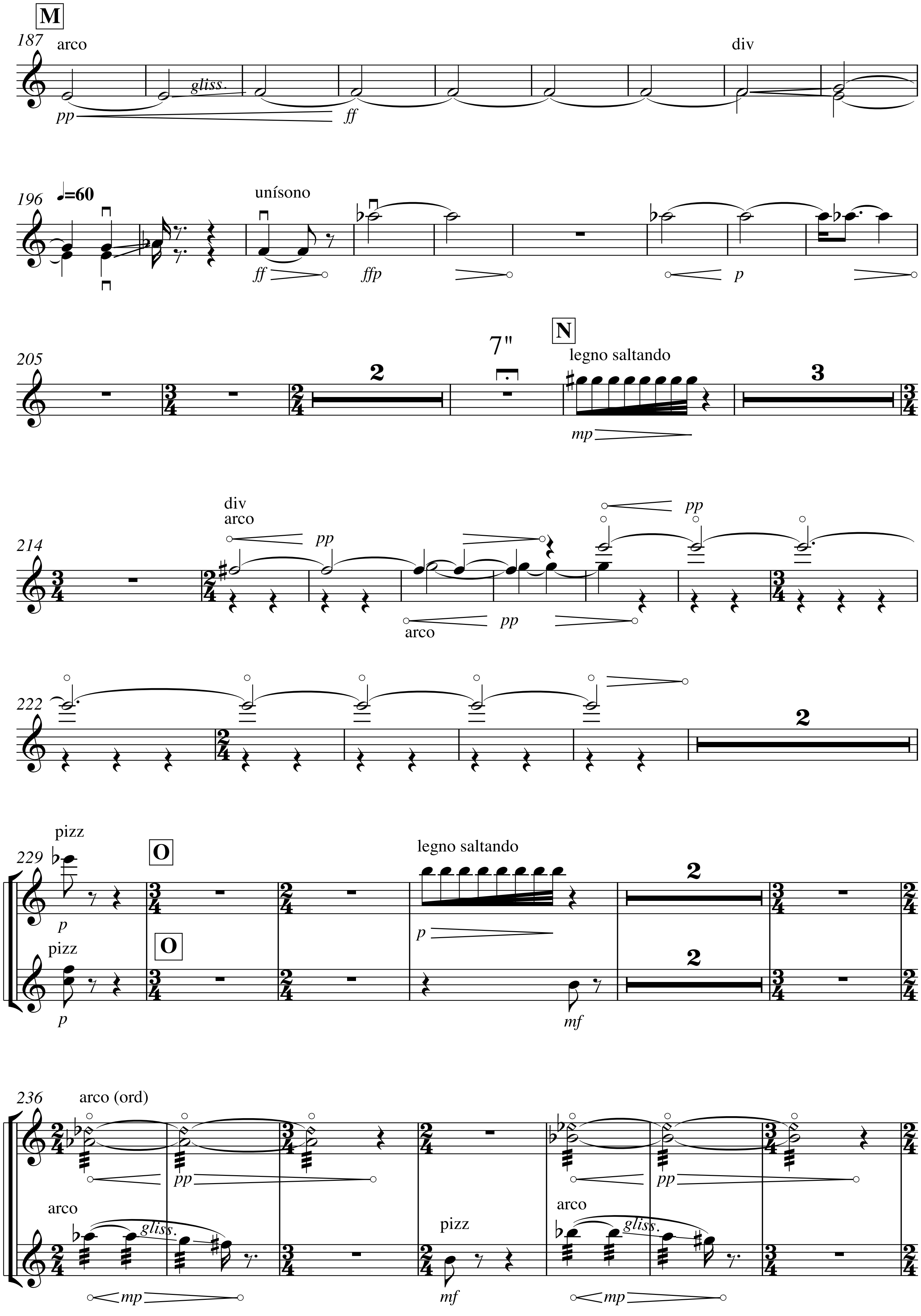
V.S.

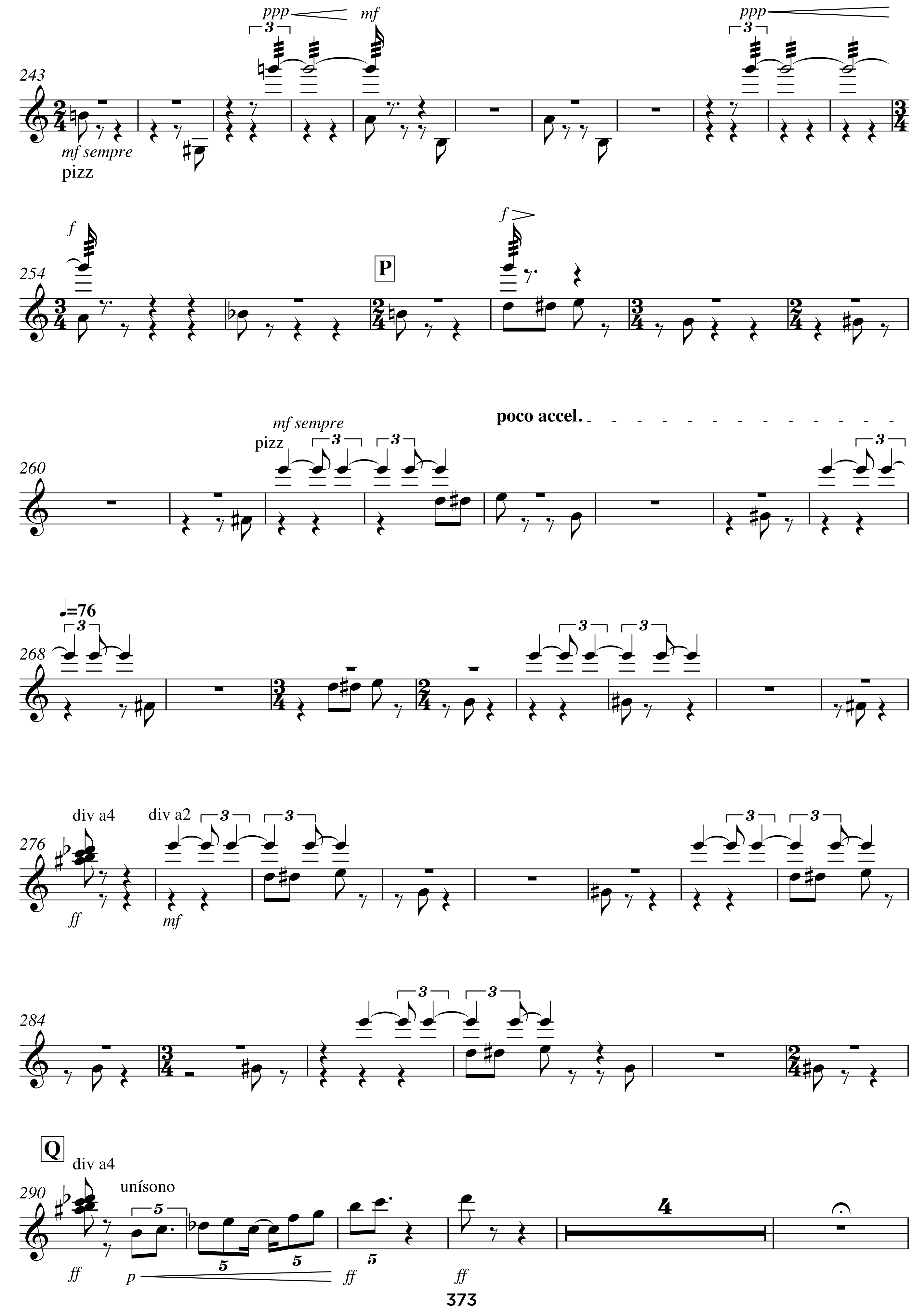

C
35
♩=76
mp
p
f
pizz
mp
mf
40
ff
pp
arco
mf
D
48
E
55
♩=44
3

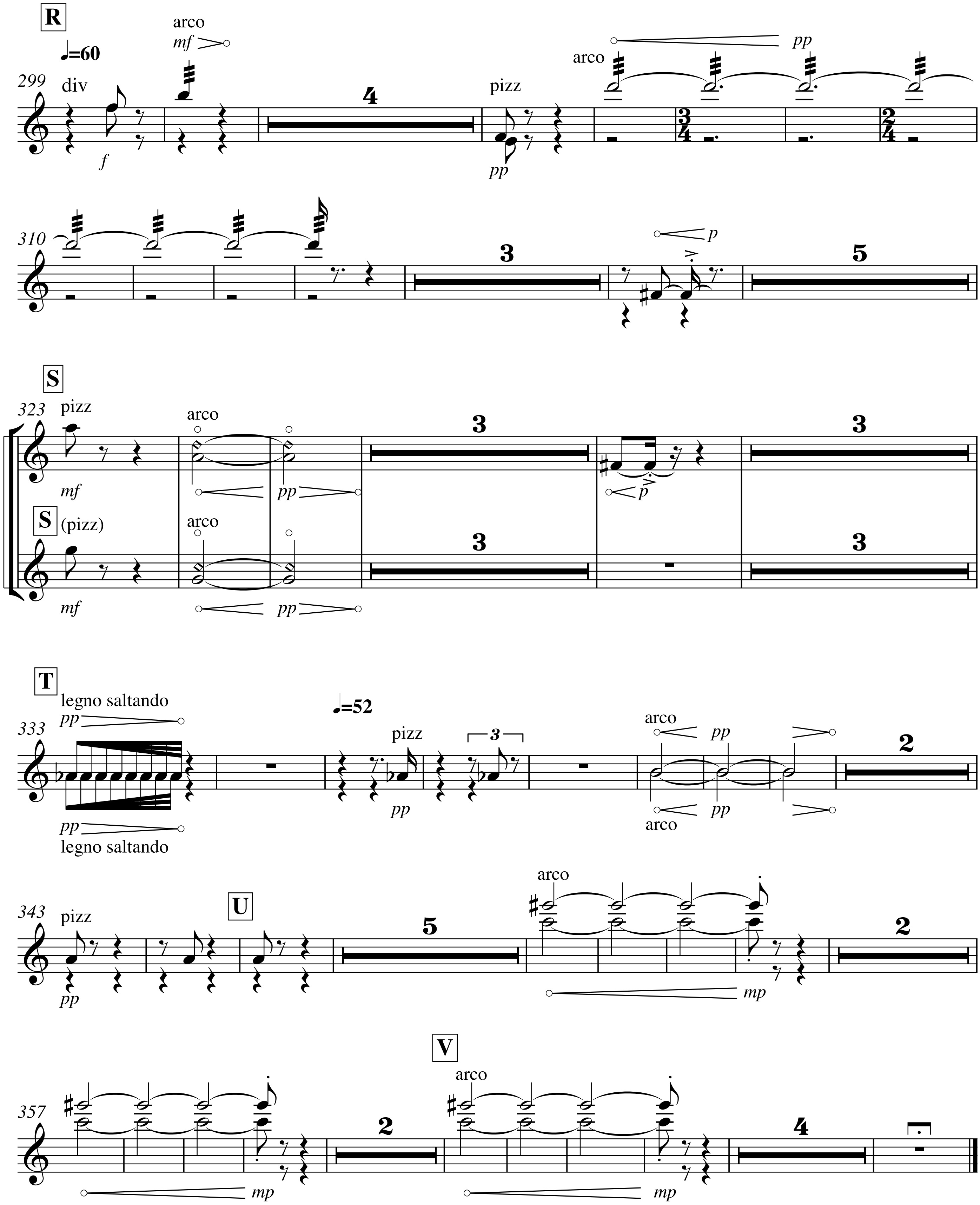

(div)
arco
pizz
F
accel.
unísono
G
div
arco saltando
arco ordinario
H
ff sempre

Violin I


107
(ff sempre)
113
pp
I
(div)
arco
p
pizz
124
♩=52
3"
J
unísono
pizz
134
pizz
div
arco
mp
142
unísono
pizz
K
♩=52
156
div.
unísono
legno salt.
163
div
pizz
div a4
L
♩=76
173
unísono
arco
legno saltando


M
187
arco
gliss.
pp
ff
div
196
♩=60
unísono
ff
ffp
p
205
7"
N
legno saltando
mp
214
div
arco
pp
arco
pp
pp
222
229
pizz
O
legno saltando
p
pizz
O
p
p
mf
236
arco (ord)
pp
pp
arco
gliss.
mp
pizz
mf
arco
gliss.
mp

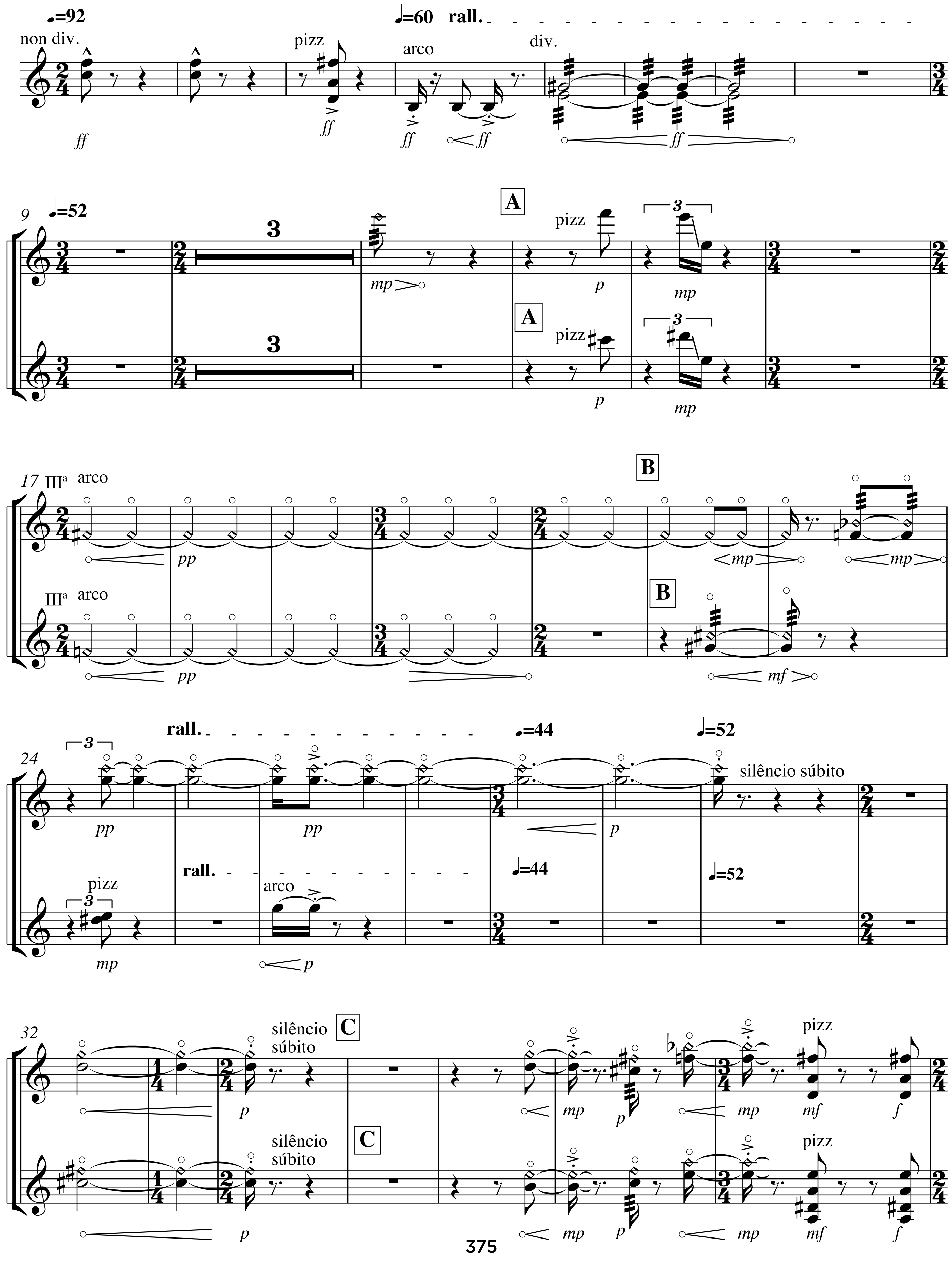

243
ppp
mf
ppp
mf sempre
pizz
254
f
P
f
260
poco accel.
mf sempre
pizz
268
♩=76
276
div a4
div a2
ff
mf
284
Q
div a4
unísono
290
ff
p
ff
ff
4


R
♩=60
arco
mf
div
f
4
pizz
pp
arco
pp
310
3
p
5
S
323
pizz
mf
arco
pp
3
S
(pizz)
T
333
legno saltando
pp
♩=52
pizz
3
arco
2
343
U
5
mp
V
357
arco
4

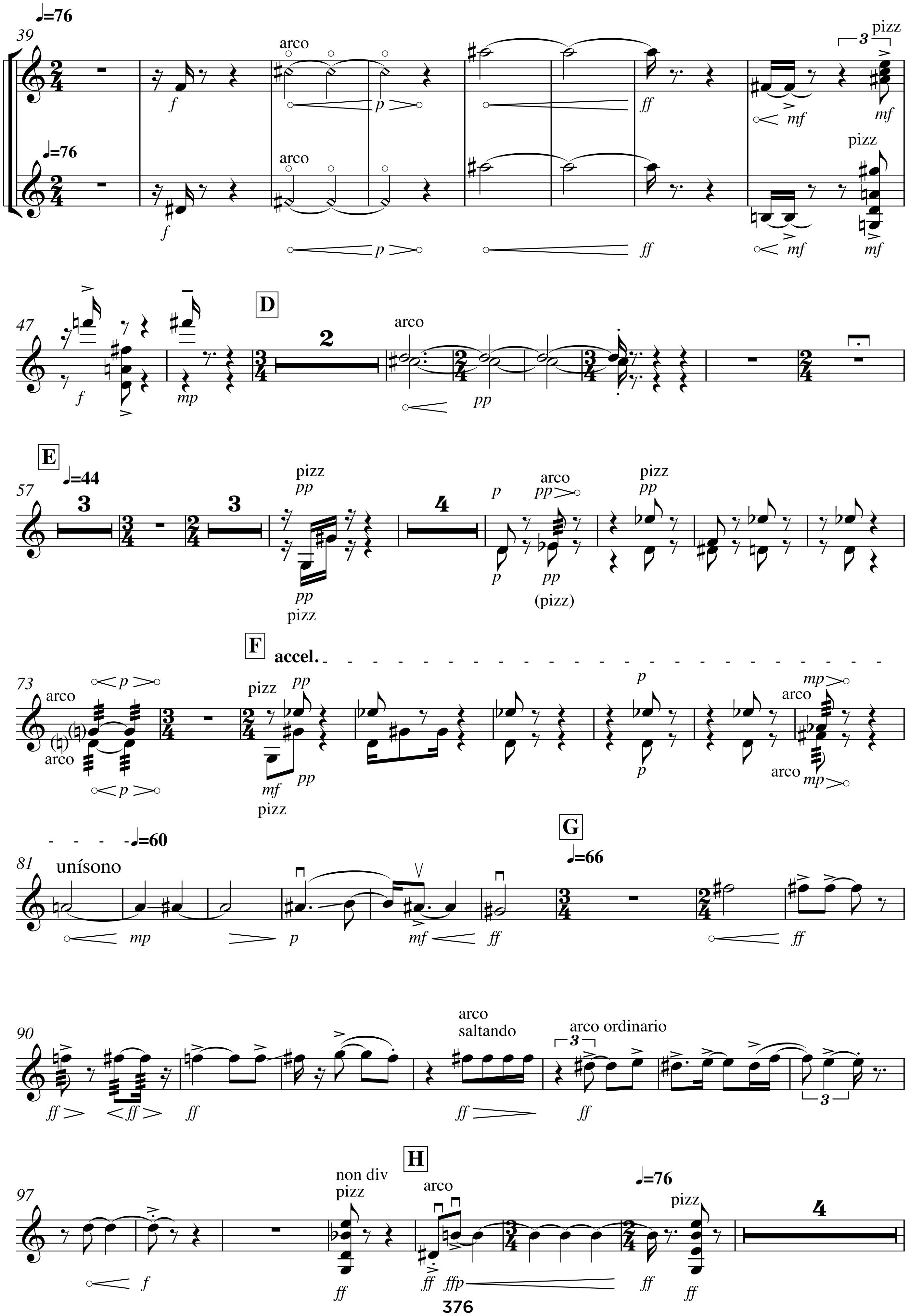
Violin II

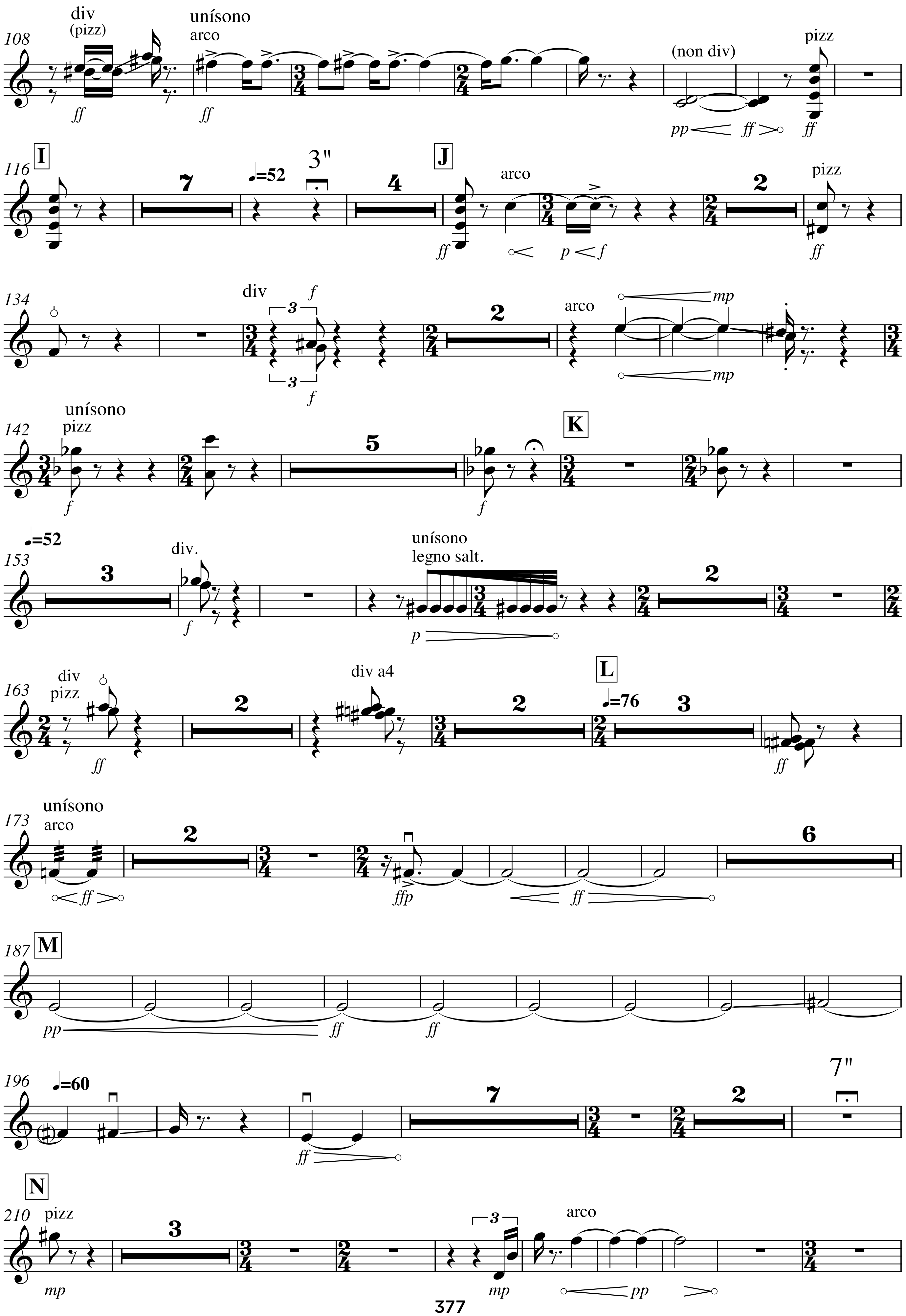
Vem Molhar os Pés à Lua

Germán Gras

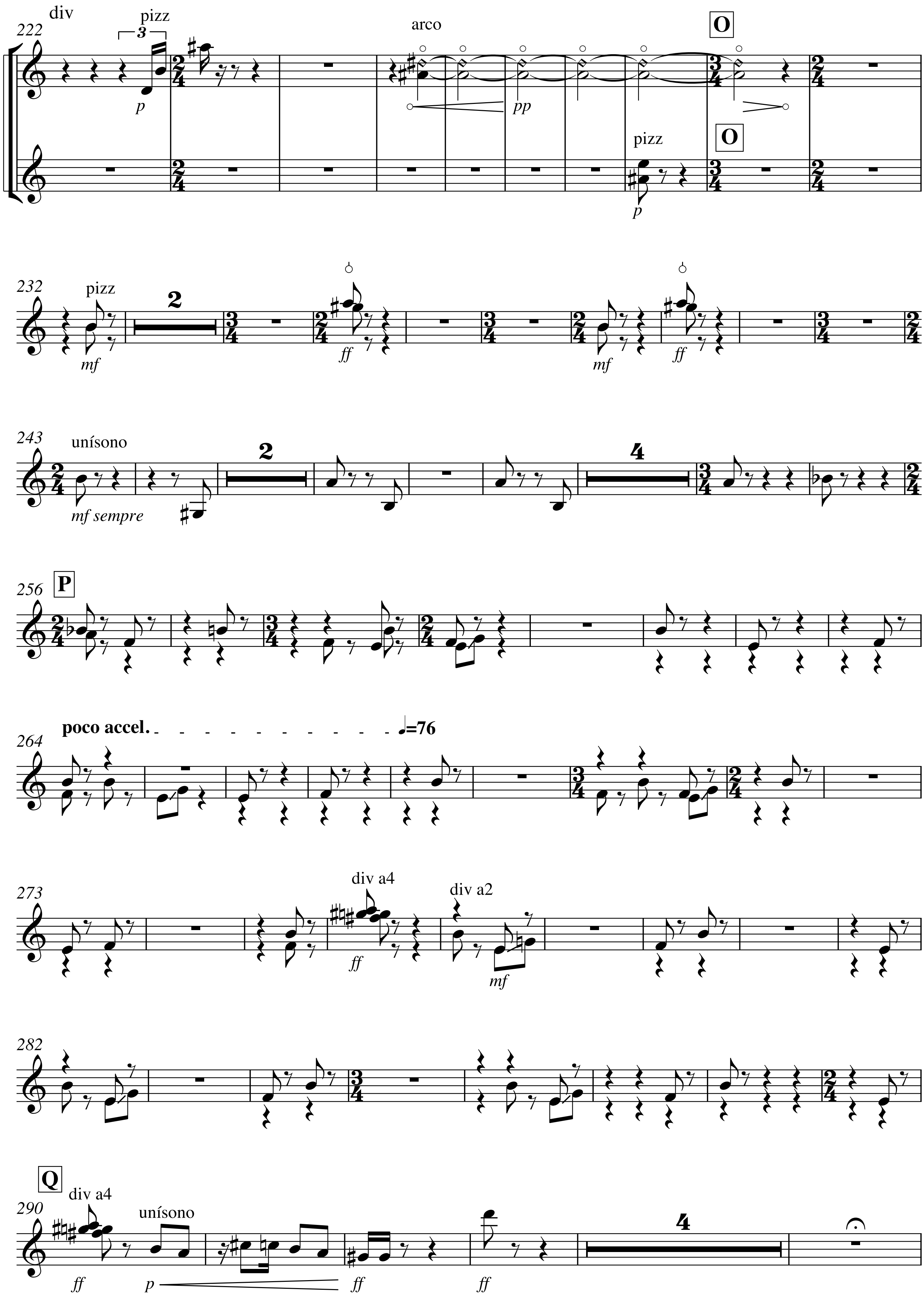


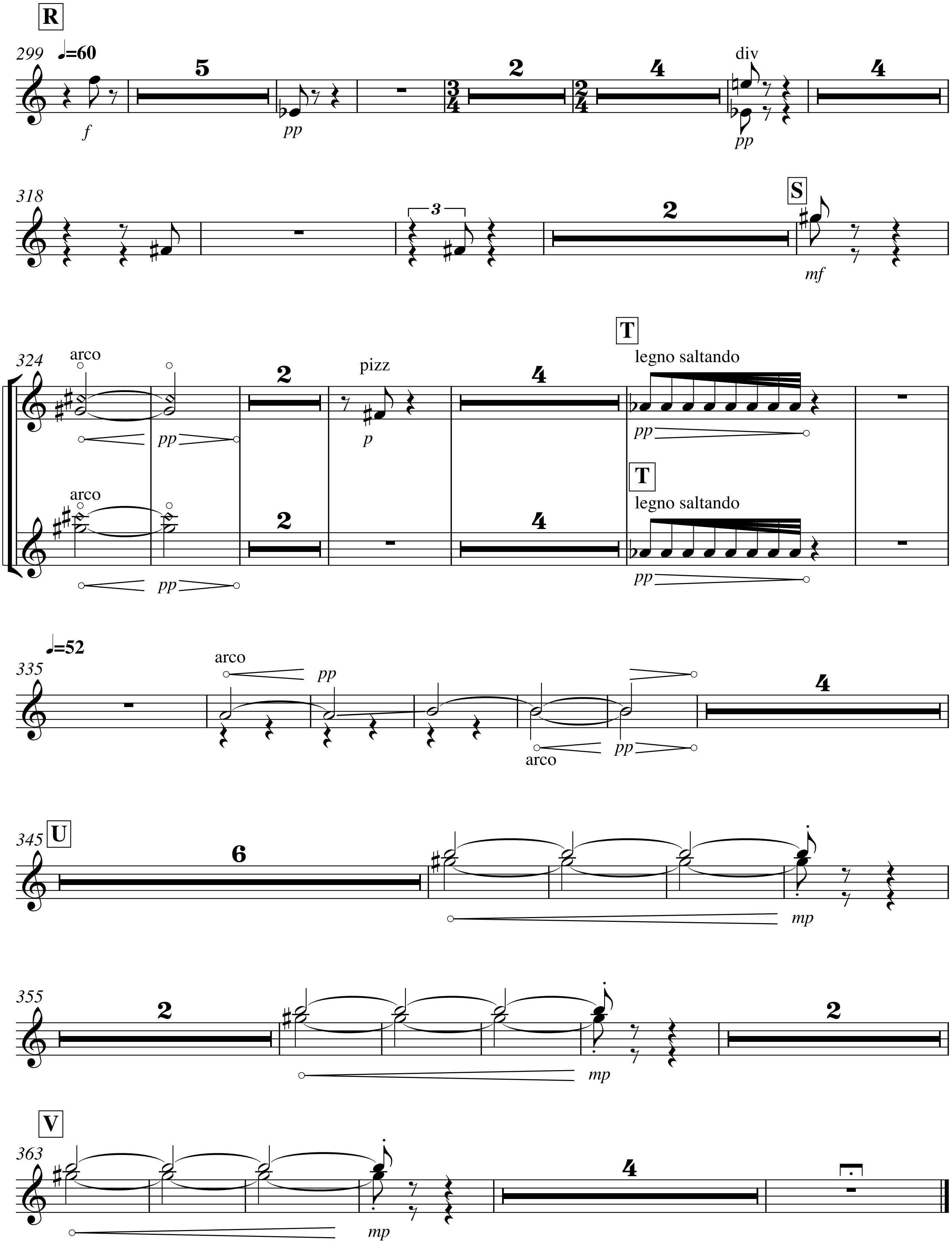
Violin II


♩=76
arco
pizz
D
E
♩=44
F
accel.
♩=60
unísono
G
♩=66
arco
saltando
arco ordinario
H
non div
pizz
♩=76


div
(pizz)
unísono
arco
(non div)
pizz
I
J
arco
pizz
div
arco
unísono
pizz
K
div.
unísono
legno salt.
div
pizz
div a4
L
unísono
arco
M
N
pizz
arco

Violin II

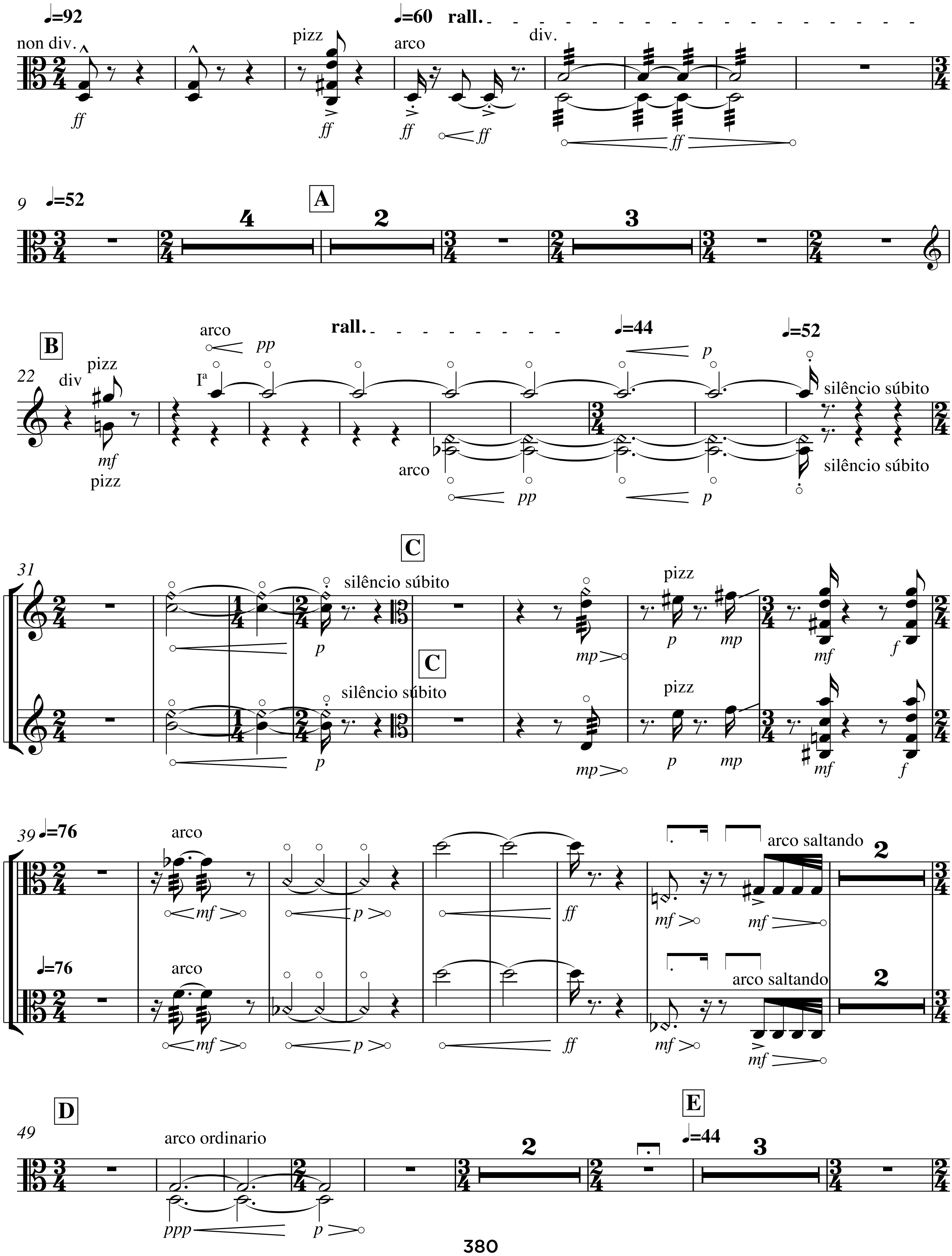

div
pizz
arco
O
pp
p
pizz
O
pizz
mf
ff
mf
ff
unísono
mf sempre
P
poco accel.
=76
div a4
ff
div a2
mf
Q
div a4
unísono
ff
p
ff
ff

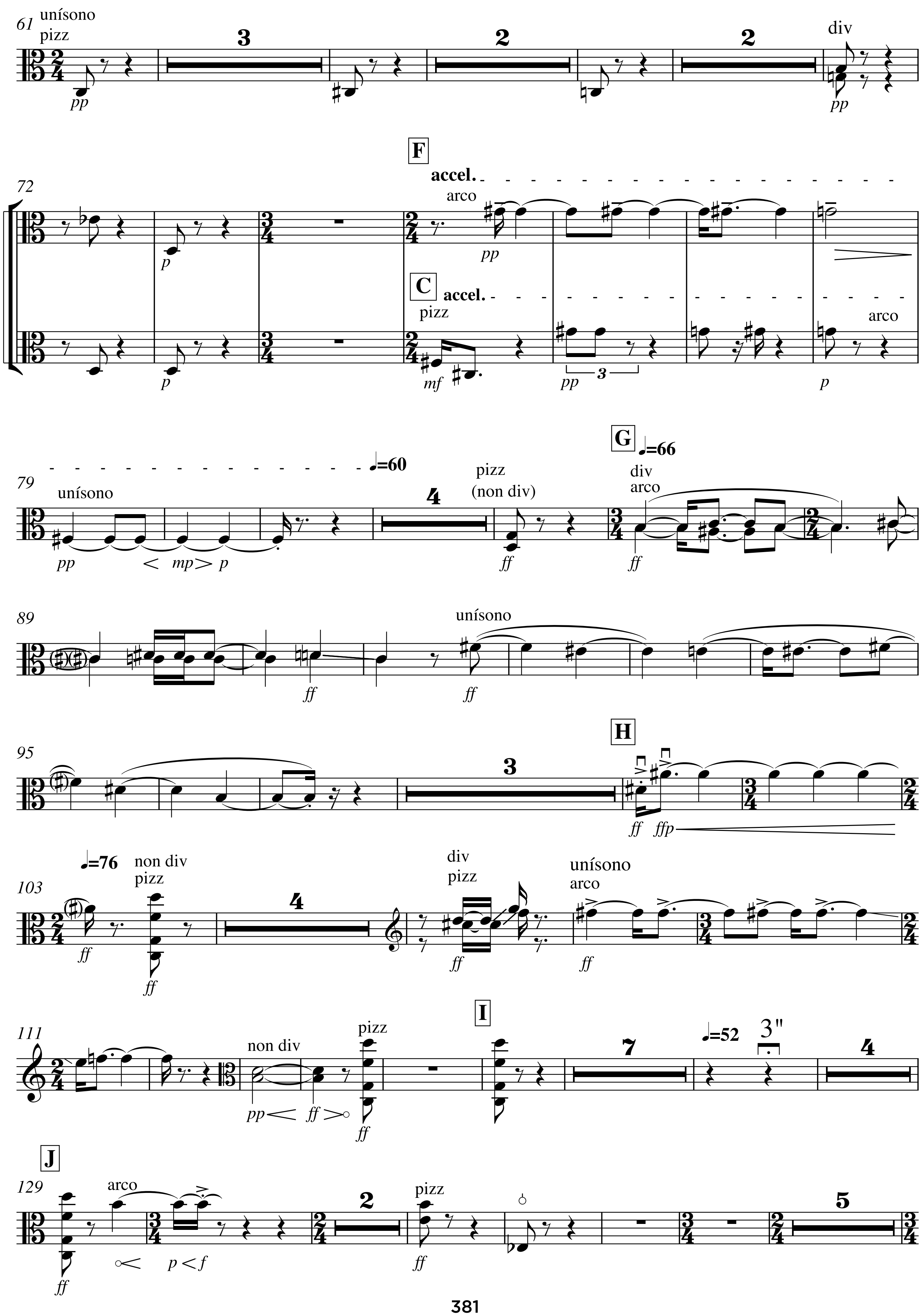

R
299
♩=60
5
f
pp
2
4
div
pp
4
318
3
2
S
mf
324
arco
pp
2
pizz
p
4
T
legno saltando
pp
arco
pp
2
4
T
legno saltando
pp
♩=52
335
arco
pp
4
arco
pp
345
U
6
mp
355
2
mp
2
V
363
mp
4

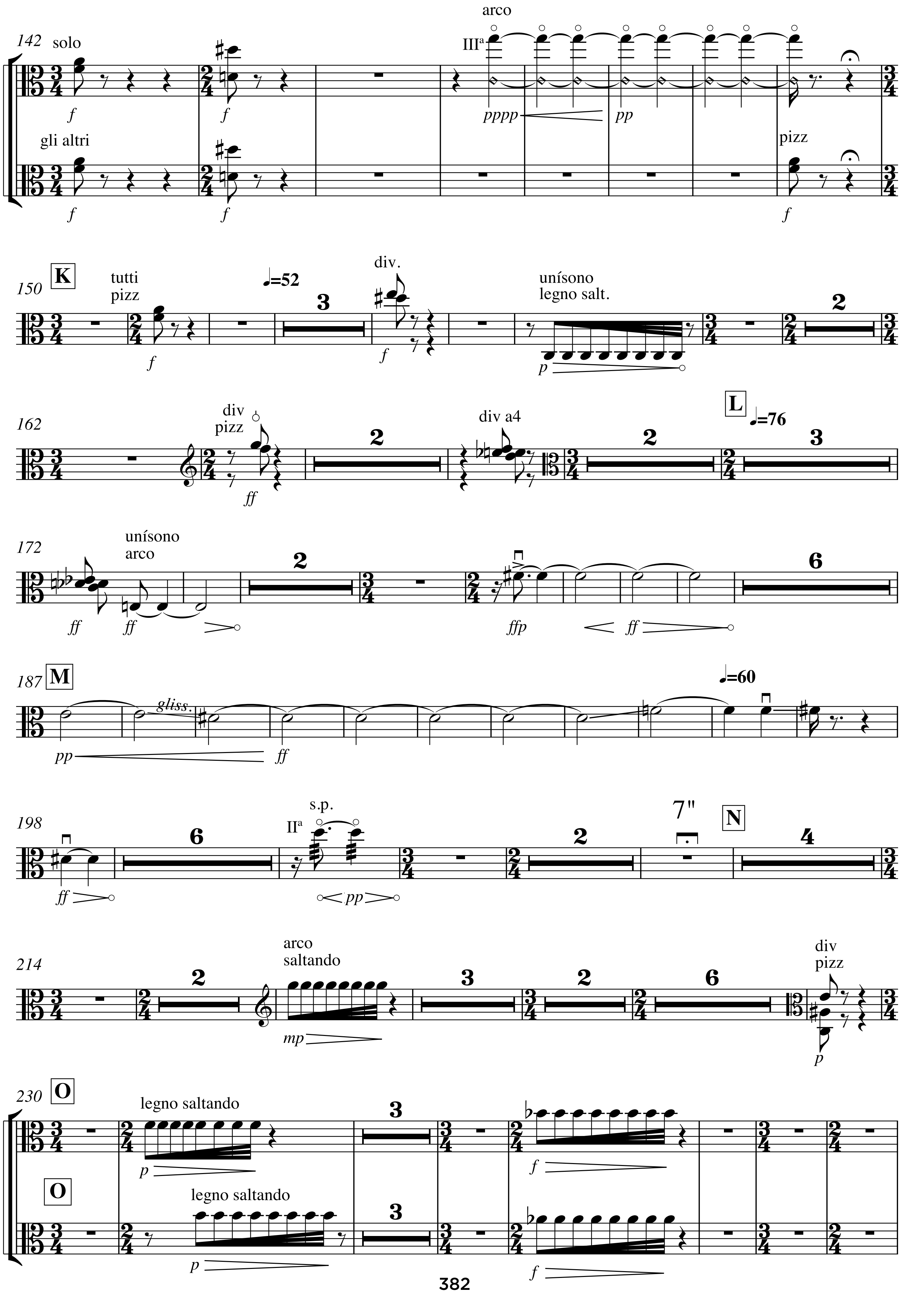
Viola

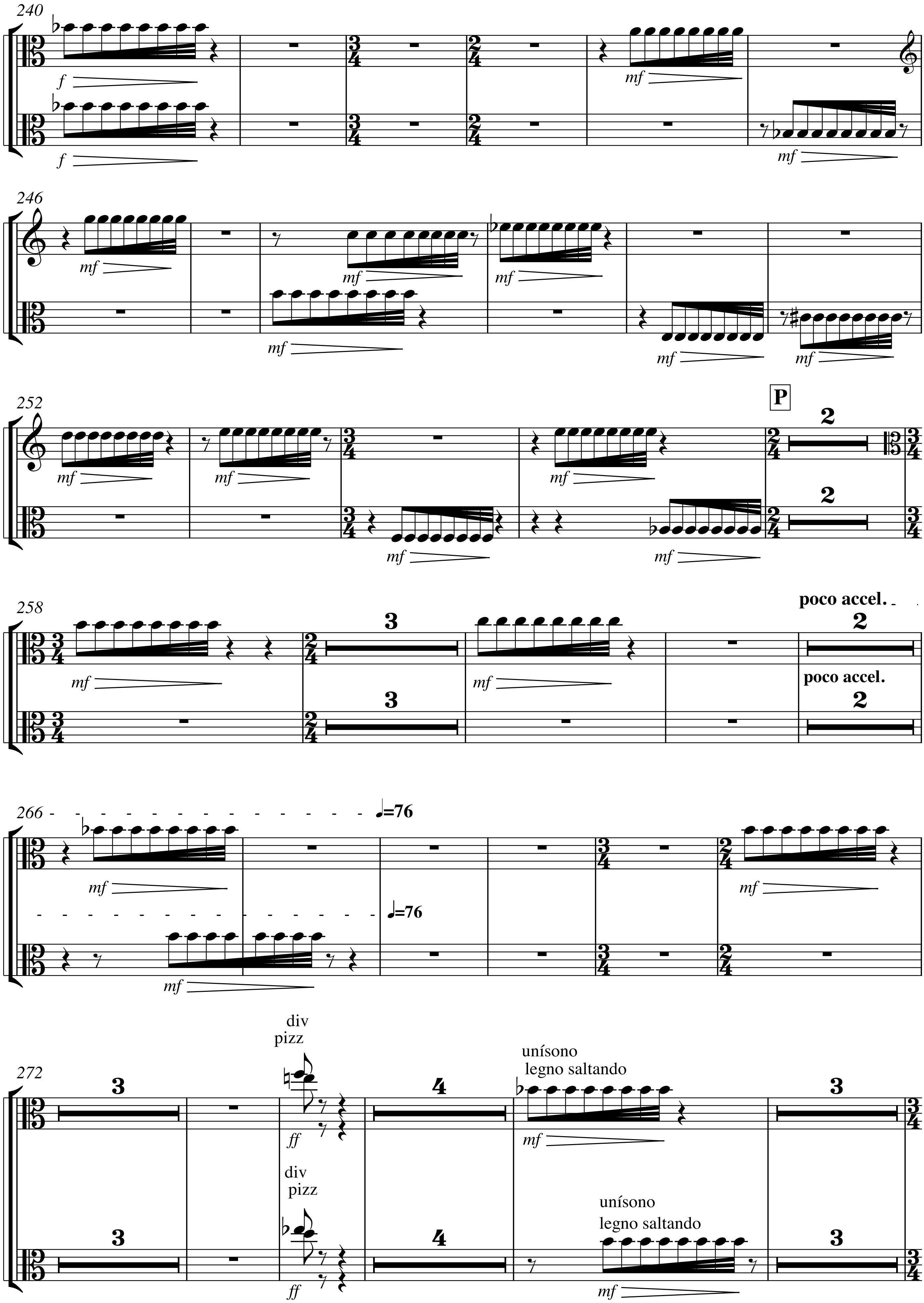
Vem Molhar os Pés à Lua

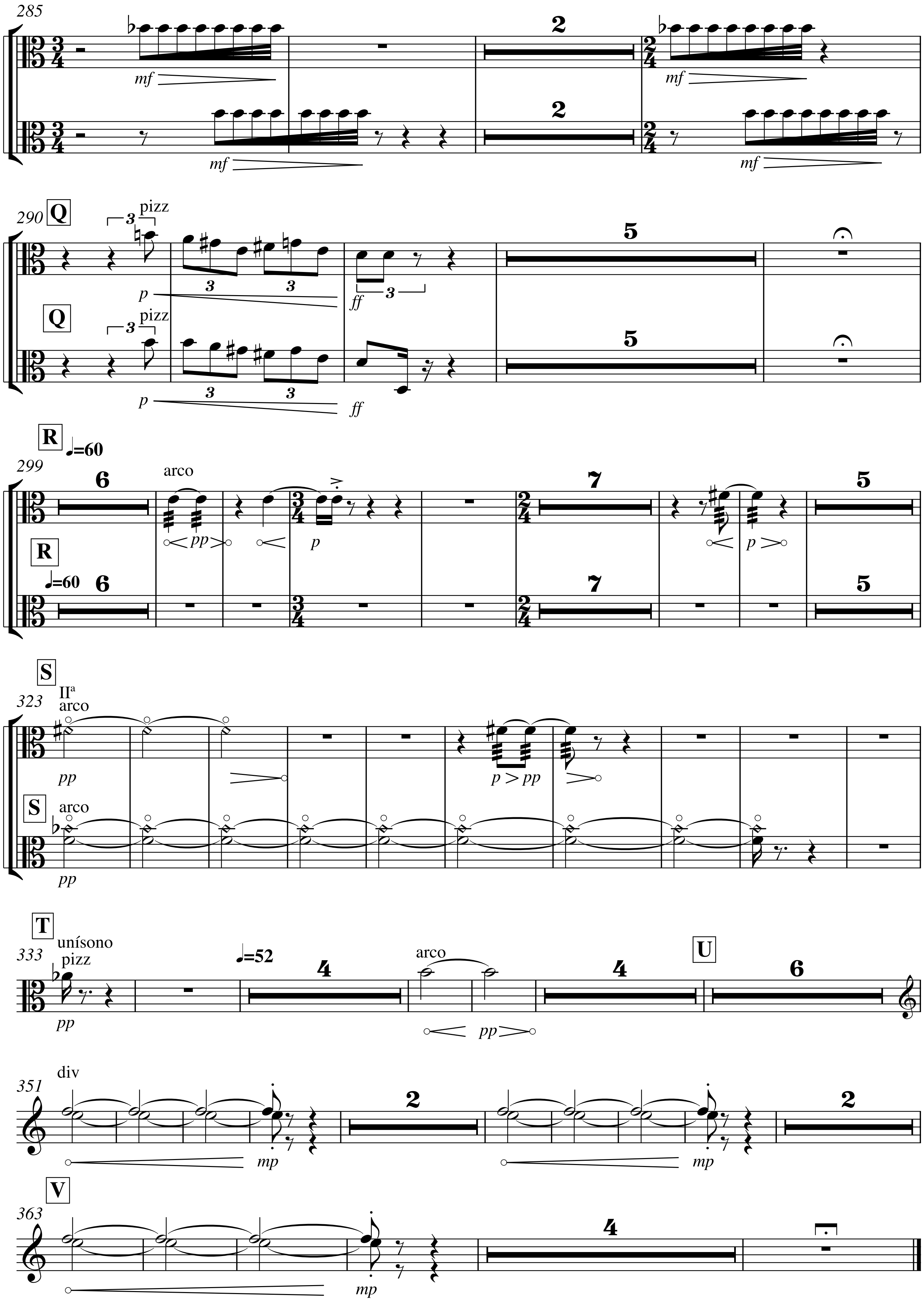
Germán Gras




61
unísono
pizz
pp
3
2
2
div
pp
F
accel.
72
arco
pp
p
C
accel.
pizz
mf
pp
3
p
arco
79
unísono
♩=60
pp
mp
p
4
pizz
(non div)
ff
G
♩=66
div
arco
ff
89
ff
unísono
ff
95
3
H
ff
ffp
103
♩=76
non div
pizz
ff
ff
4
div
pizz
ff
unísono
arco
ff
111
I
non div
pizz
pp
ff
ff
7
♩=52
3"
4
J
129
arco
ff
p
f
2
pizz
ff
5


142
solo
gli altri
arco
IIIª
pizz
150
K
tutti
pizz
♩=52
div.
unísono
legno salt.
162
div
pizz
div a4
L
♩=76
172
unísono
arco
187
M
gliss.
♩=60
198
s.p.
IIª
7"
N
214
arco
saltando
div
pizz
230
O
legno saltando
O
legno saltando

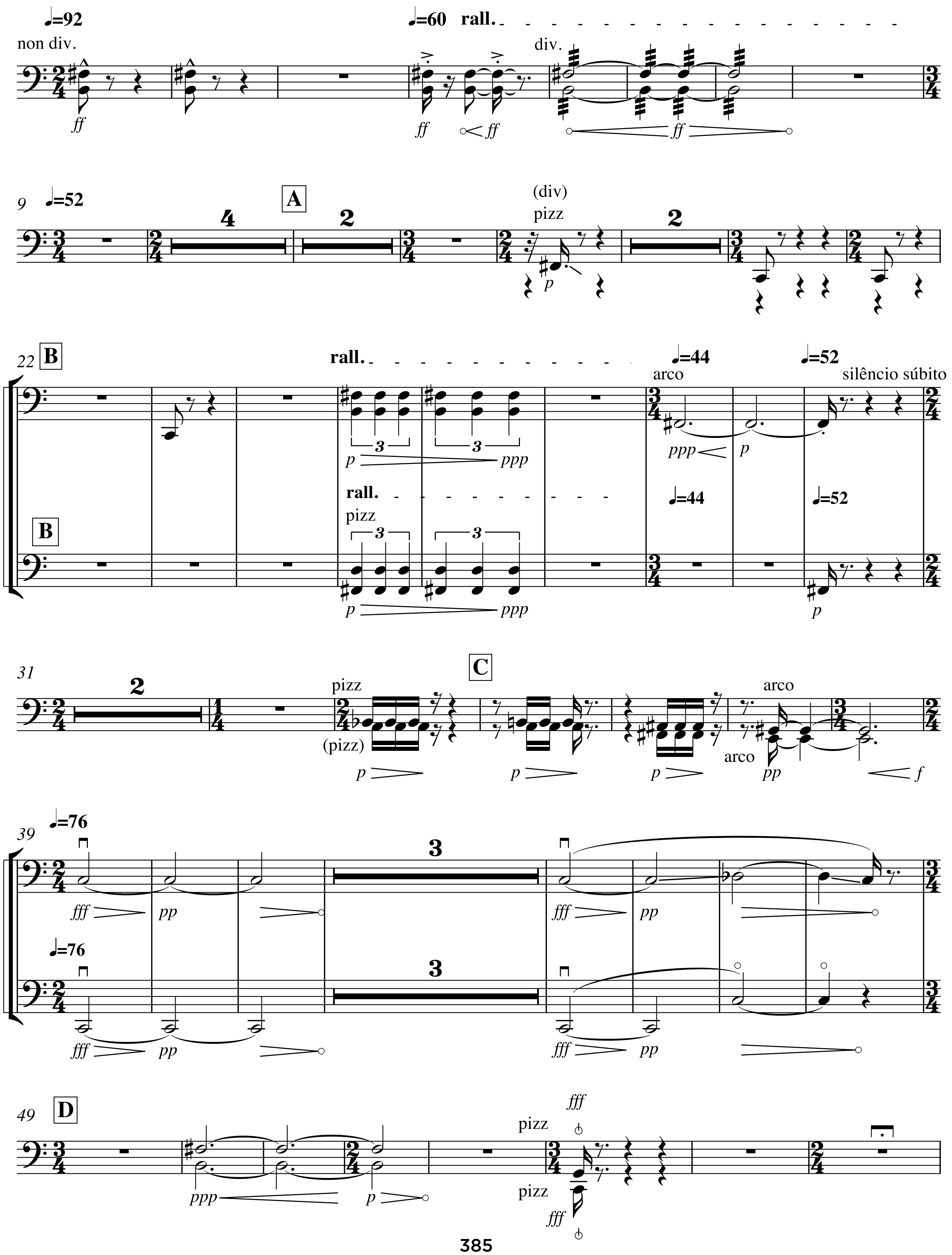

240
f
f
mf
mf
246
mf
mf
mf
mf
mf
mf
252
mf
mf
mf
mf
mf
P
2
2
258
mf
3
3
mf
poco accel.
poco accel.
2
2
266
♩=76
mf
♩=76
mf
mf
272
3
div
pizz
ff
4
unísono
legno saltando
mf
3
3
div
pizz
ff
4
unísono
legno saltando
mf
3


285
mf
290
Q
pizz
p
ff
R
♩=60
299
arco
p
pp
S
323
IIª
arco
pp
p > pp
T
333
unísono
pizz
♩=52
U
351
div
mp
V
363

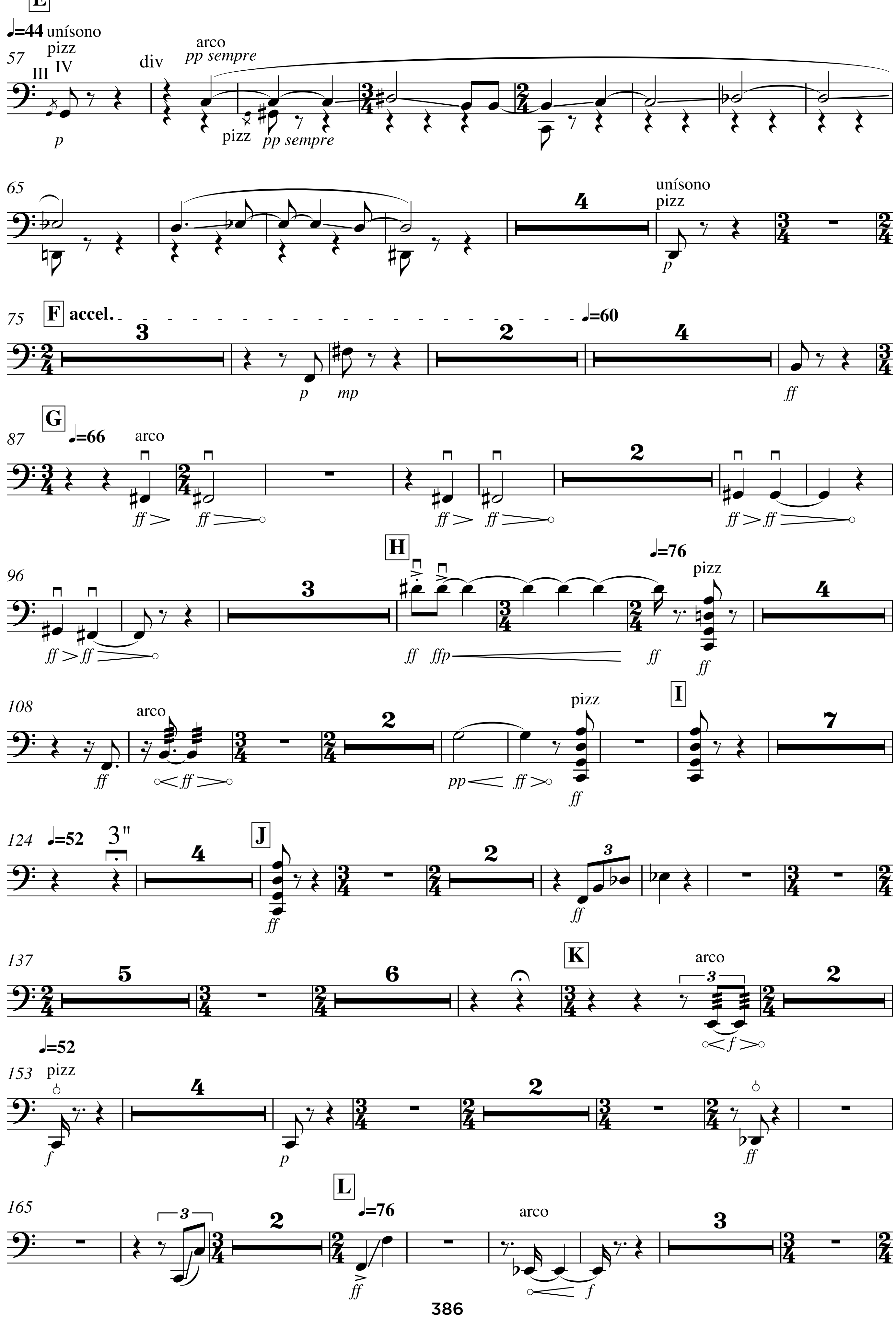
Violoncello

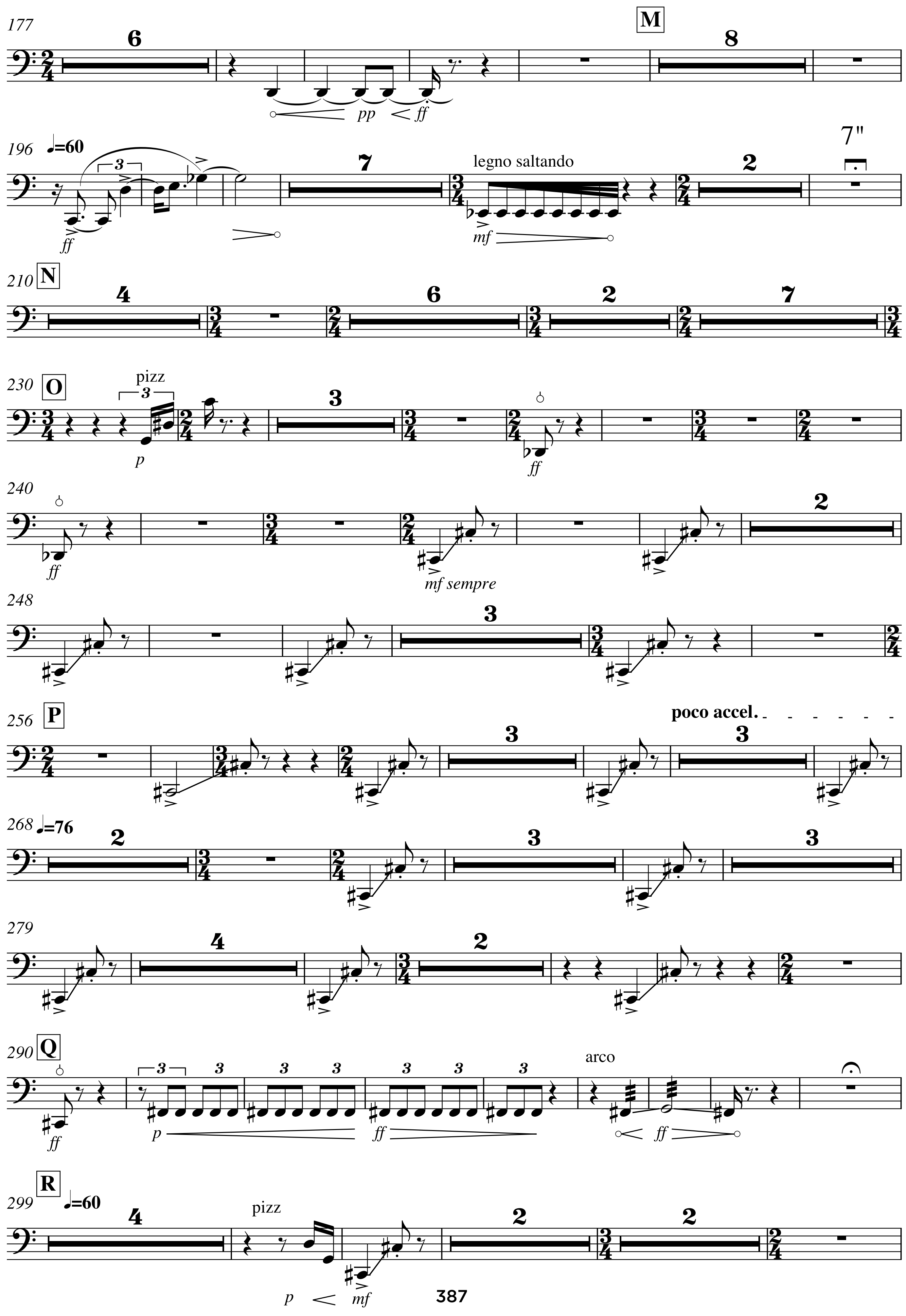
Vem Molhar os Pés à Lua

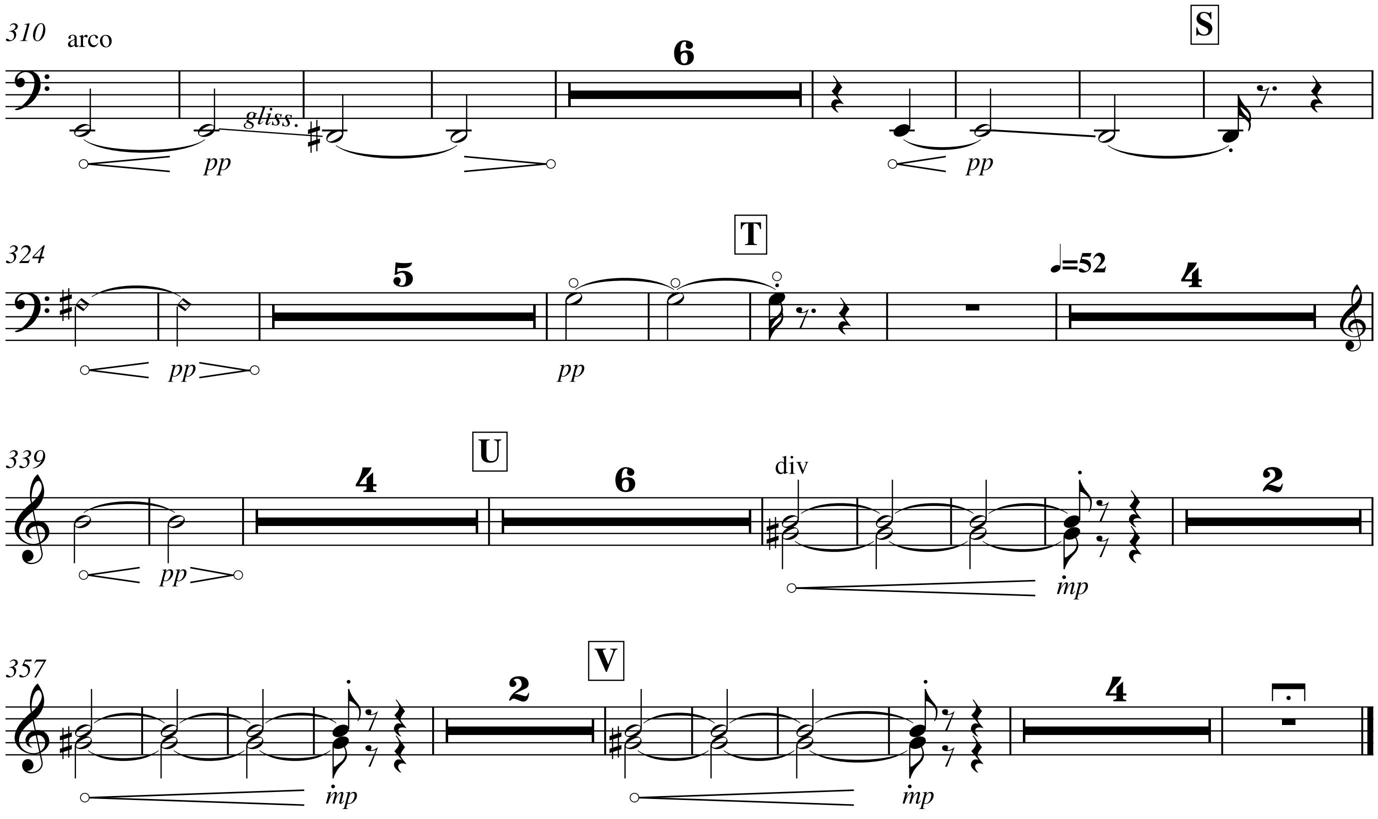
Germán Gras



Violoncello



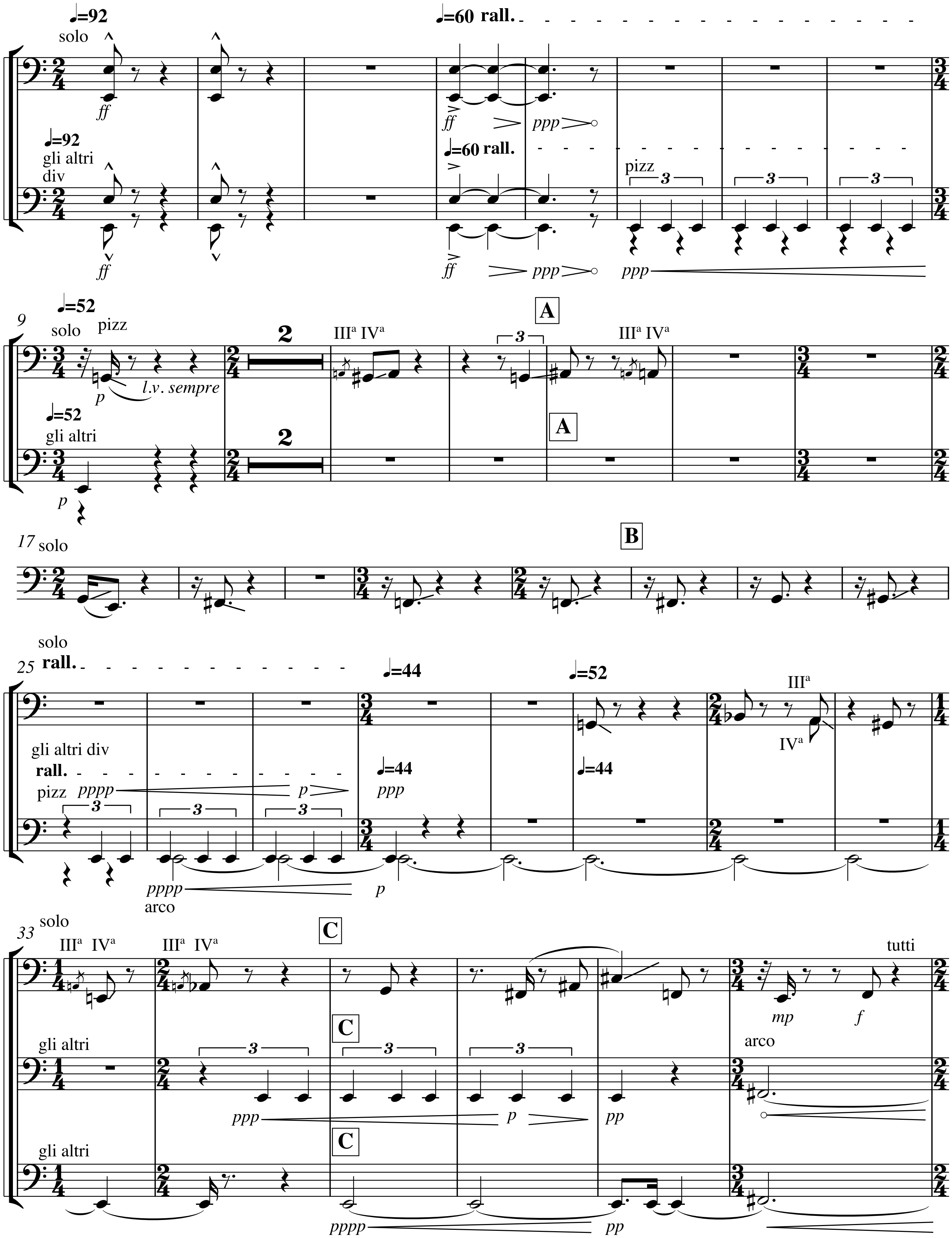

M
♩=60
legno saltando
7"
N
O
pizz
mf sempre
P
poco accel.
♩=76
Q
arco
R
♩=60
pizz

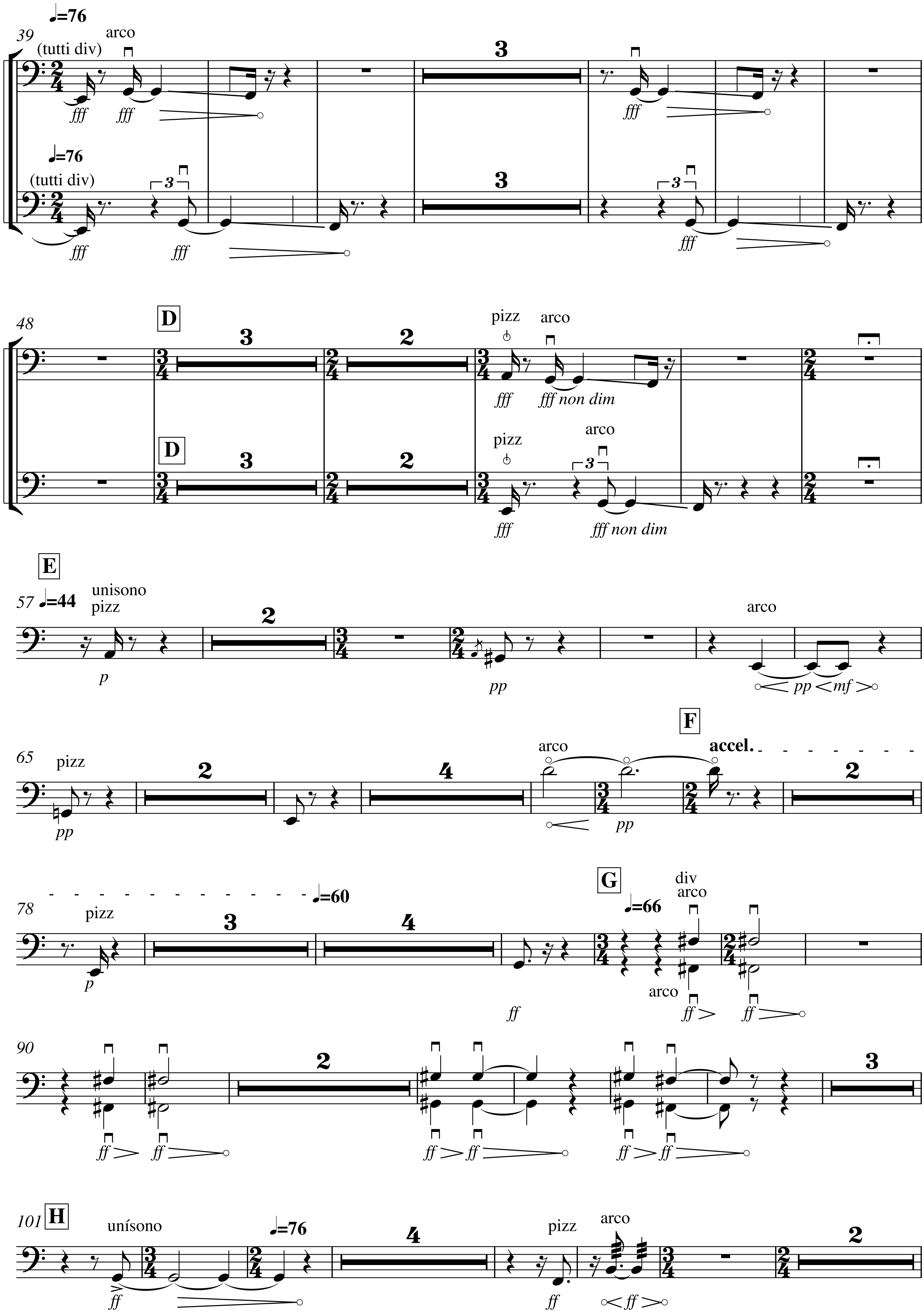

310
arco
gliss.
pp
6
pp
S
324
pp
5
T
pp
♩=52
4
339
pp
4
U
6
div
mp
2
357
mp
2
V
mp
4

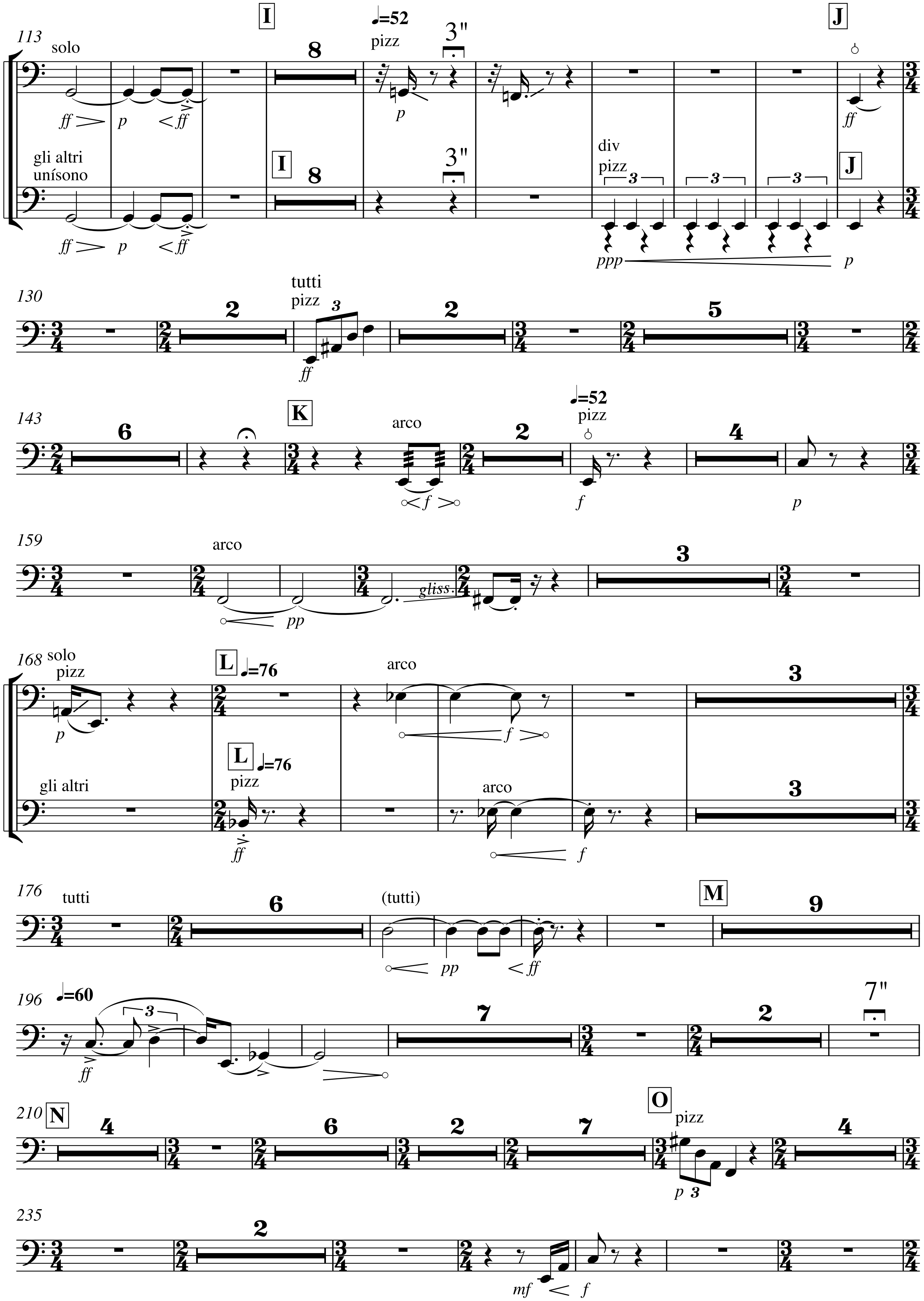
Contrabass

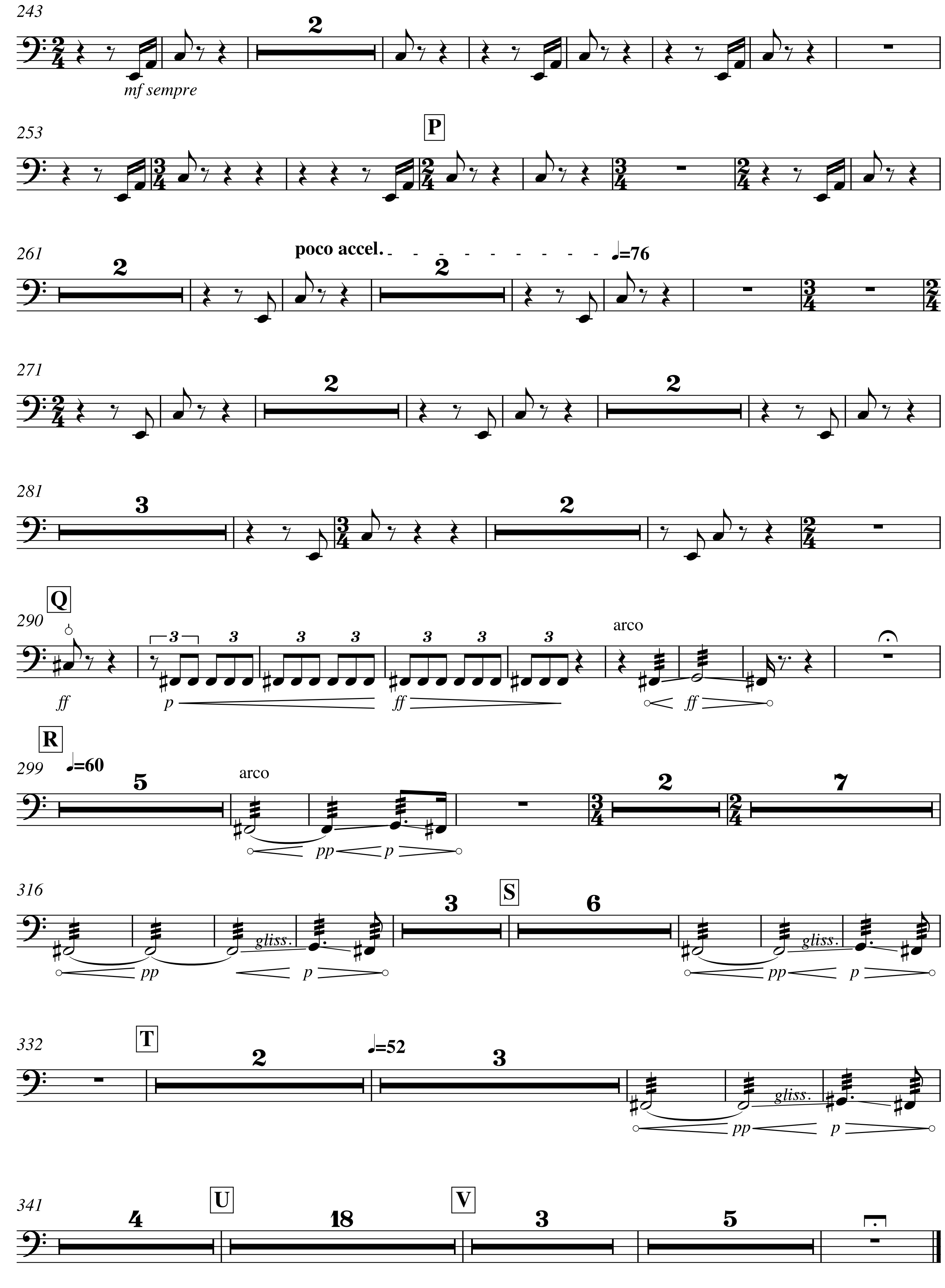
Vem Molhar os Pés à Lua

Germán Gras




39
♩=76
arco
(tutti div)
fff
48
D
pizz
arco
fff non dim
E
57 ♩=44
unisono
pizz
p
pp
mf
65
F
accel.
78
♩=60
G
♩=66
div
arco
ff
90
101 H
uníssono
♩=76


113
I
8
♩=52
pizz
3"
solo
ff
p
ff
J
gli altri
unísono
div
pizz
3
ppp
130
2
tutti
pizz
ff
5
143
6
K
arco
f
pizz
4
159
arco
pp
gliss.
3
168 solo
L
♩=76
pizz
gli altri
176
tutti
(tutti)
M
9
196
♩=60
7
7"
210
N
O
235
mf


243
mf sempre
253
P
261
poco accel.
♩=76
271
281
Q
290
ff
p
ff
arco
ff
R
299
♩=60
arco
pp
p
316
gliss.
pp
p
S
332
T
♩=52
341
U
V

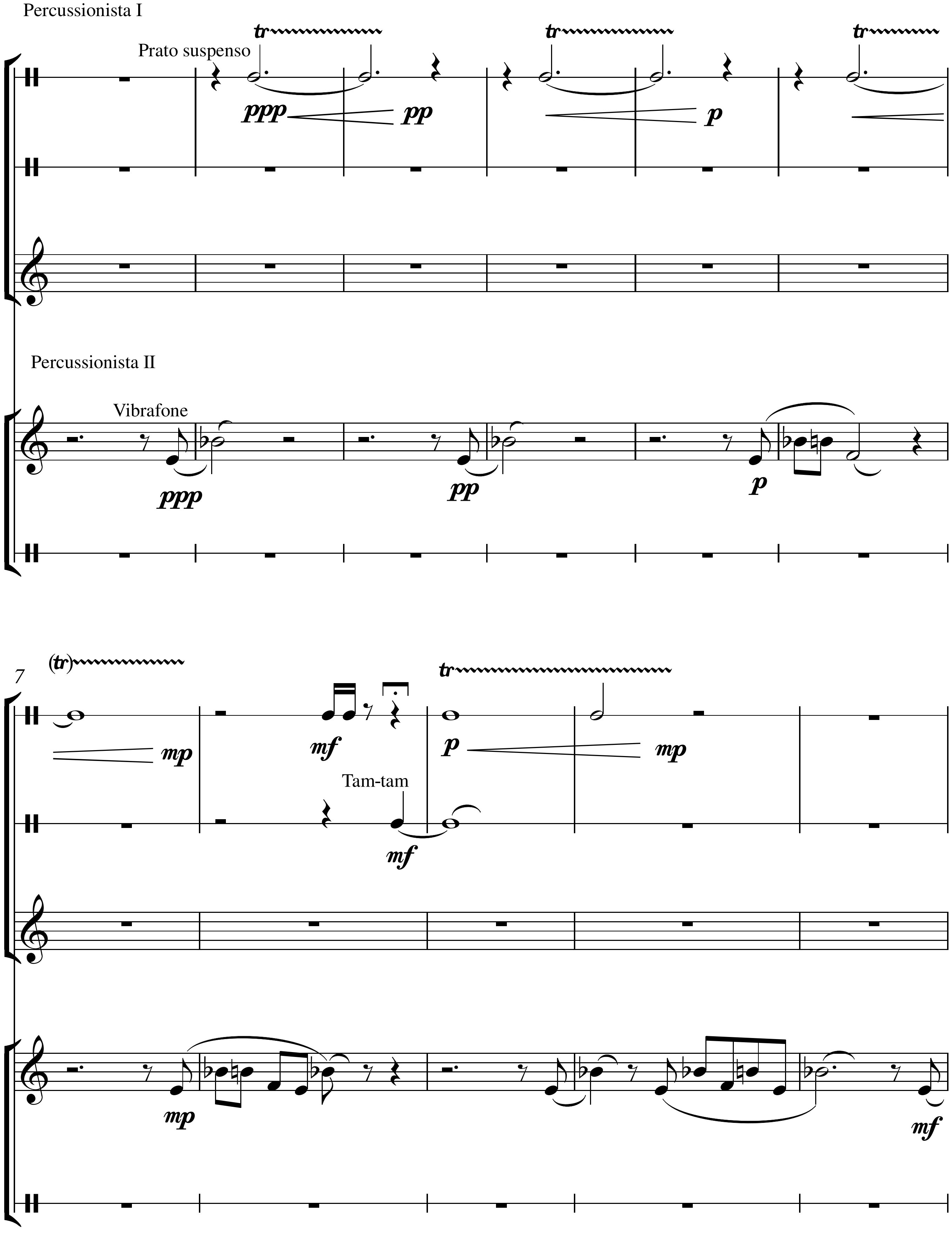
J Orlando Alves

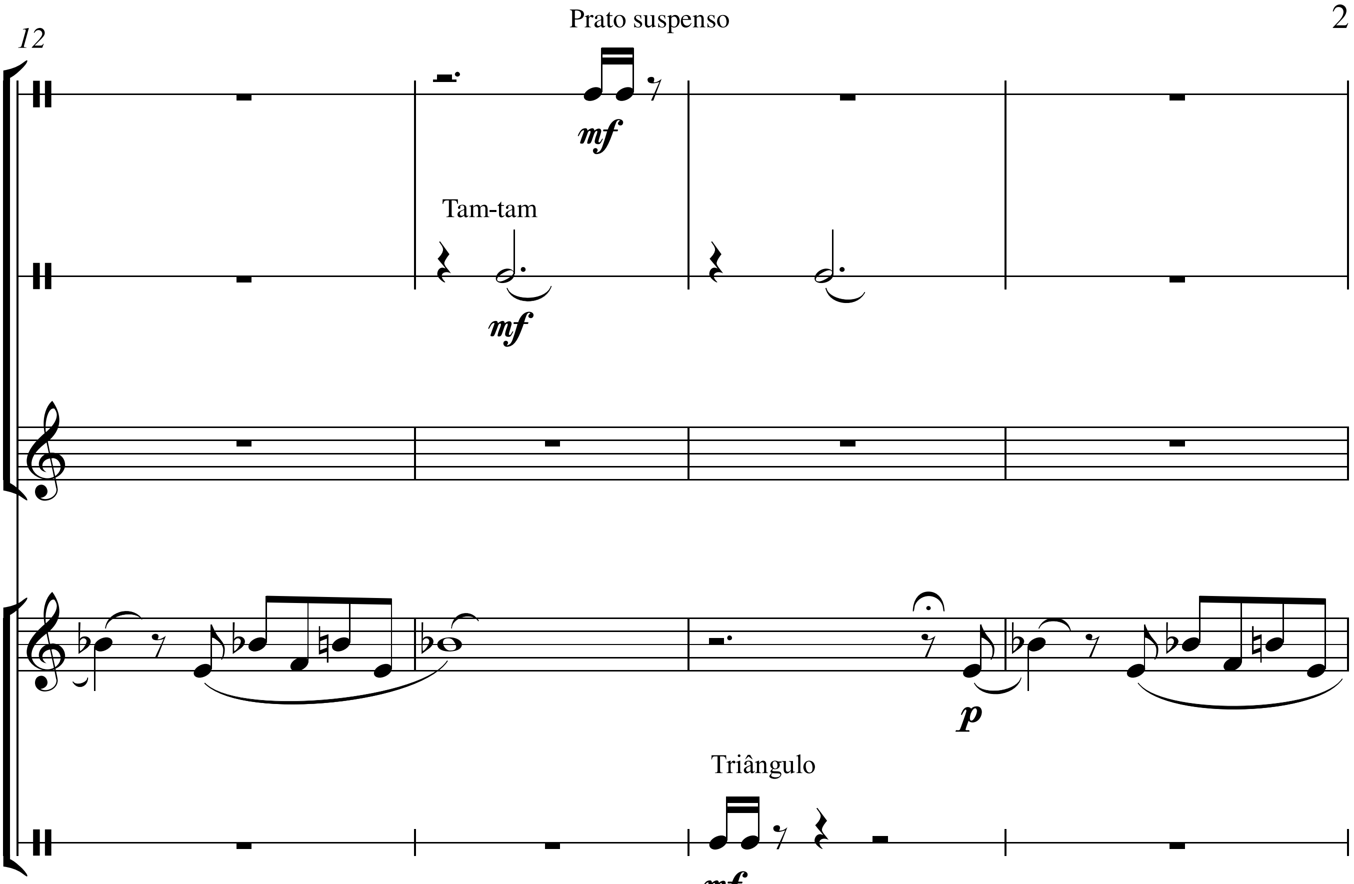
Insinuâncias 394
Intervenções II 410
Intervenções III..432

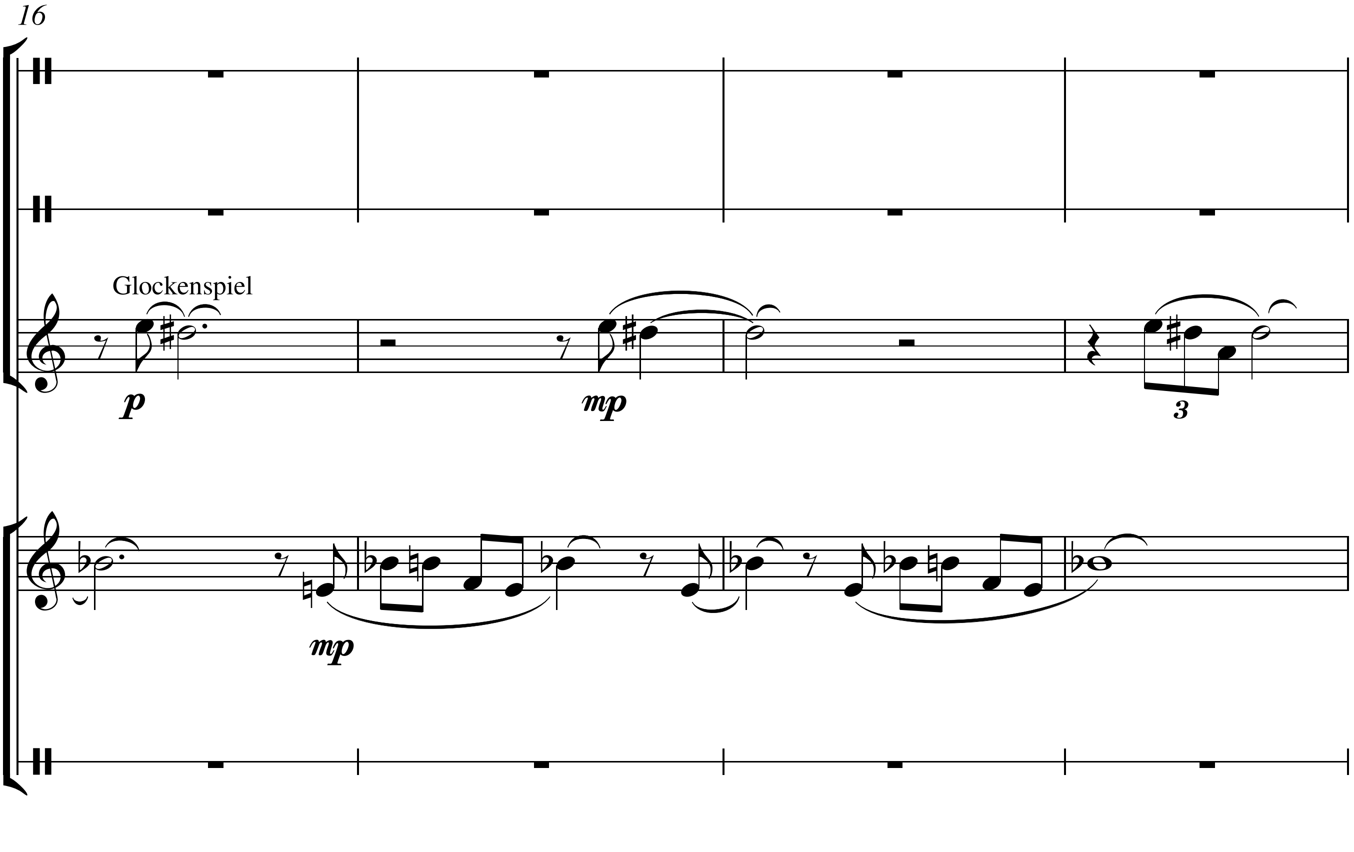
Insinuâncias

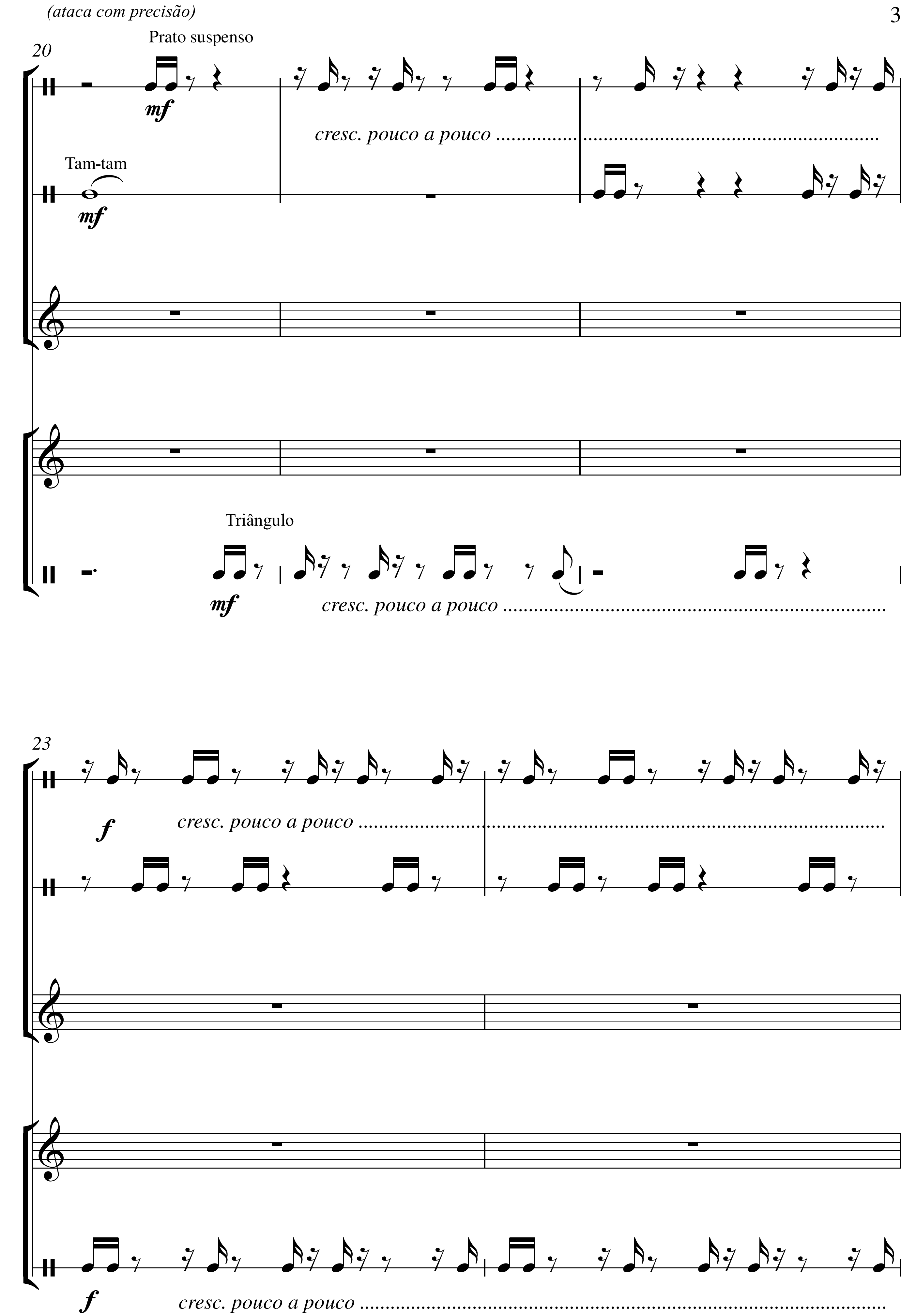
J. Orlando Alves
(2006)

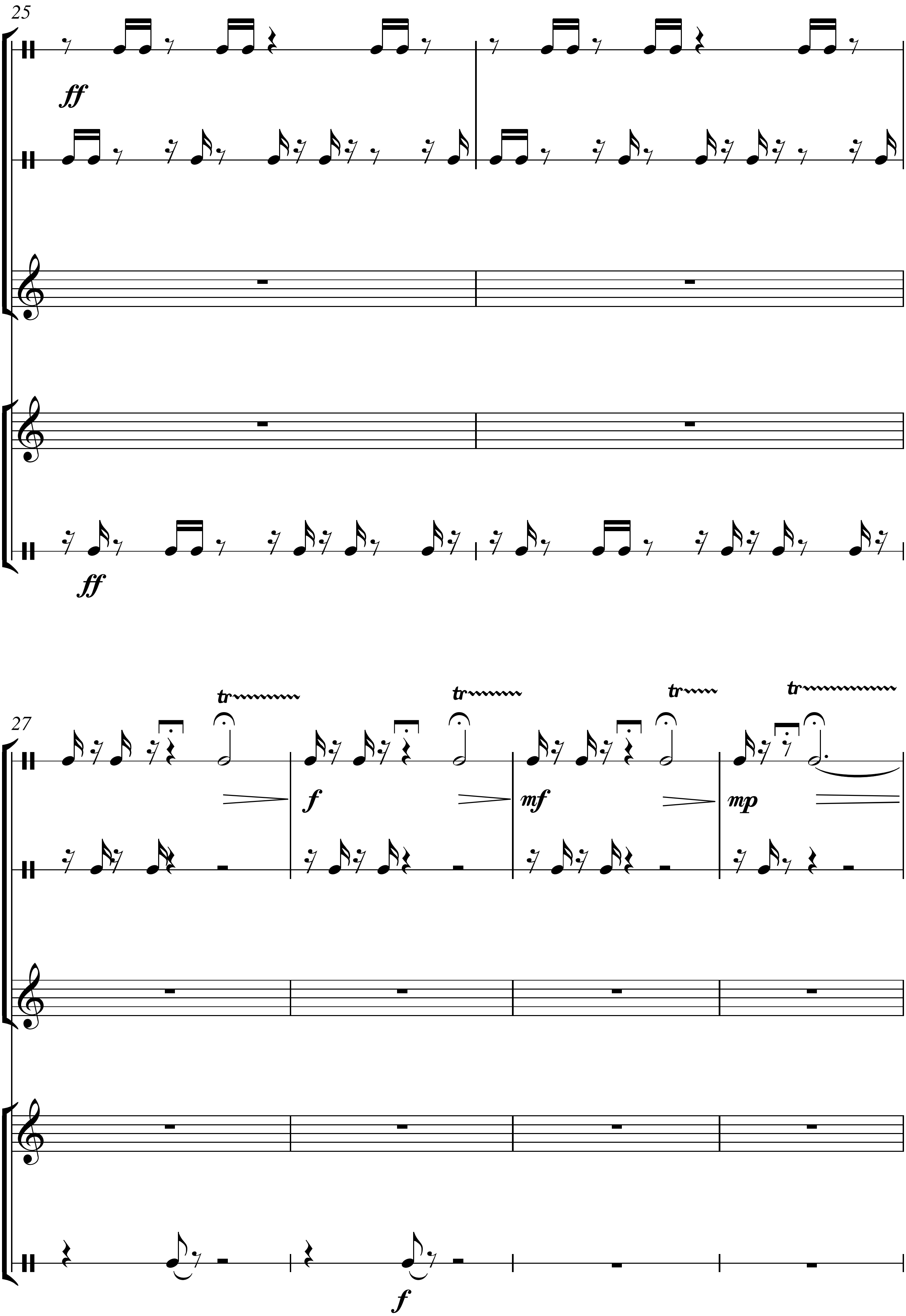
Expressivo e Preciso ♩ = 80

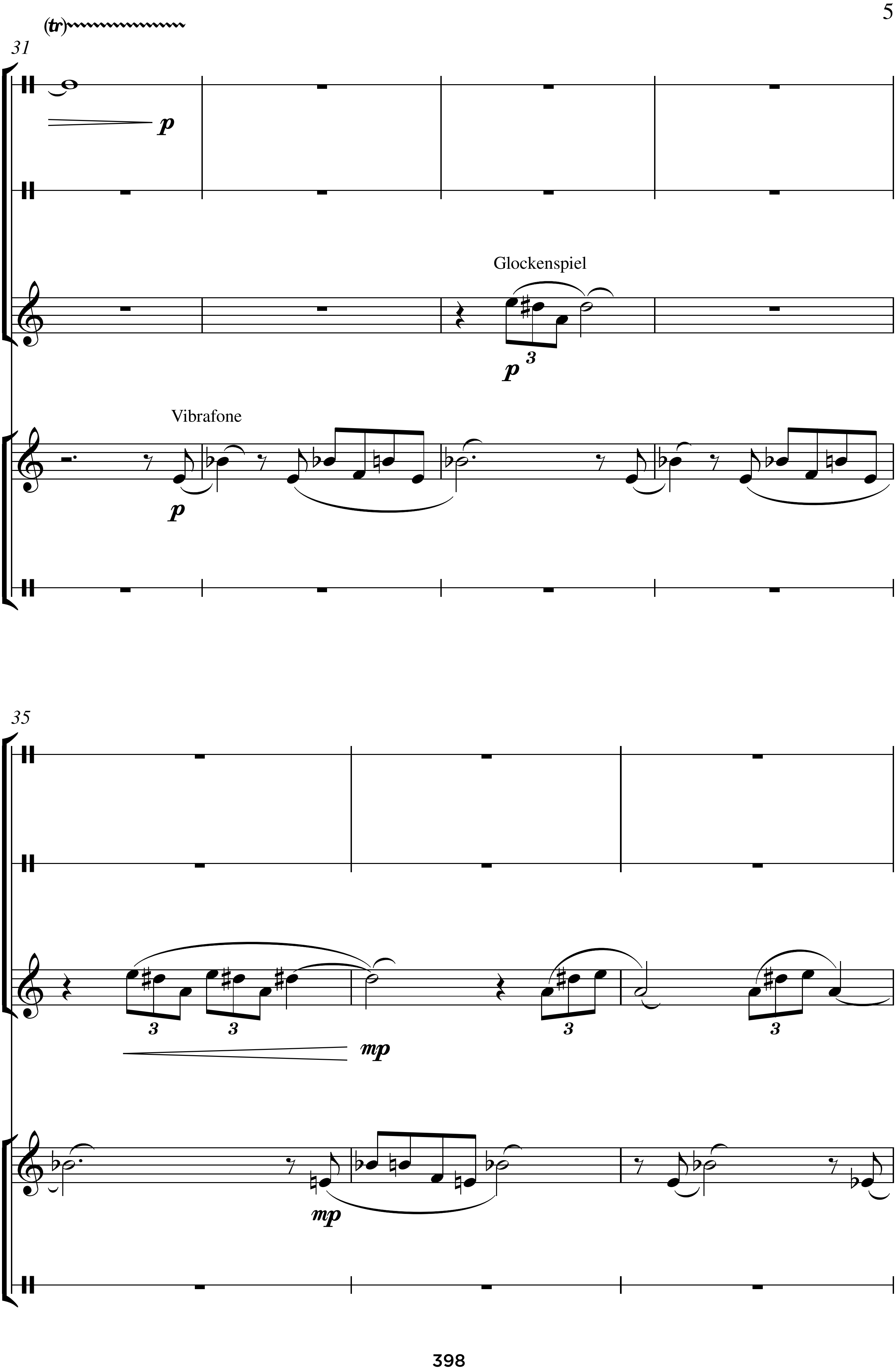


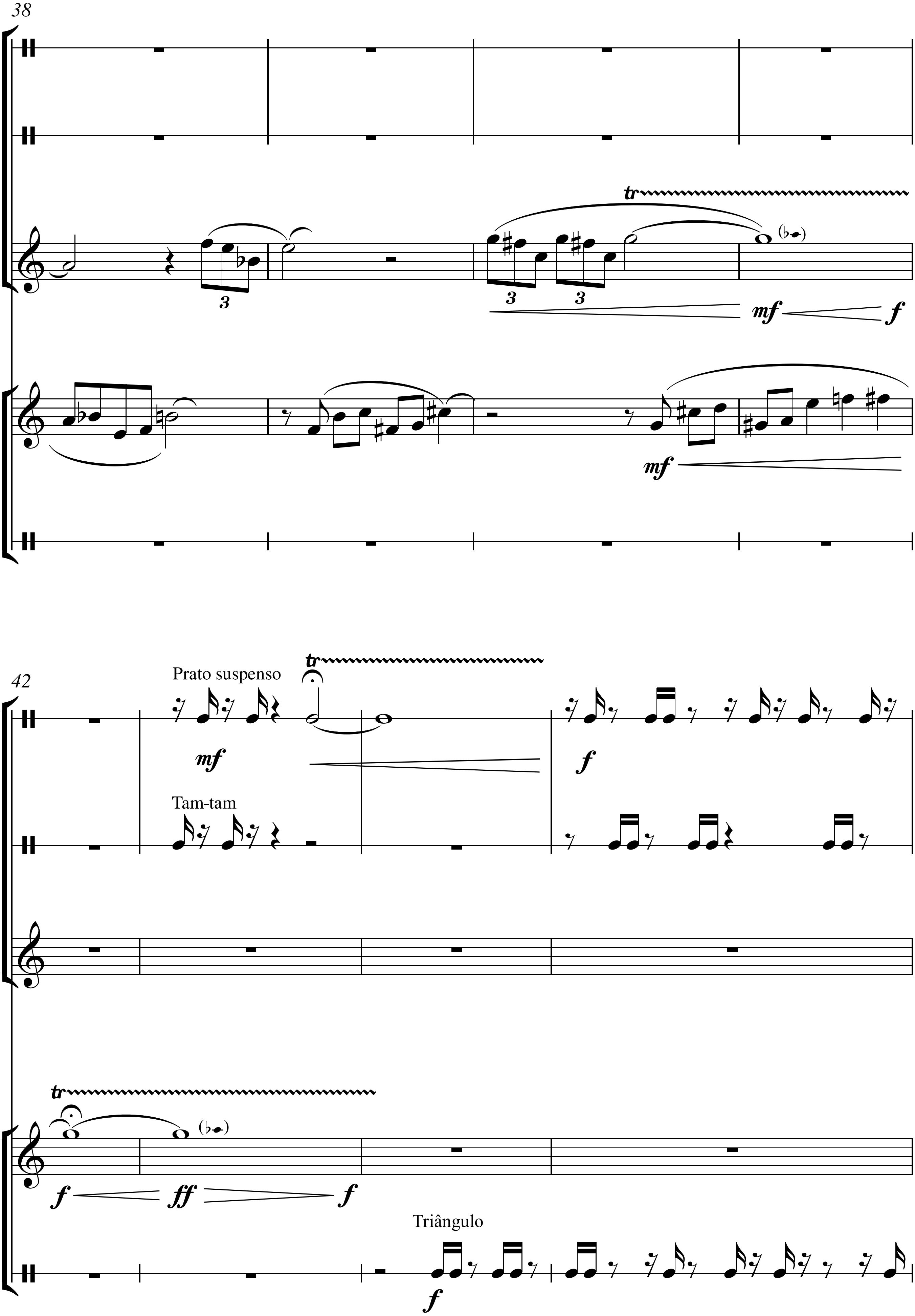

12
Prato suspenso
mf
Tam-tam
mf
p
Triângulo
mf

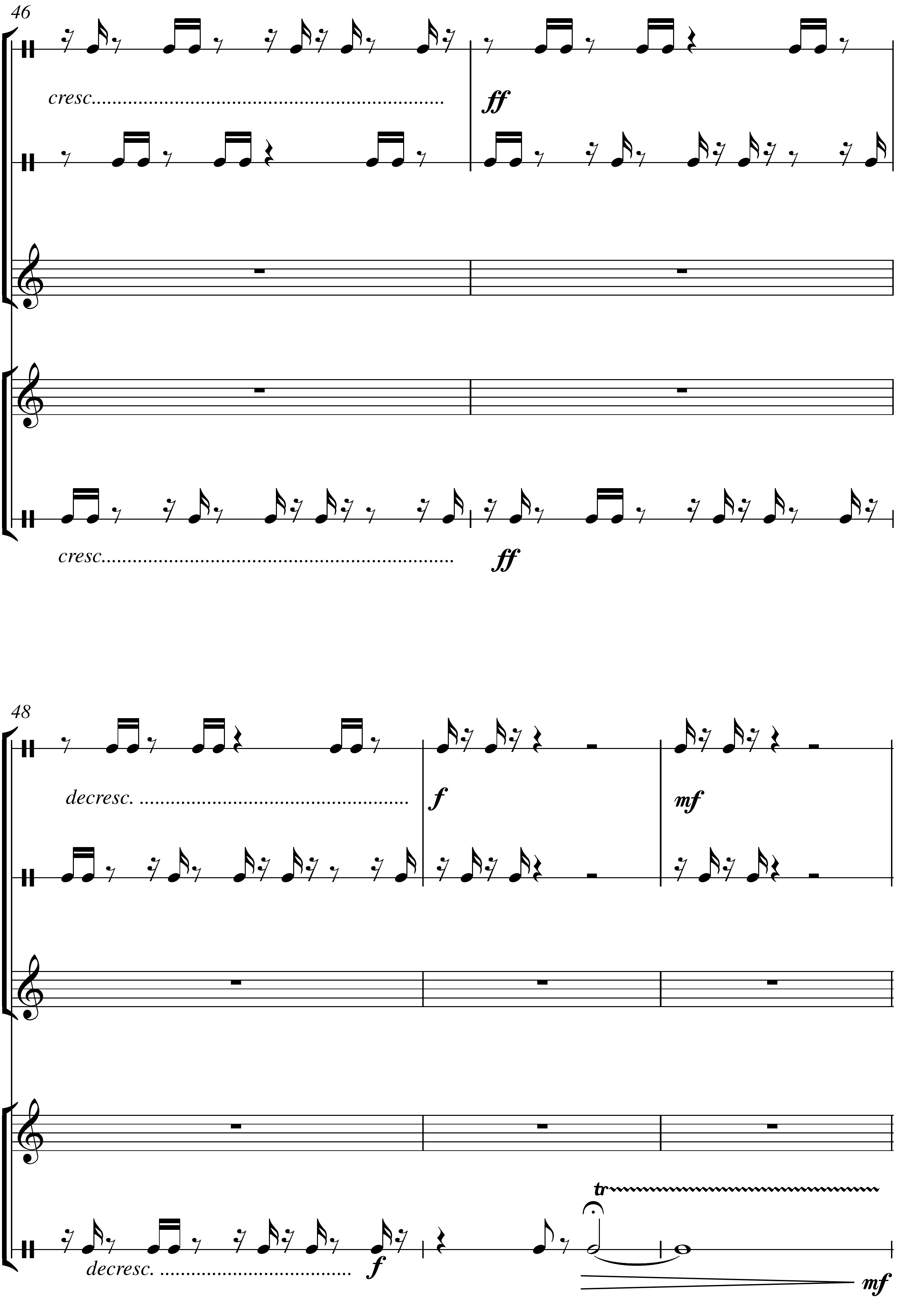

16
Glockenspiel
p
mp
3
mp


(ataca com precisão)
20
Prato suspenso
mf
cresc. pouco a pouco
Tam-tam
mf
Triângulo
mf
cresc. pouco a pouco
23
f
cresc. pouco a pouco
f
cresc. pouco a pouco

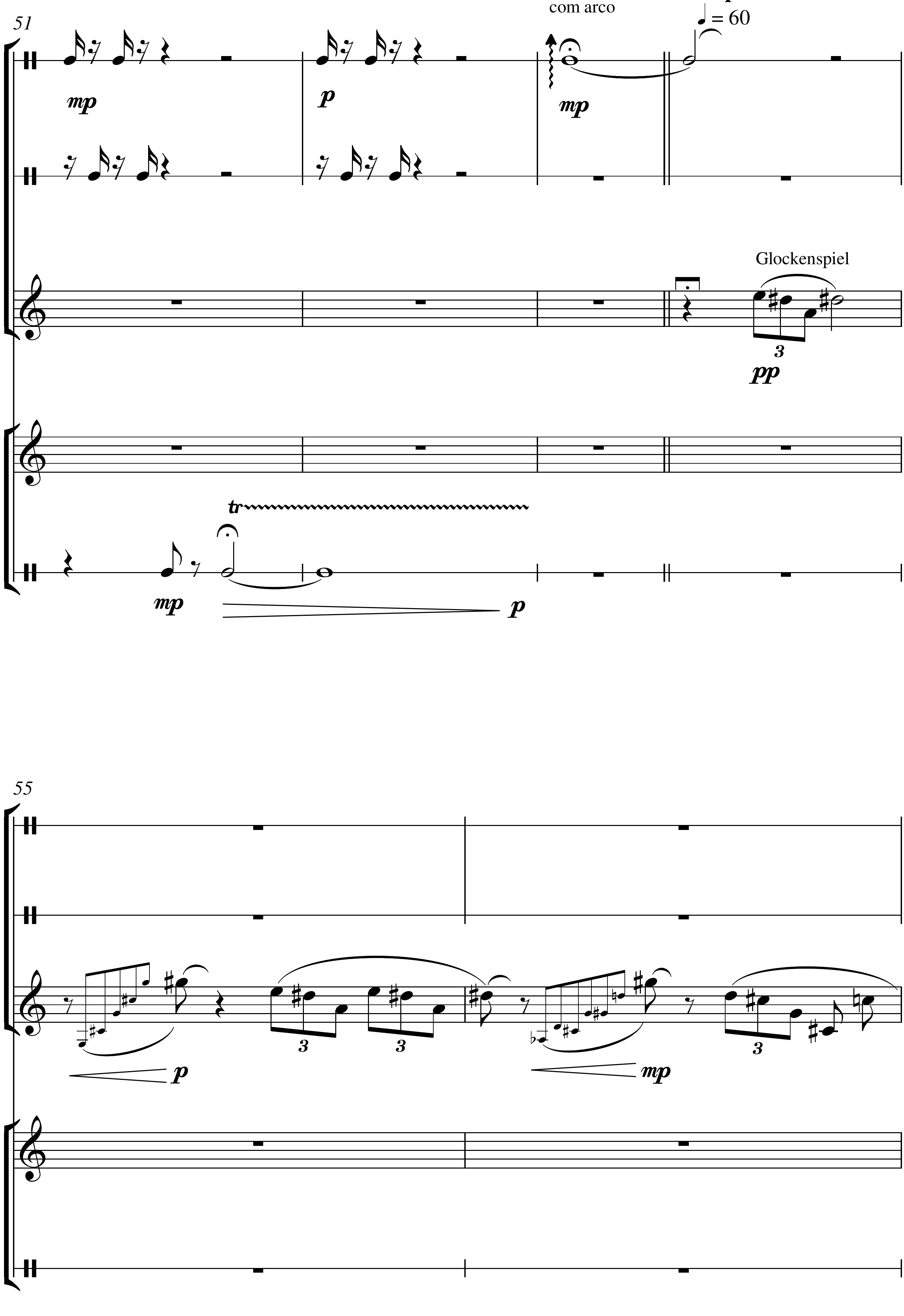

25
ff
ff
27
tr
tr
tr
tr
f
mf
mp
f

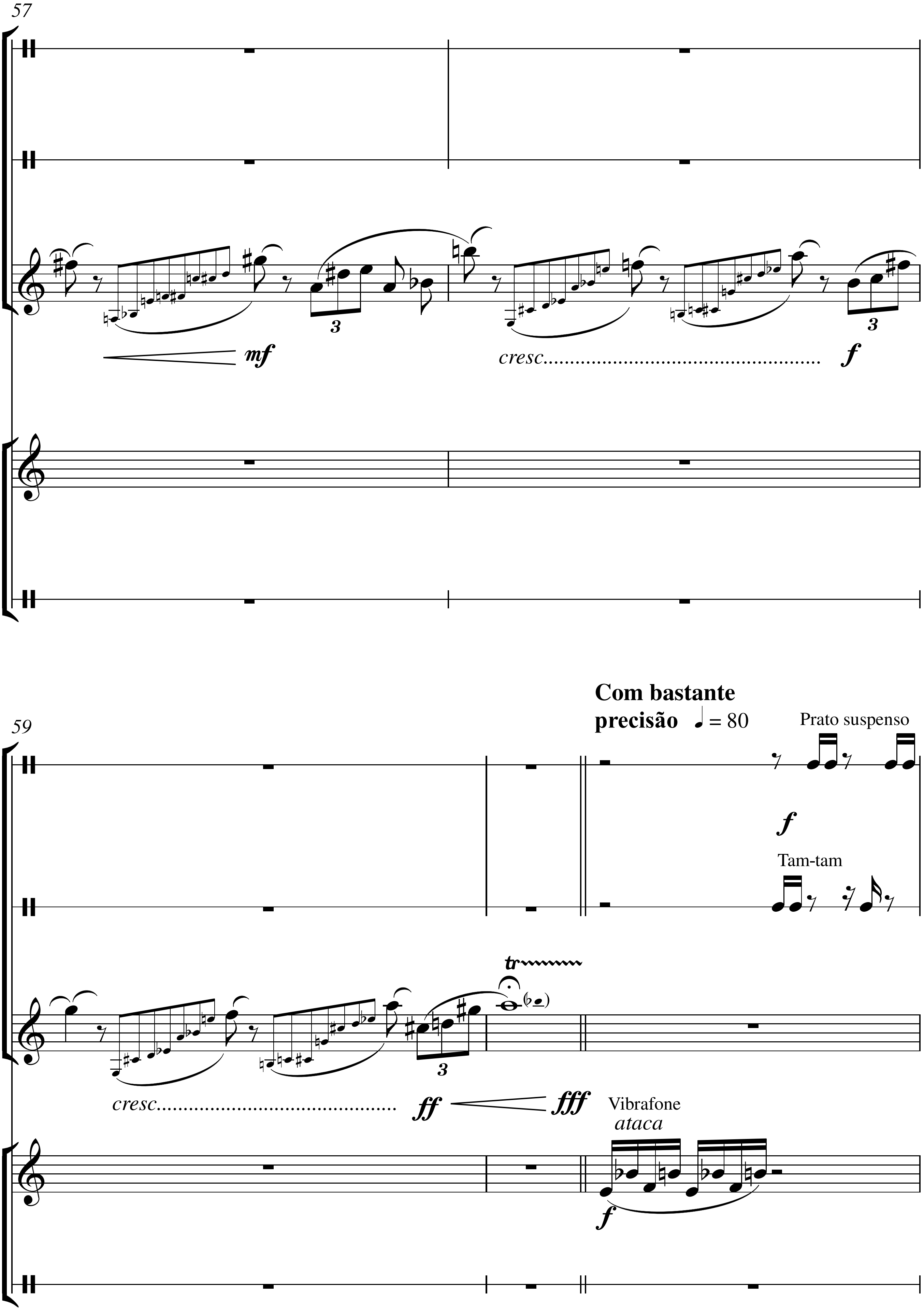

(tr)
31
p
Glockenspiel
p
Vibrafone
p
35
mp
mp

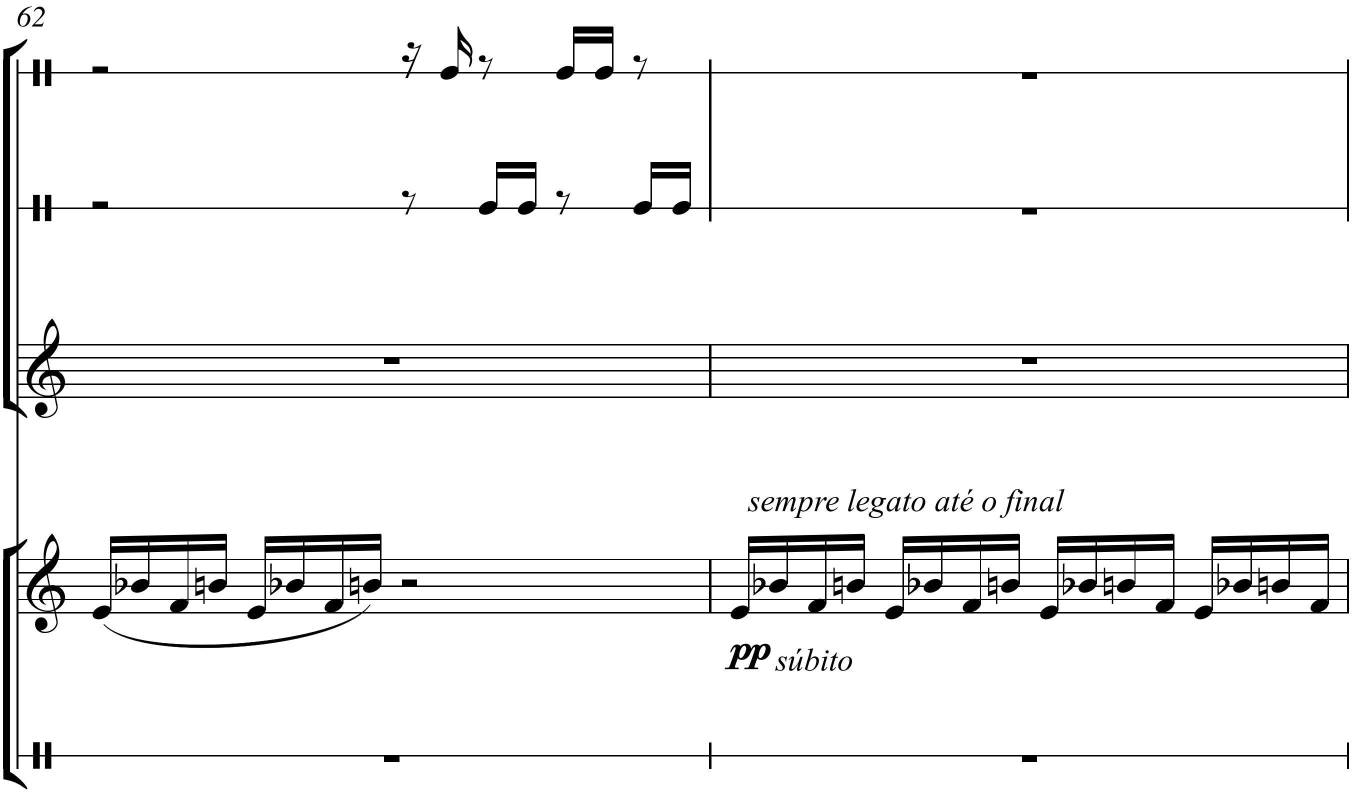

38
tr
3
3
3
mf
f
mf
42
Prato suspenso
tr
mf
f
Tam-tam
tr
f
ff
f
Triângulo
f

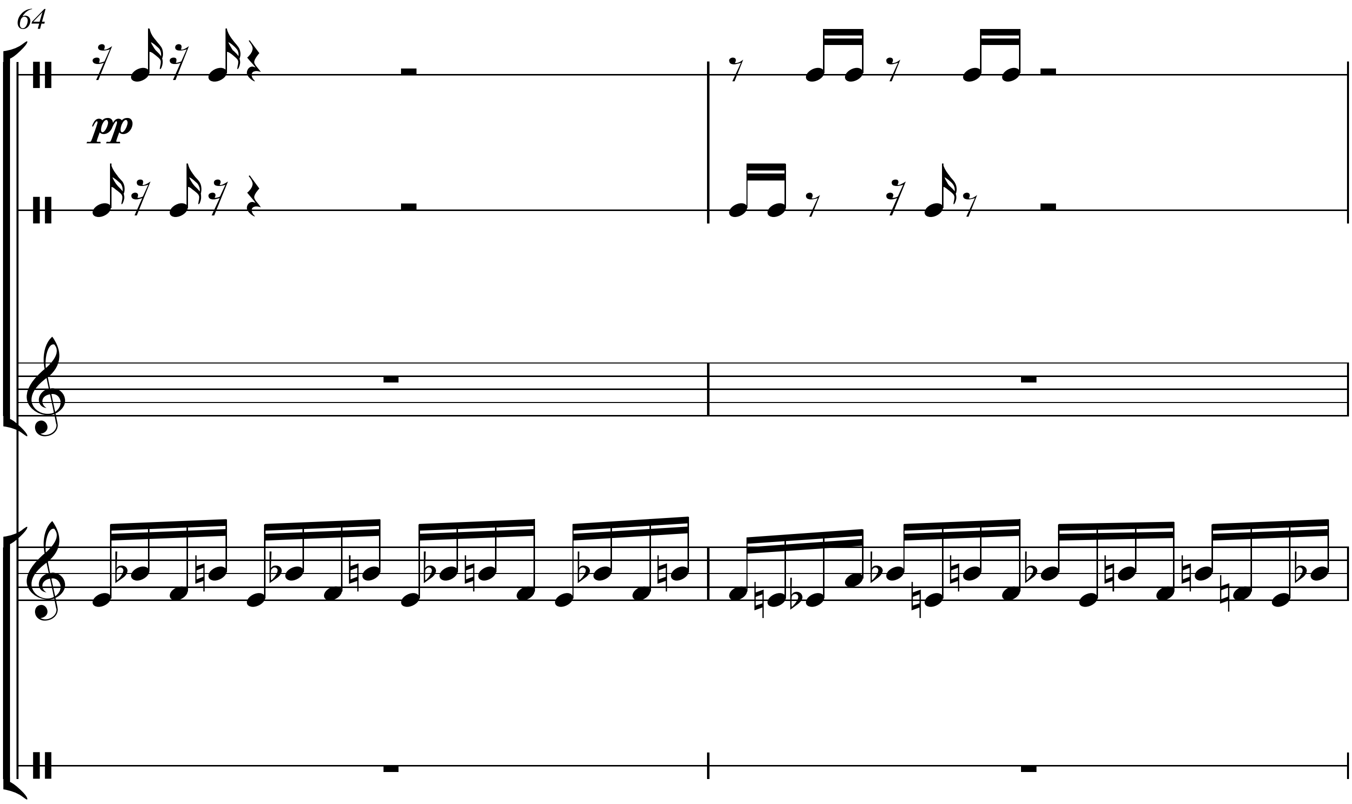

46
cresc.
ff
cresc.
ff
48
decresc.
f
mf
tr
decresc.
f
mf

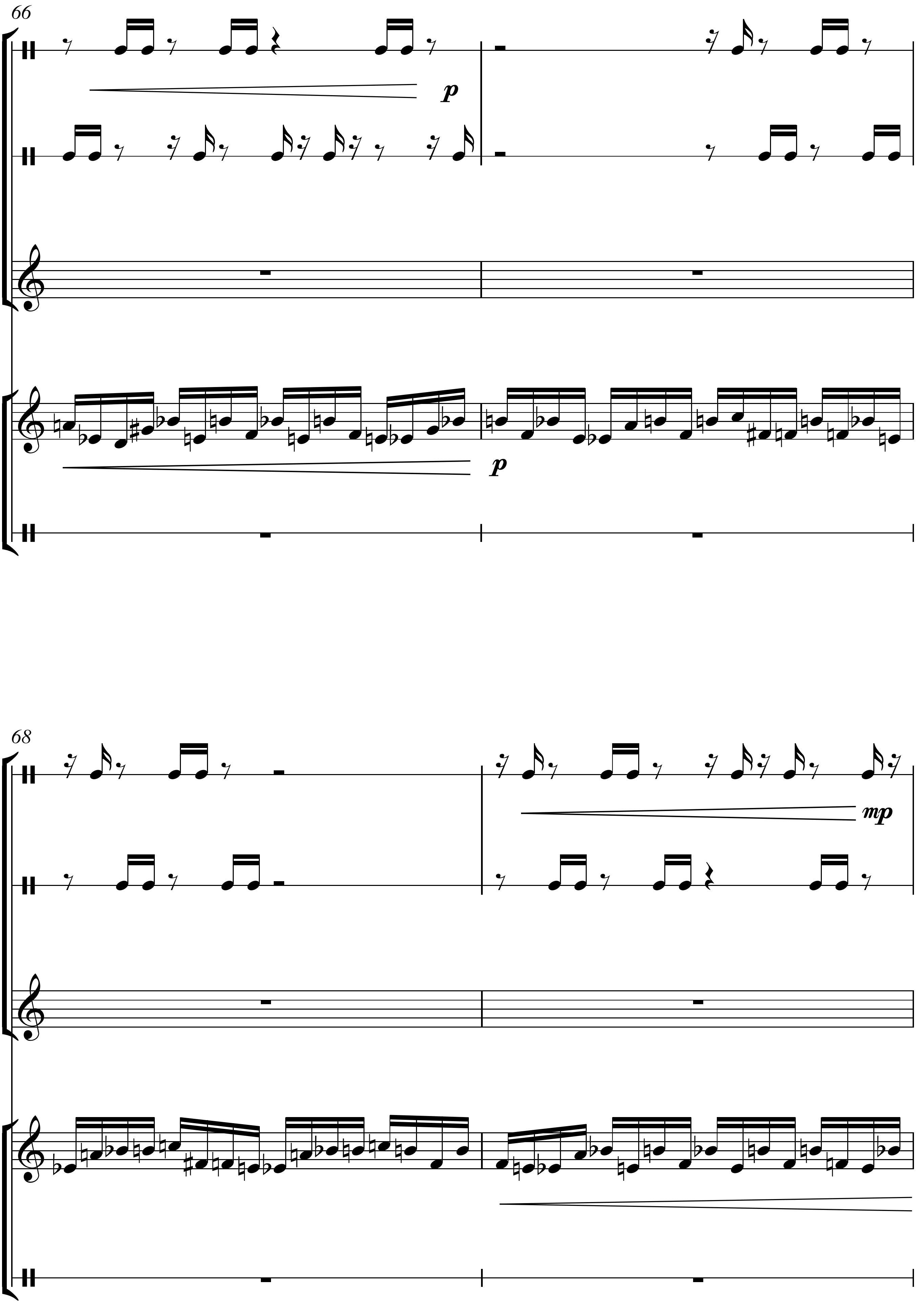
8

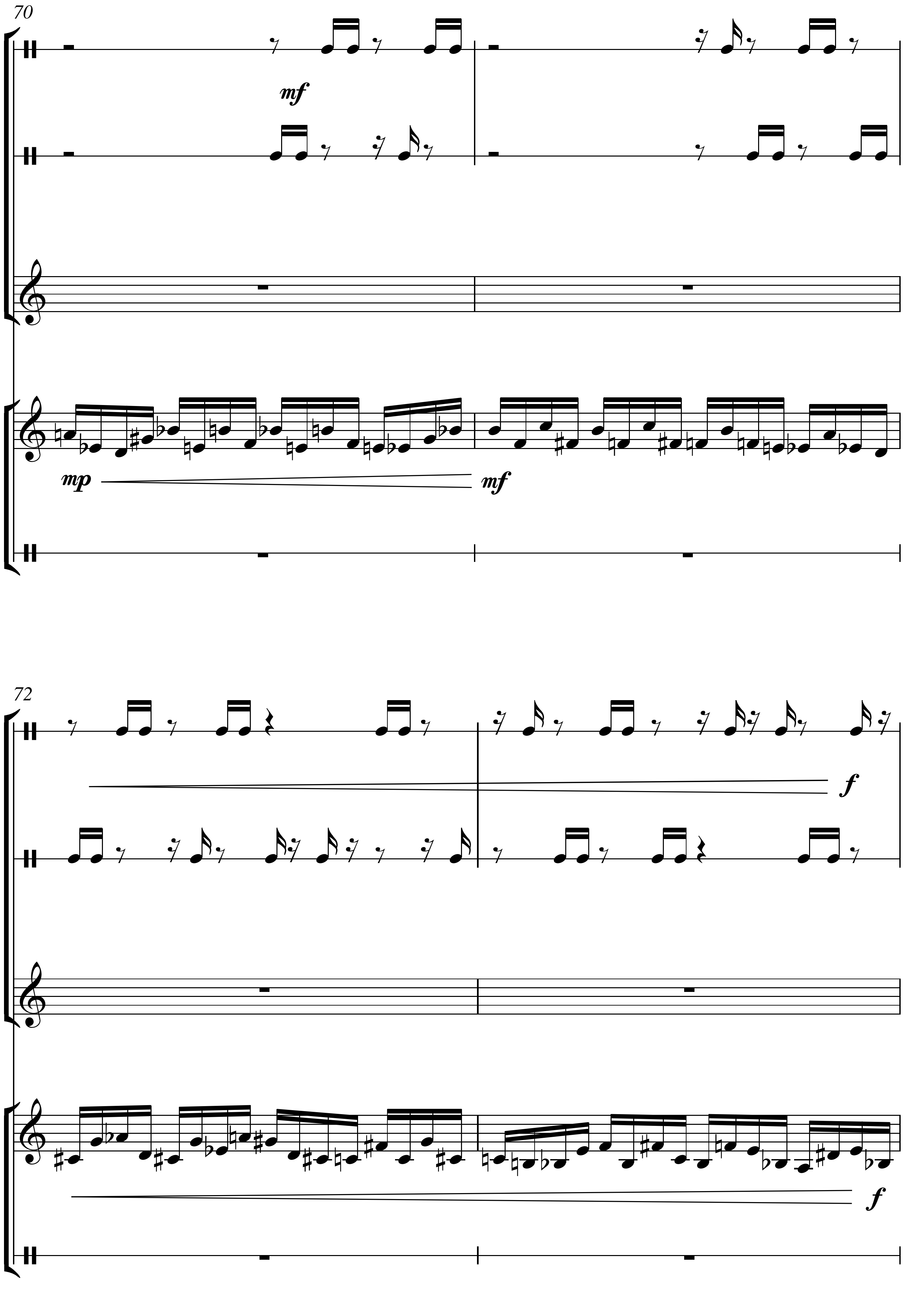

51
Prato suspenso
com arco
Expressivo
♩ = 60
Glockenspiel
mp
p
mp
pp
tr
mp
p
55
p
mp

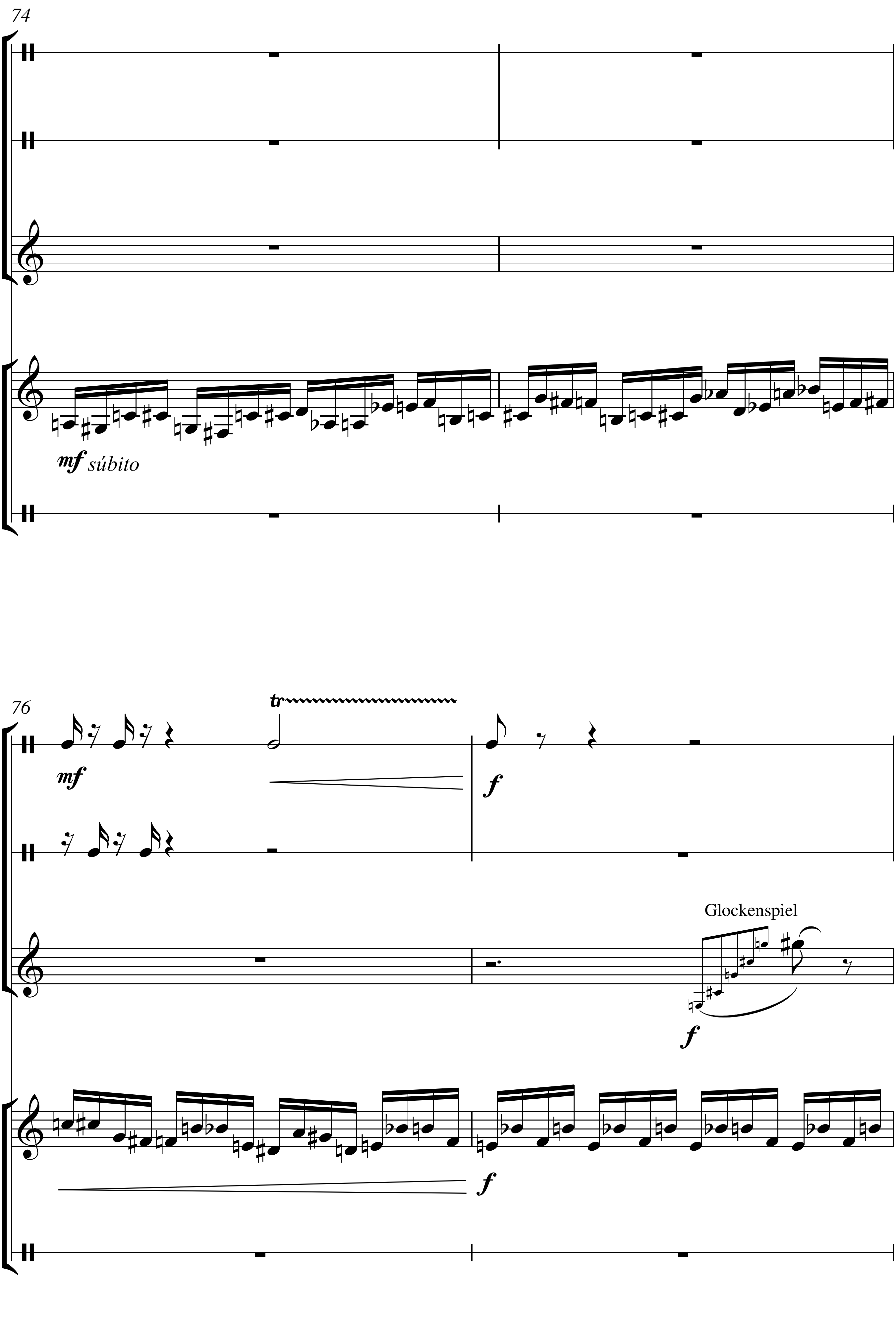

57
mf
cresc.
f
59
Com bastante precisão ♩ = 80
Prato suspenso
f
Tam-tam
tr
cresc.
ff
fff
Vibrafone
ataca
f

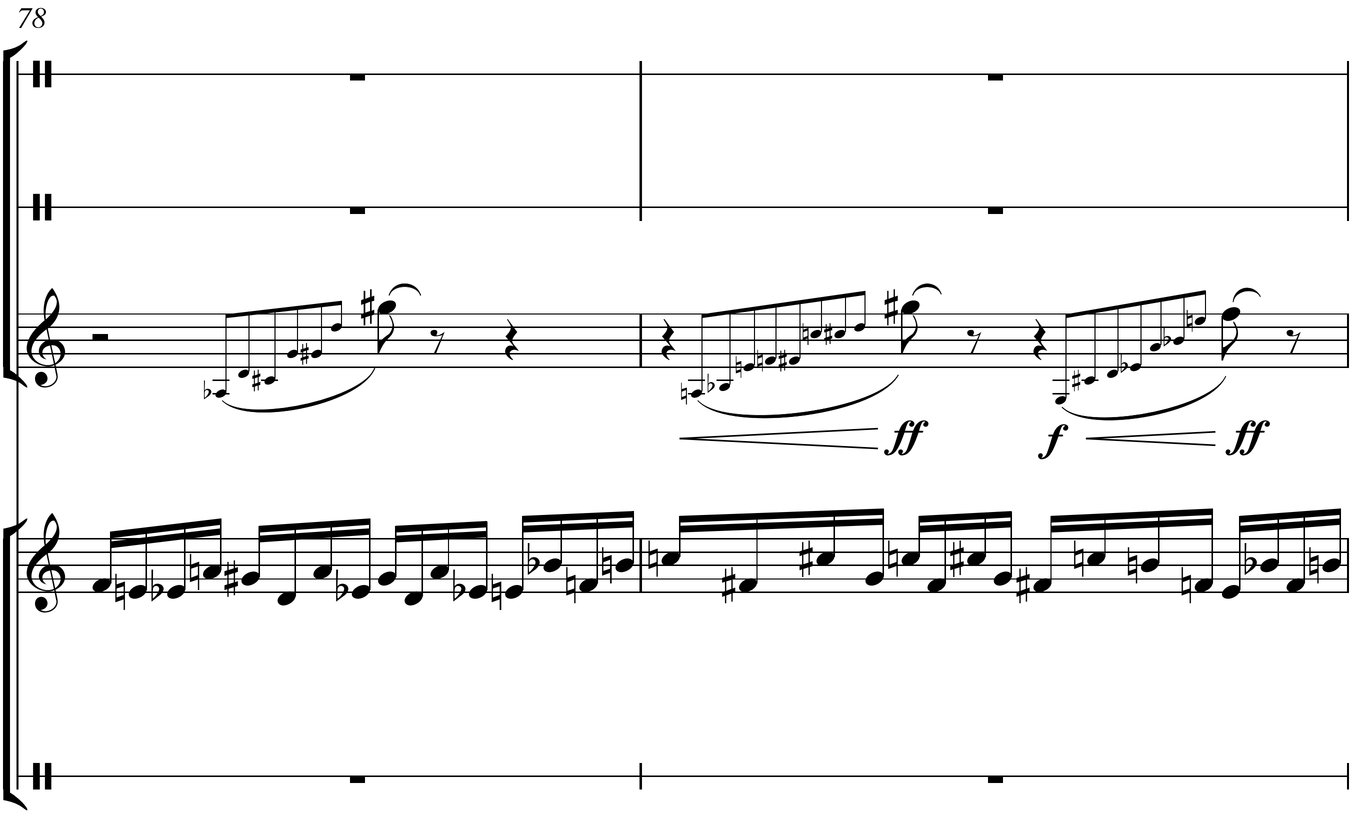

62
sempre legato até o final
pp súbito

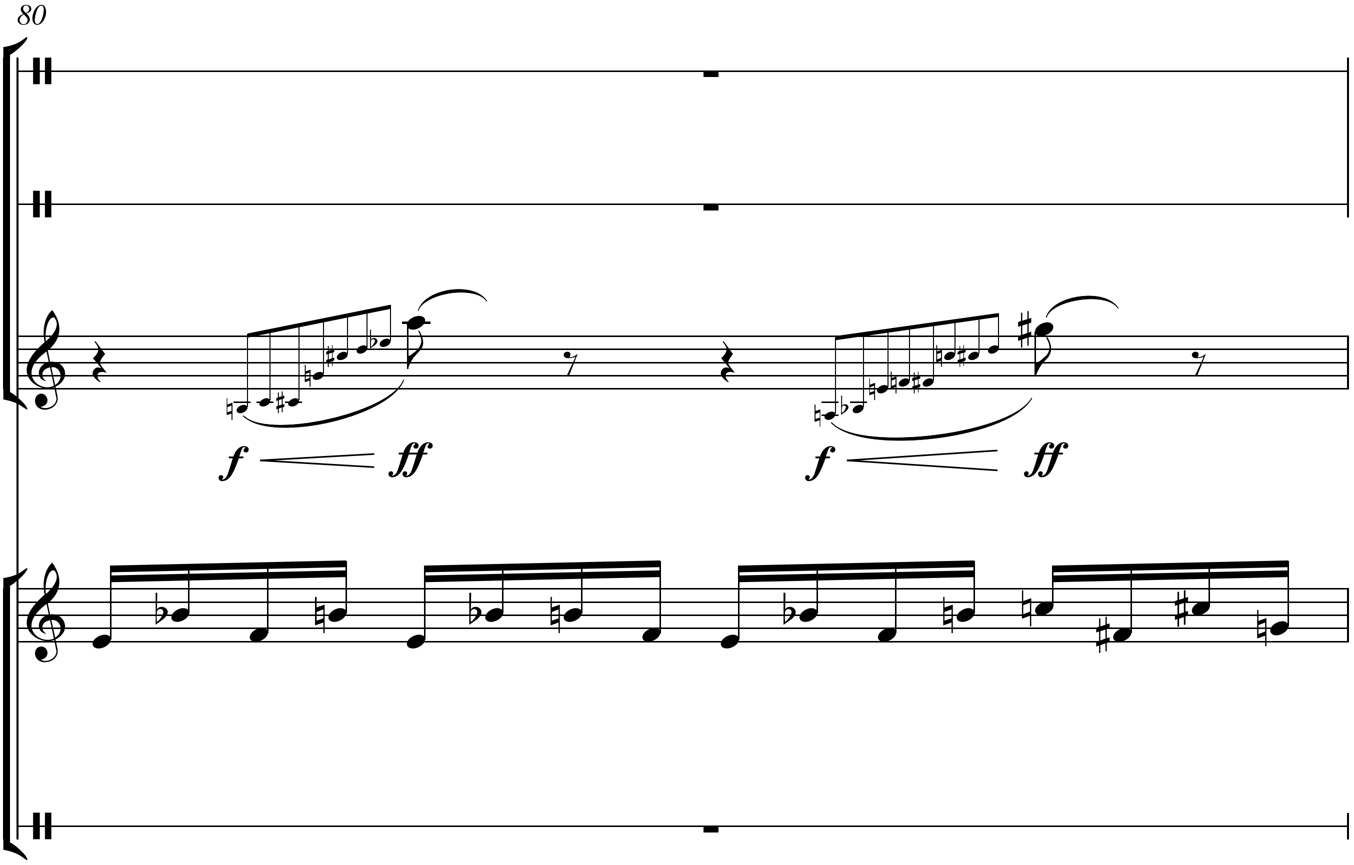

64
pp

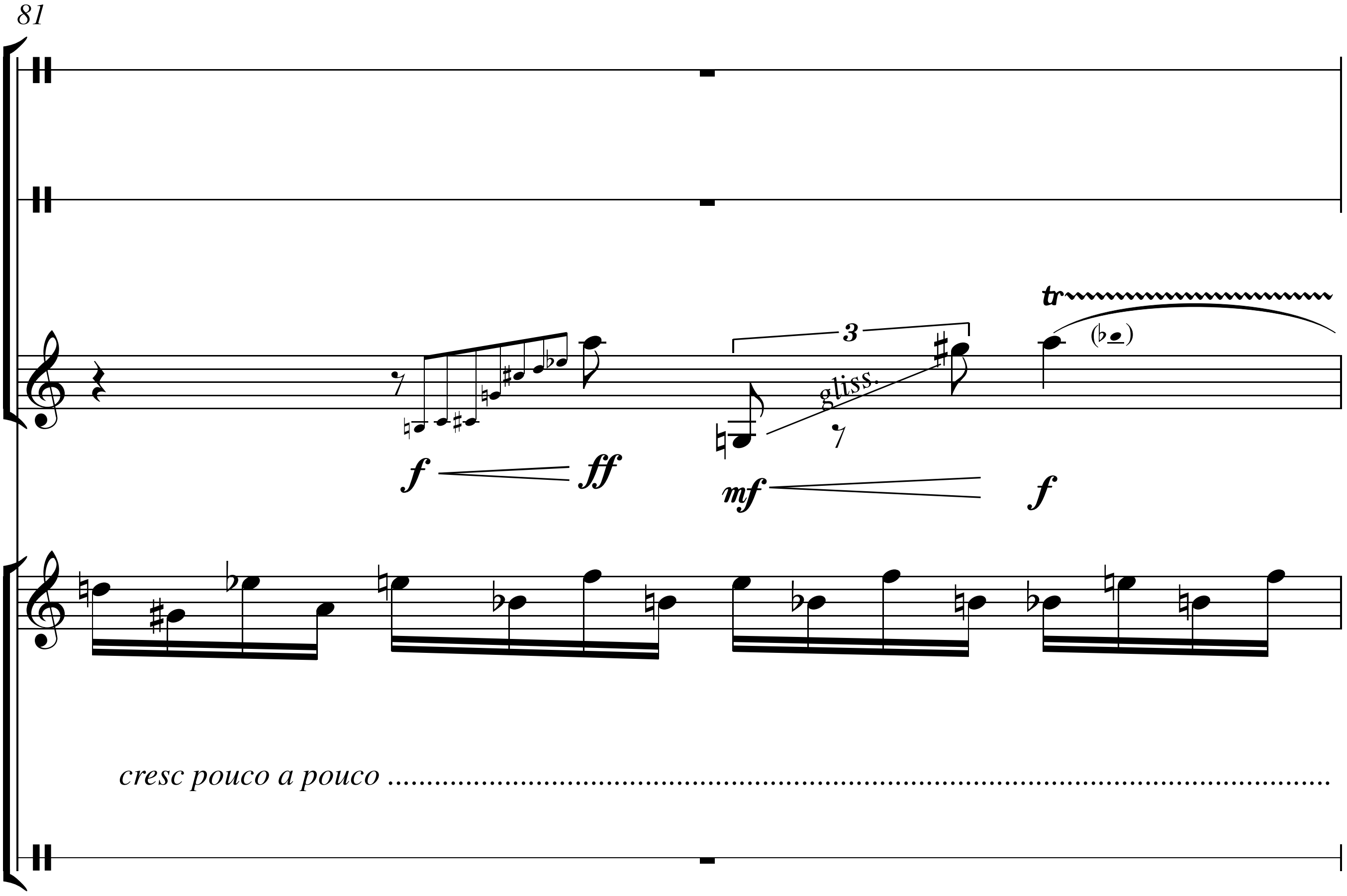

66
p
p
68
mp

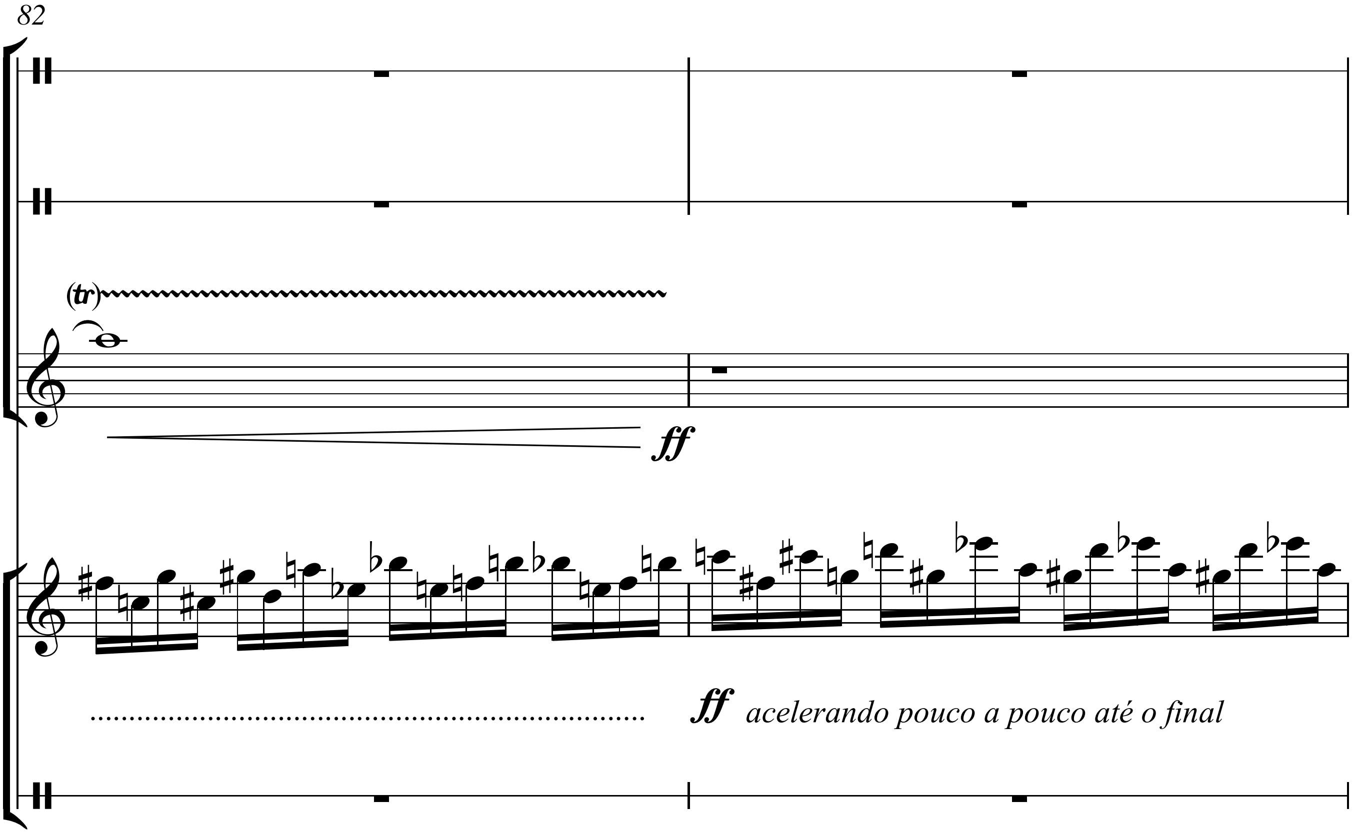

70
mf
mp
mf
72
f
f

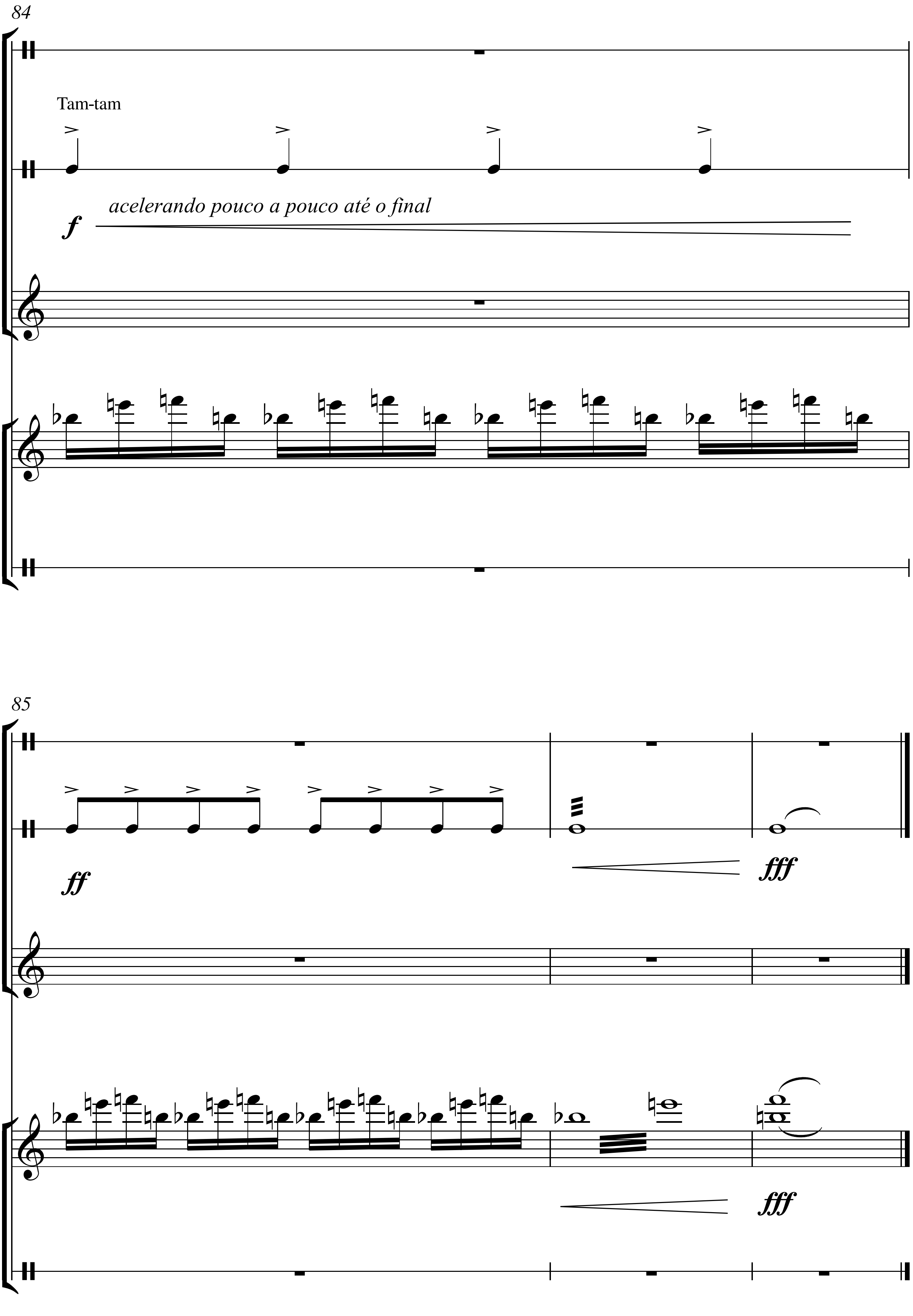

74
mf súbito
76
tr
mf
f
Glockenspiel
f
f


78
ff
f
ff


80
f
ff
f
ff


81
tr
3
gliss.
f
ff
mf
f
cresc pouco a pouco

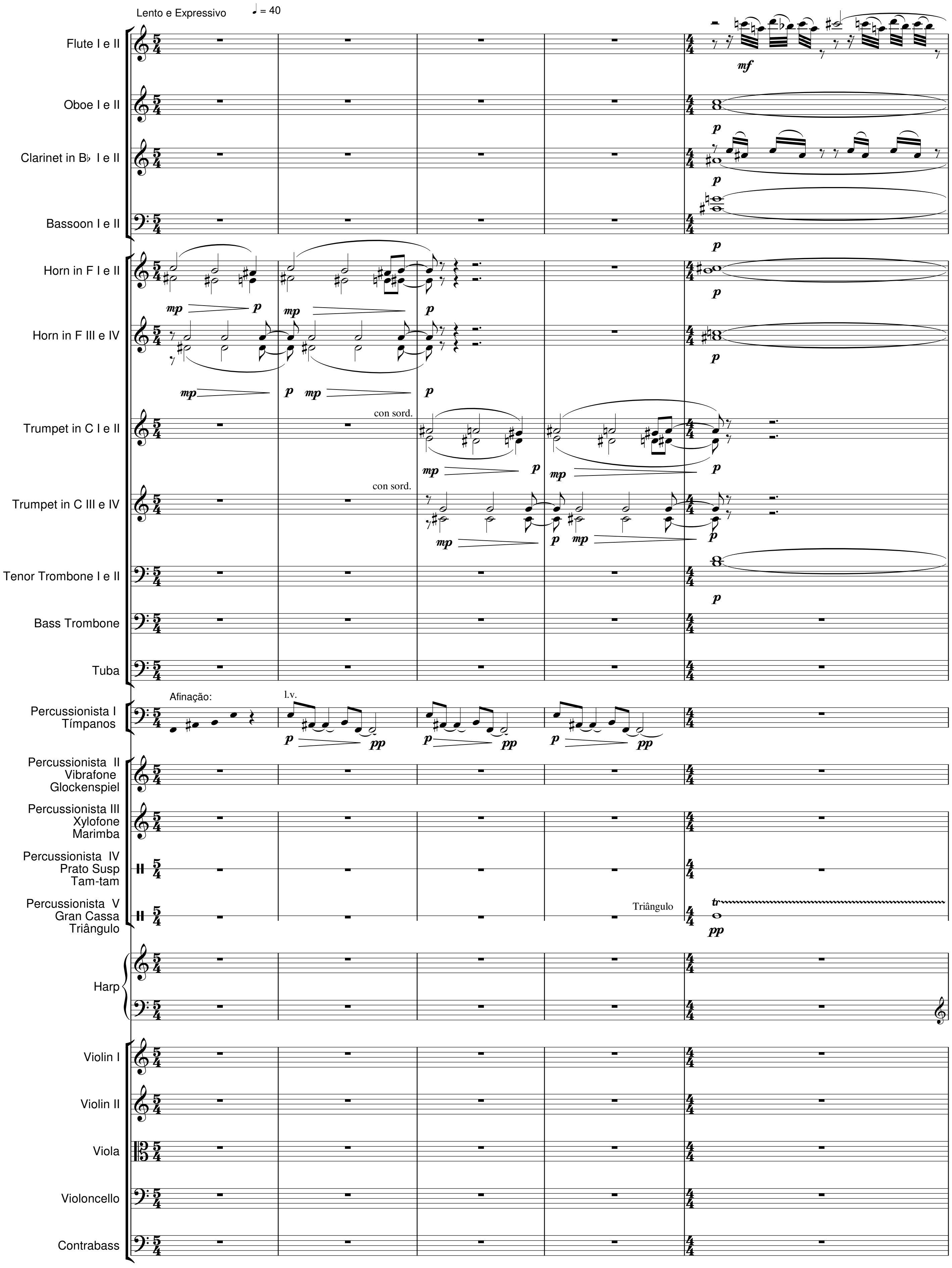

82
(tr)
ff
ff acelerando pouco a pouco até o final

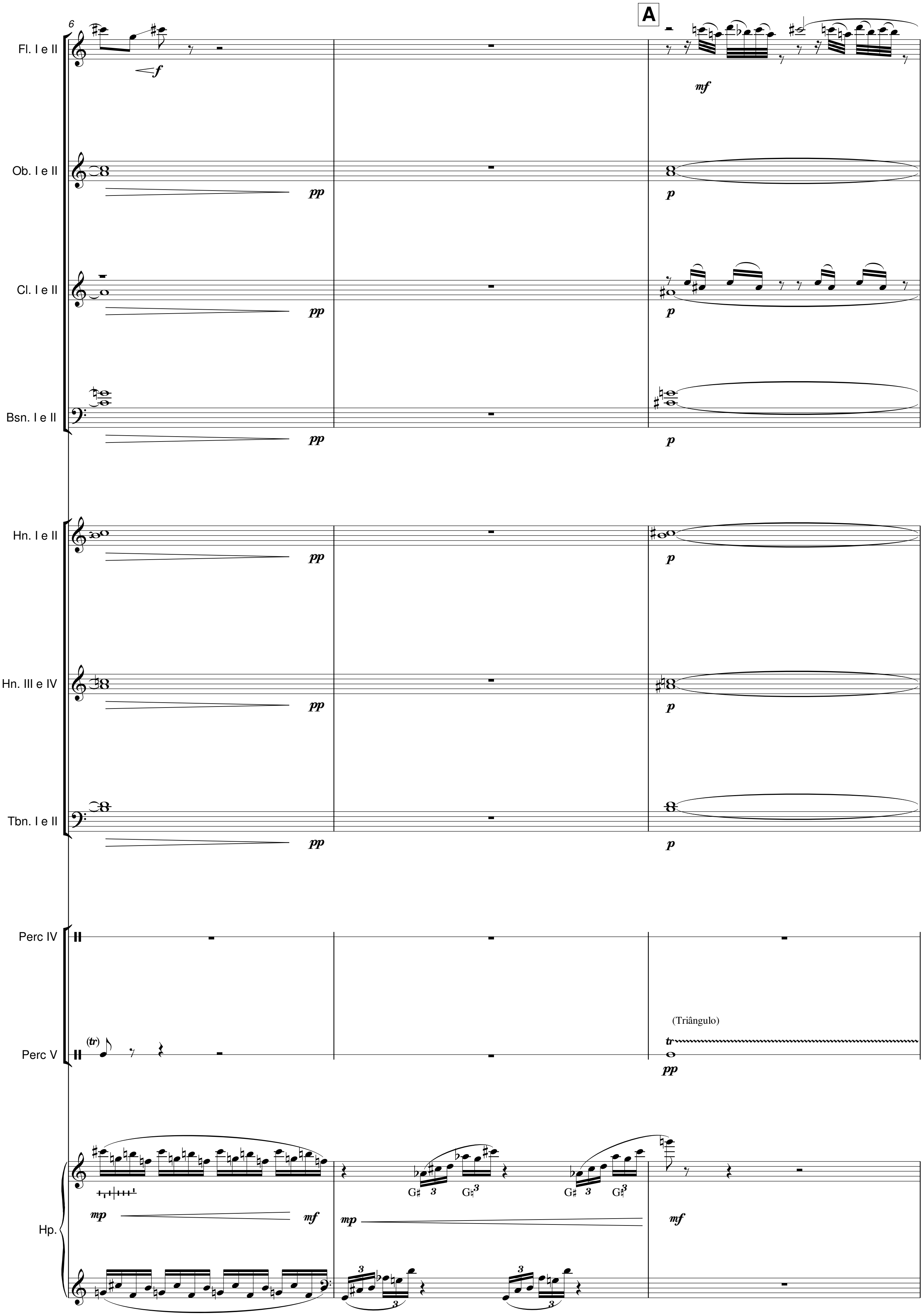

84
Tam-tam
f
acelerando pouco a pouco até o final
85
ff
fff
fff

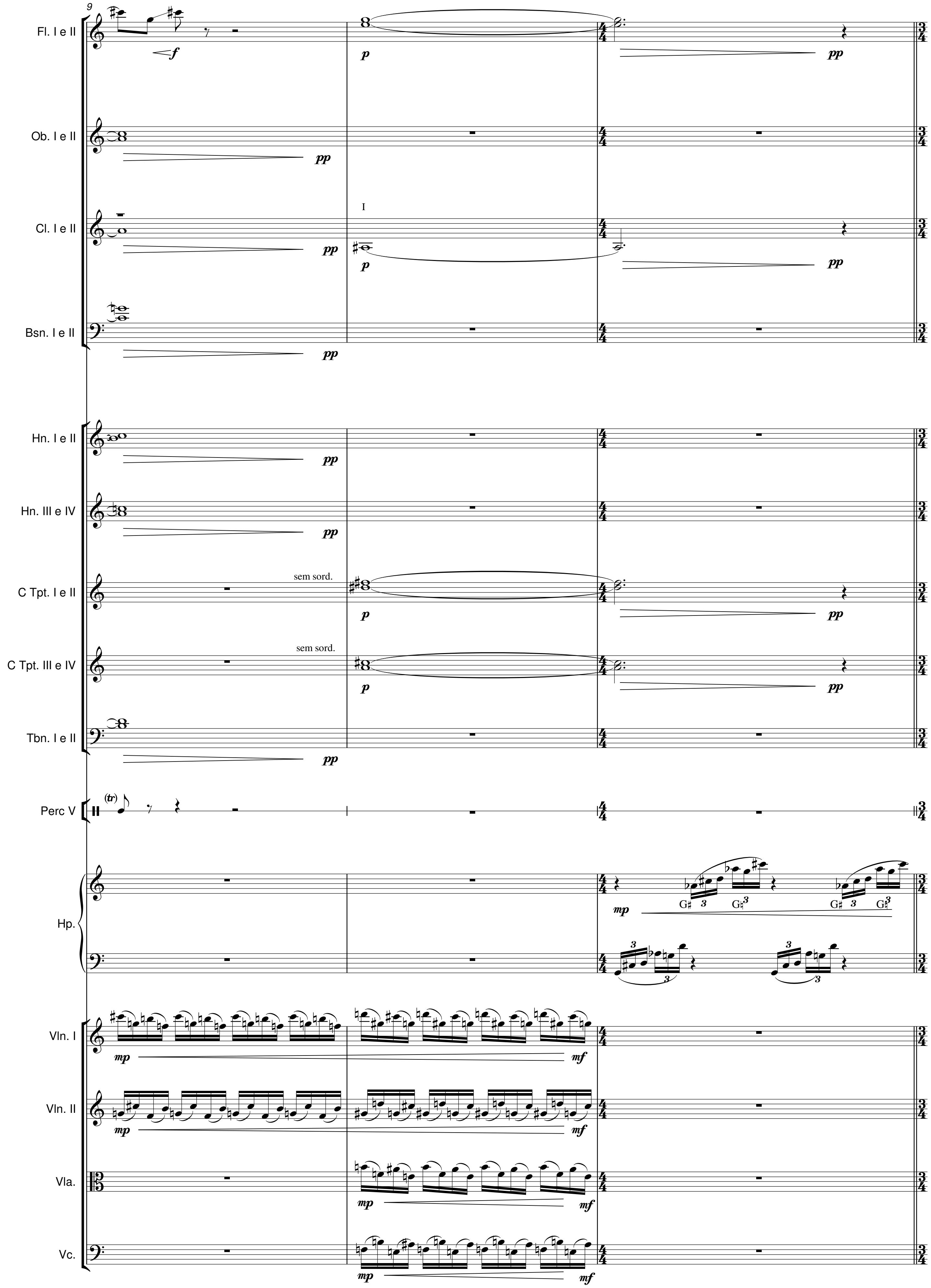
Intervenções II

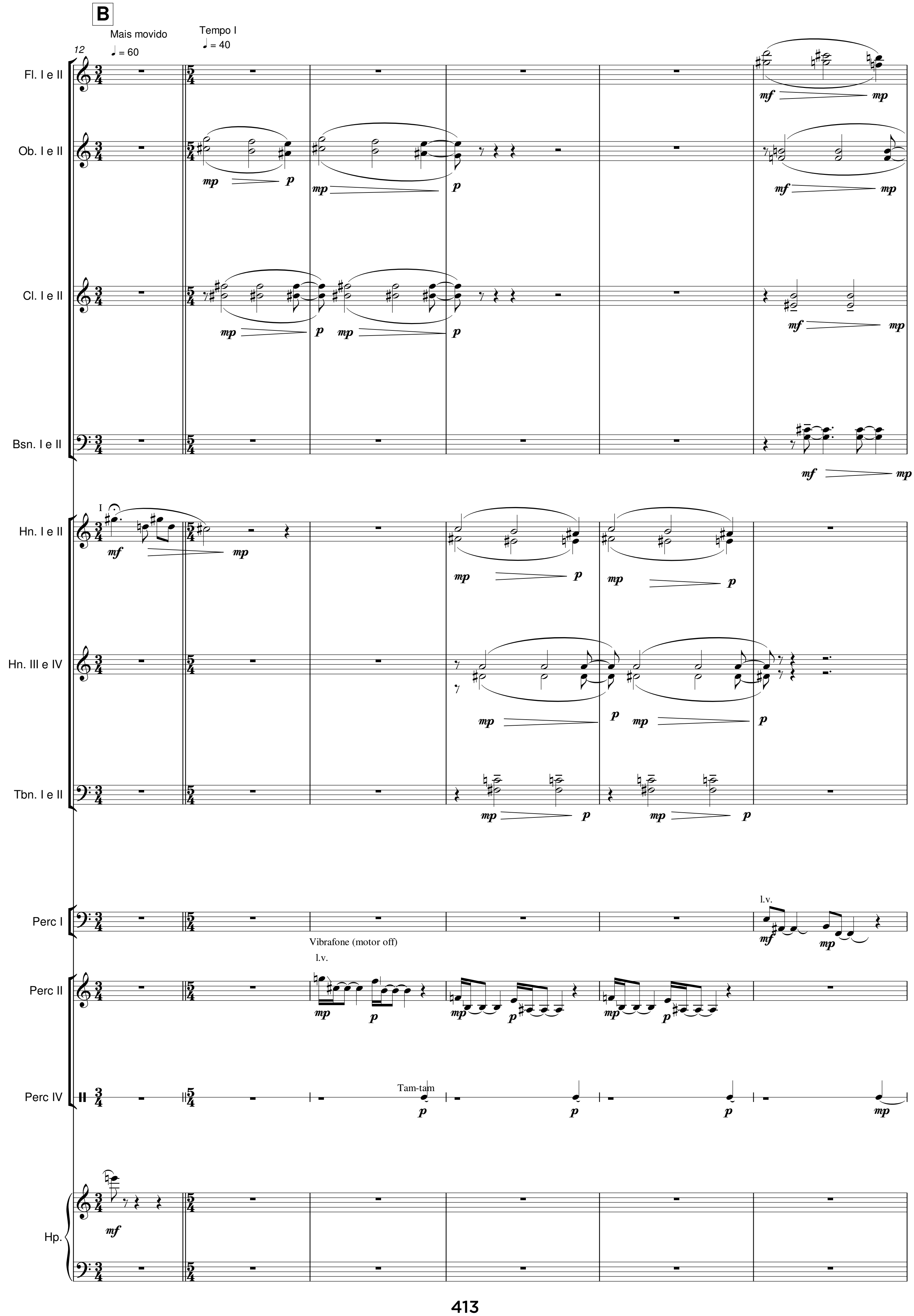
(Projeto de Composição contemplado pela Fundação Nacional de Artes - FUNARTE no Programa de Bolsas de Estímulo à Criação Artística - Categoria Música - Composição Erudita)

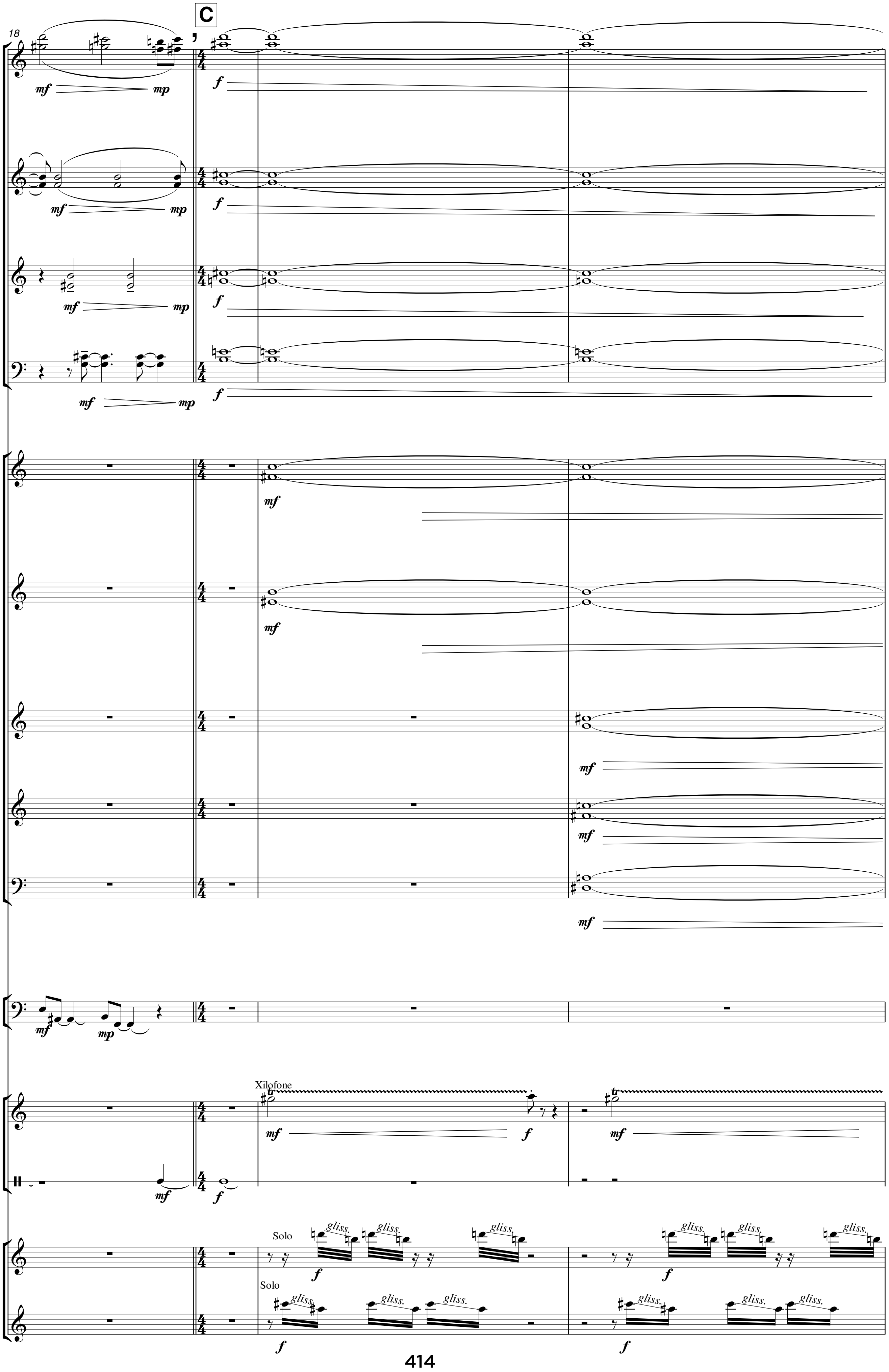
J. Orlando Alves
(2009)

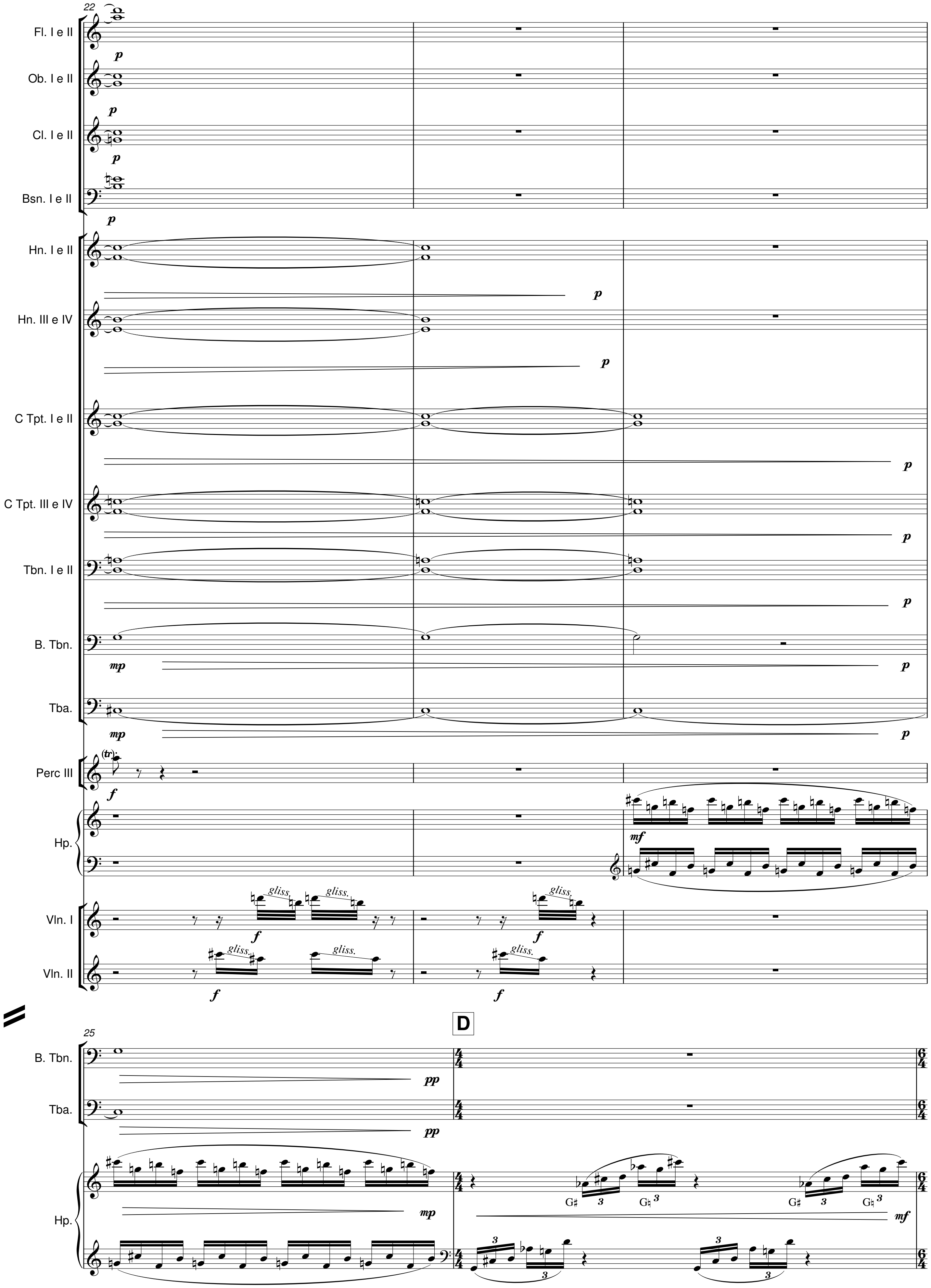


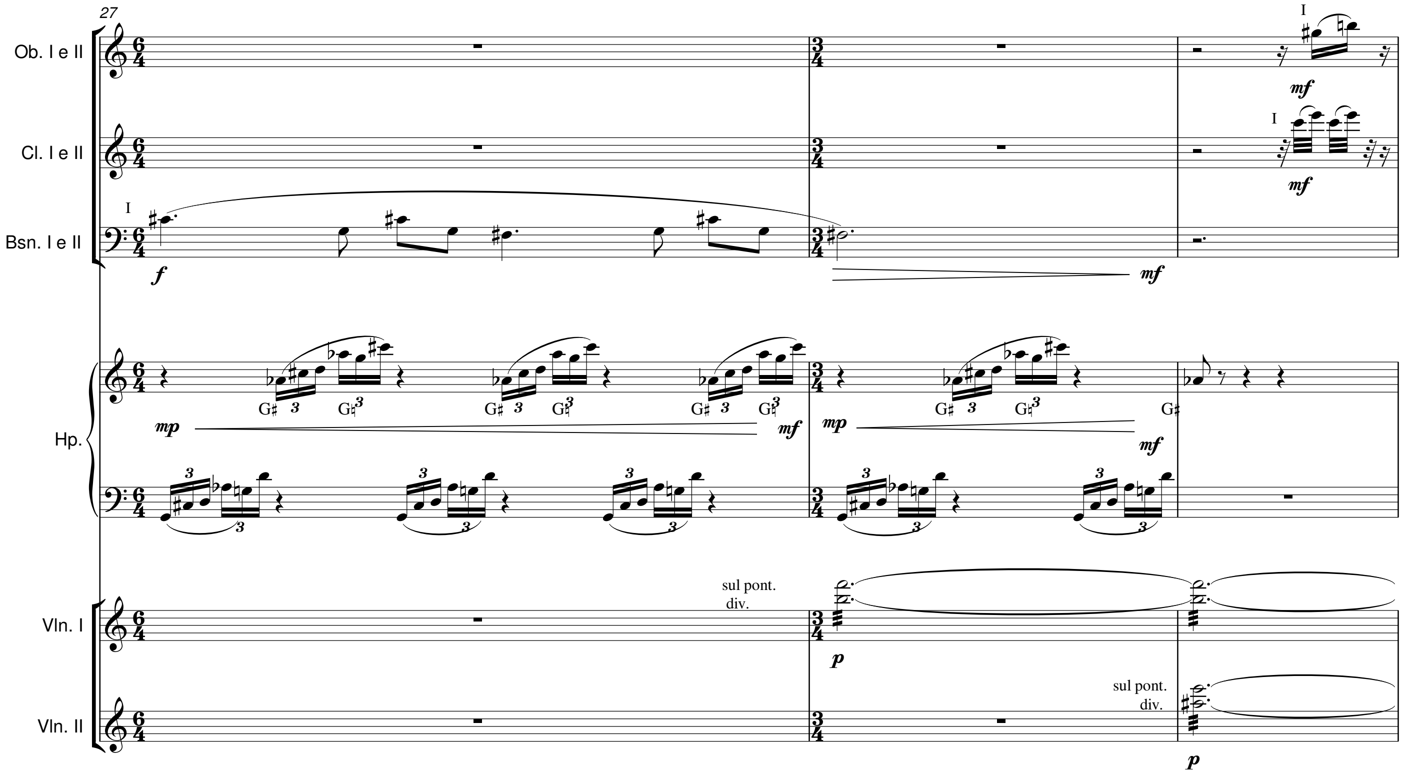

6
A
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
Tbn. I e II
Perc IV
Perc V
(Triângulo)
Hp.
f
mf
pp
p
mp
G♯
G♮

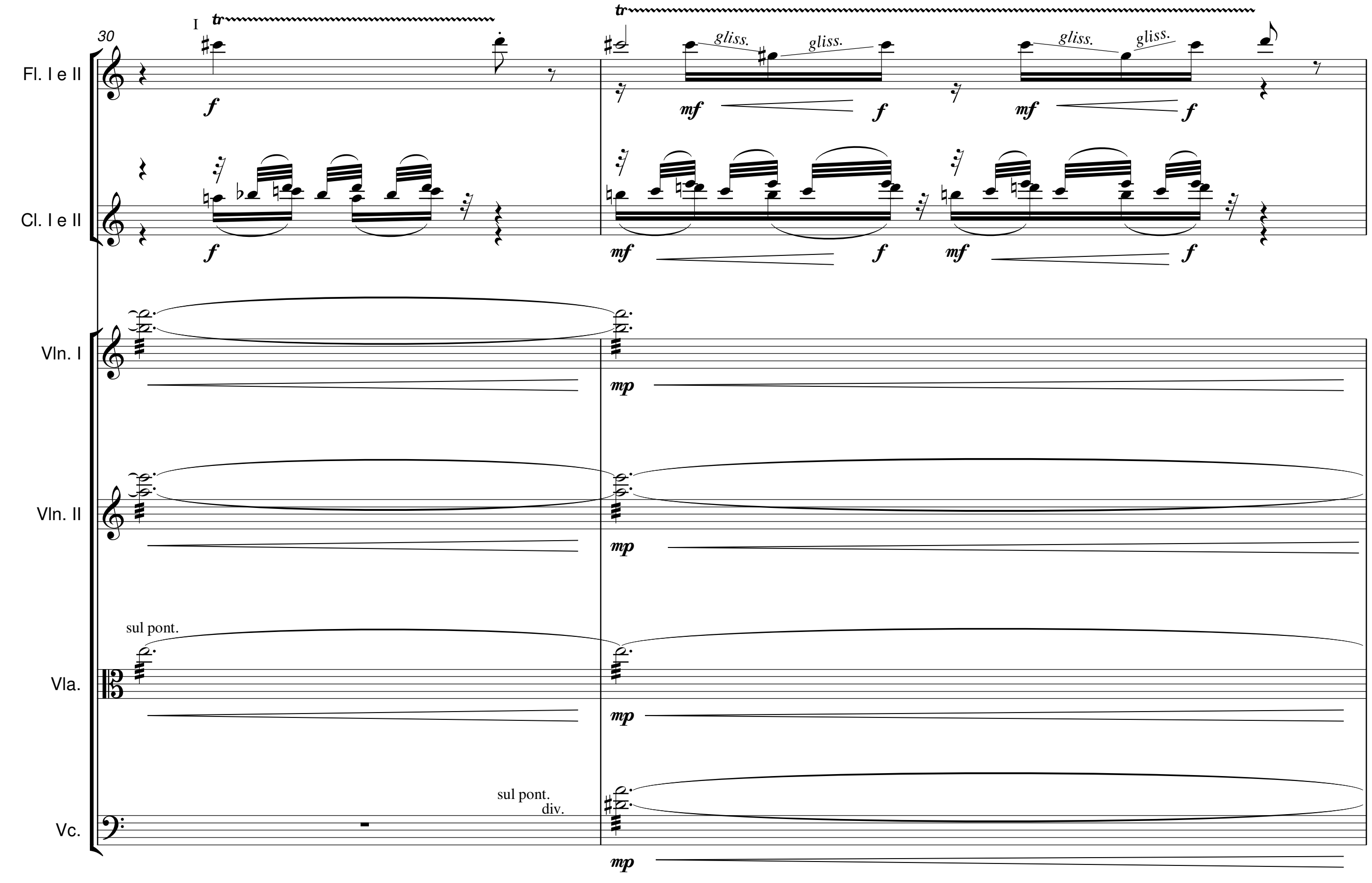

9
Fl. I e II
Ob. I e II
Cl. I e II
I
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
sem sord.
C Tpt. III e IV
sem sord.
Tbn. I e II
Perc V
Hp.
Vln. I
Vln. II
Vla.
Vc.

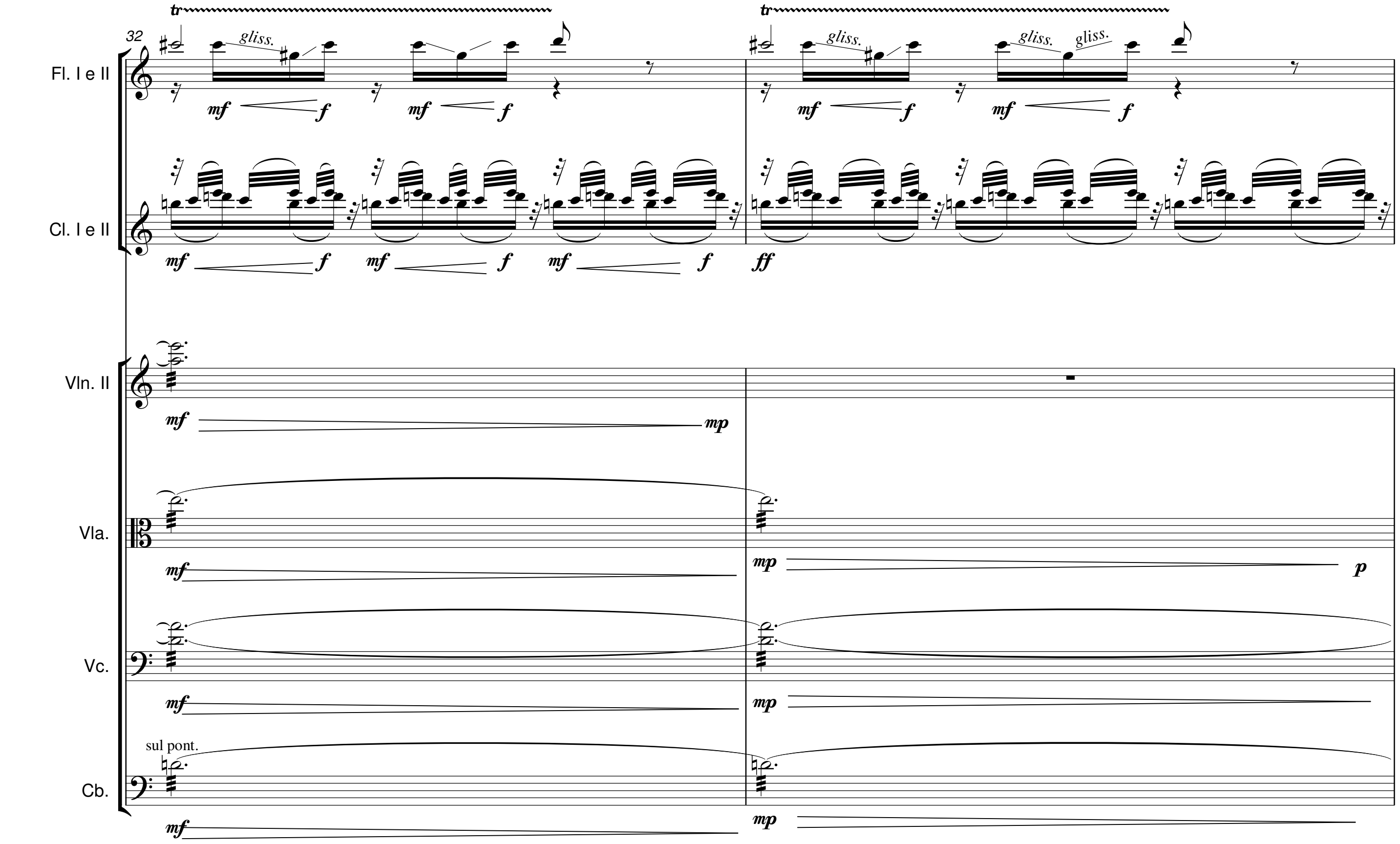

B
Mais movido
♩ = 60
Tempo I
♩ = 40
12
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
Tbn. I e II
Perc I
Perc II
Perc IV
Hp.
I
l.v.
Vibrafone (motor off)
l.v.
Tam-tam
mf
mp
p

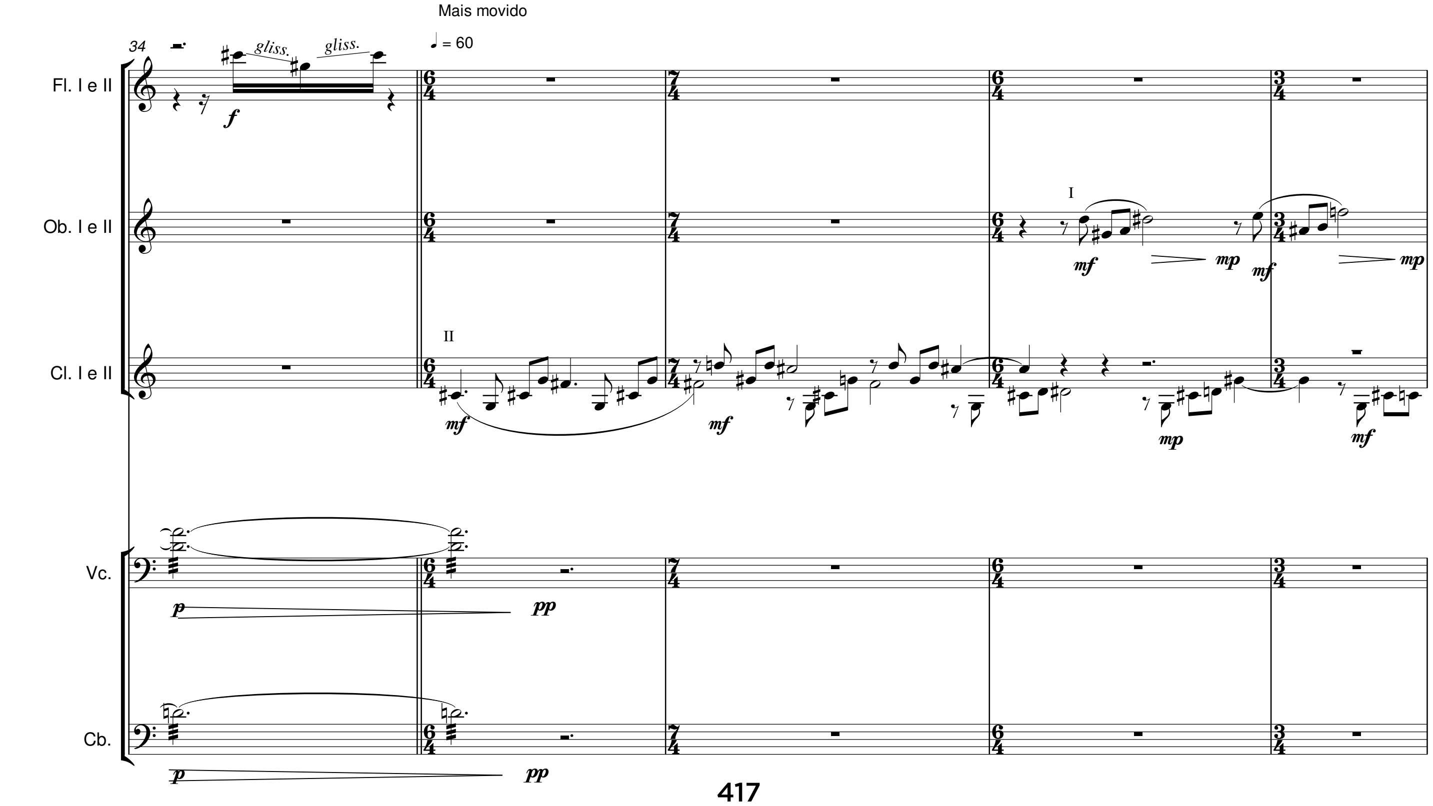

C
18
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
Perc I
Perc III
Perc IV
Vln. I
Vln. II
Xilofone
Solo
gliss.

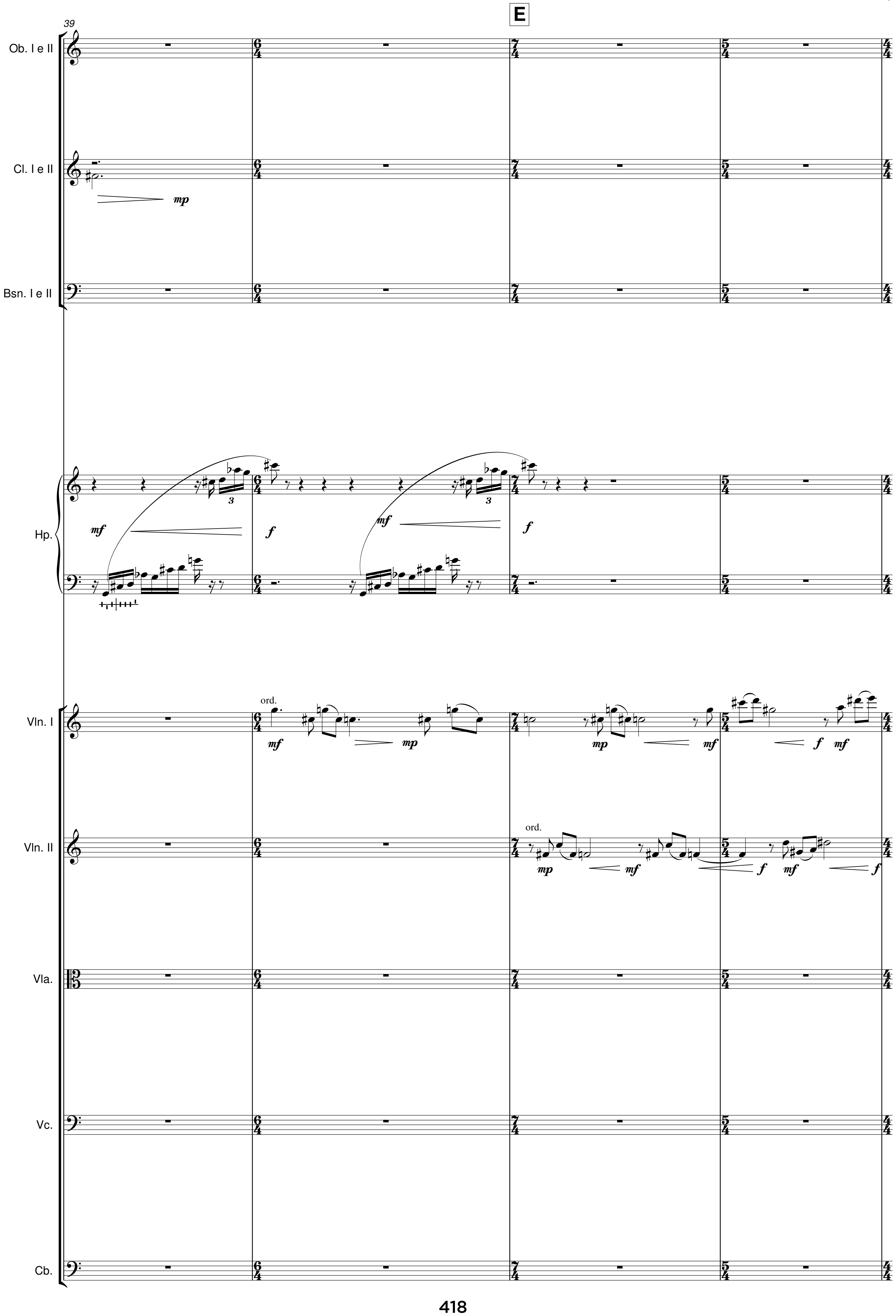

22
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc III
Hp.
Vln. I
Vln. II
gliss.
25
D
B. Tbn.
Tba.
Hp.
G♯
G♮

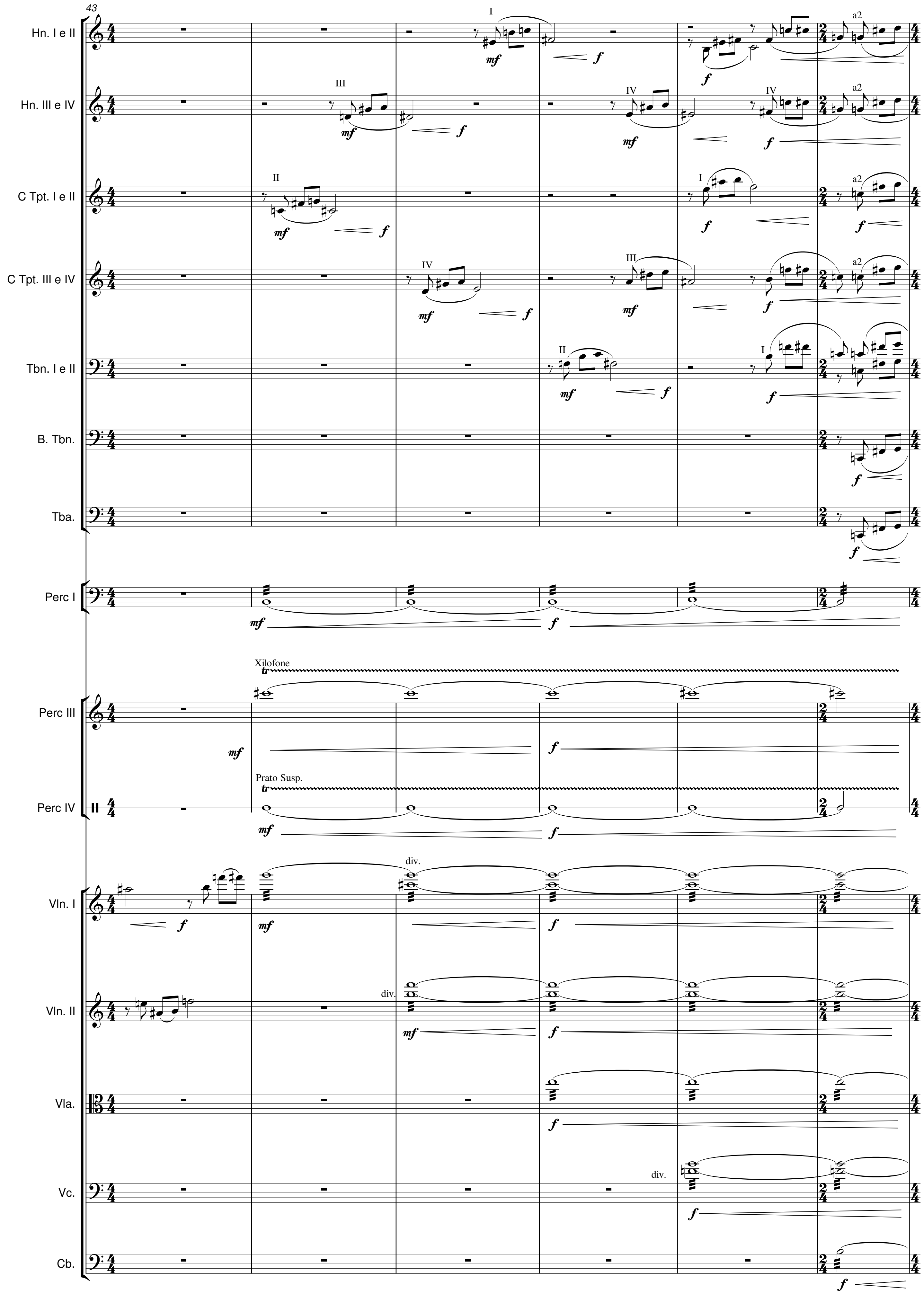

27
Ob. I e II
Cl. I e II
Bsn. I e II
Hp.
Vln. I
Vln. II
I
mf
f
mp
G♯
G♮
sul pont.
div.
p

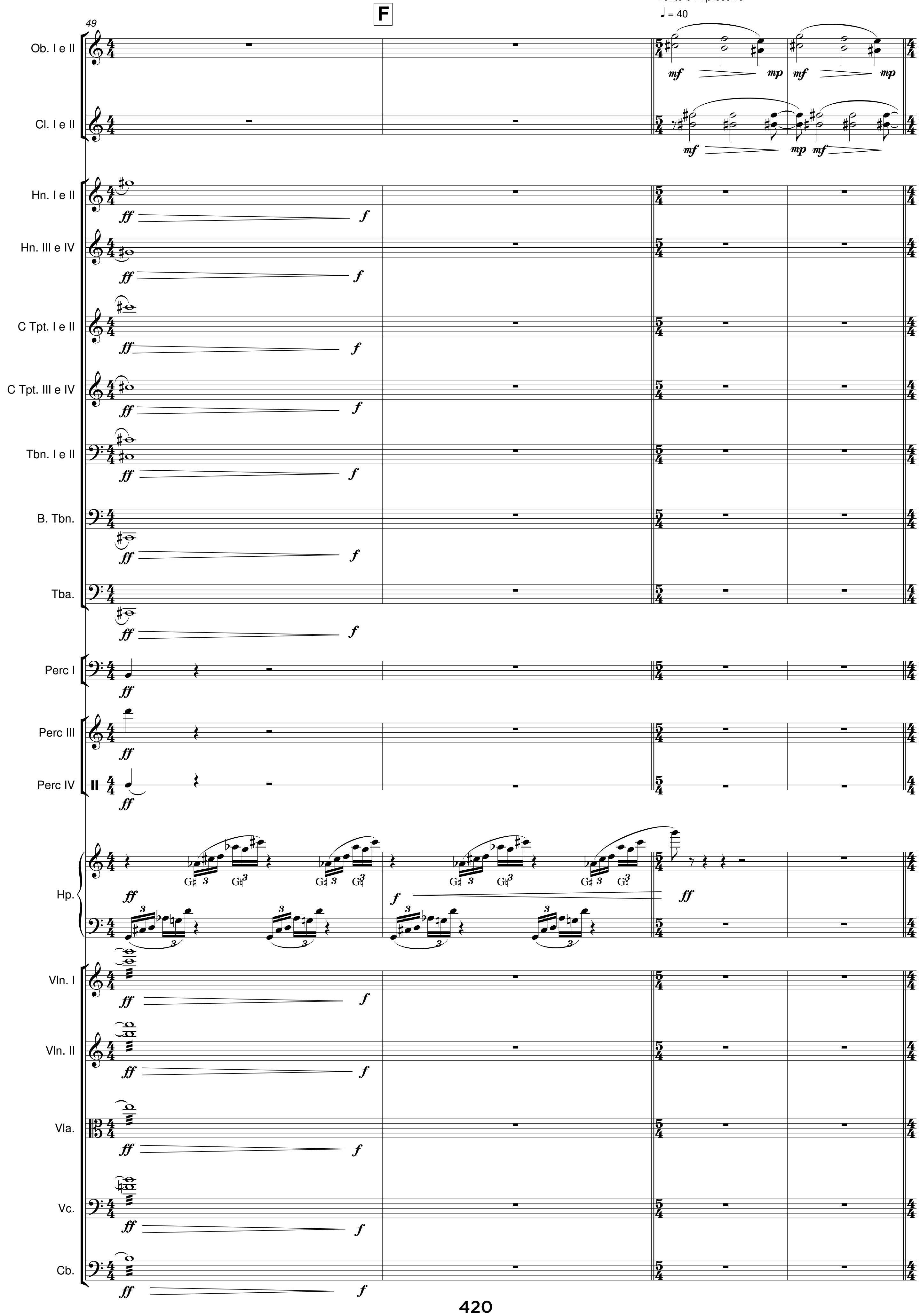

30
Fl. I e II
Cl. I e II
Vln. I
Vln. II
Vla.
Vc.
I
tr
gliss.
f
mf
mp
sul pont.
div.

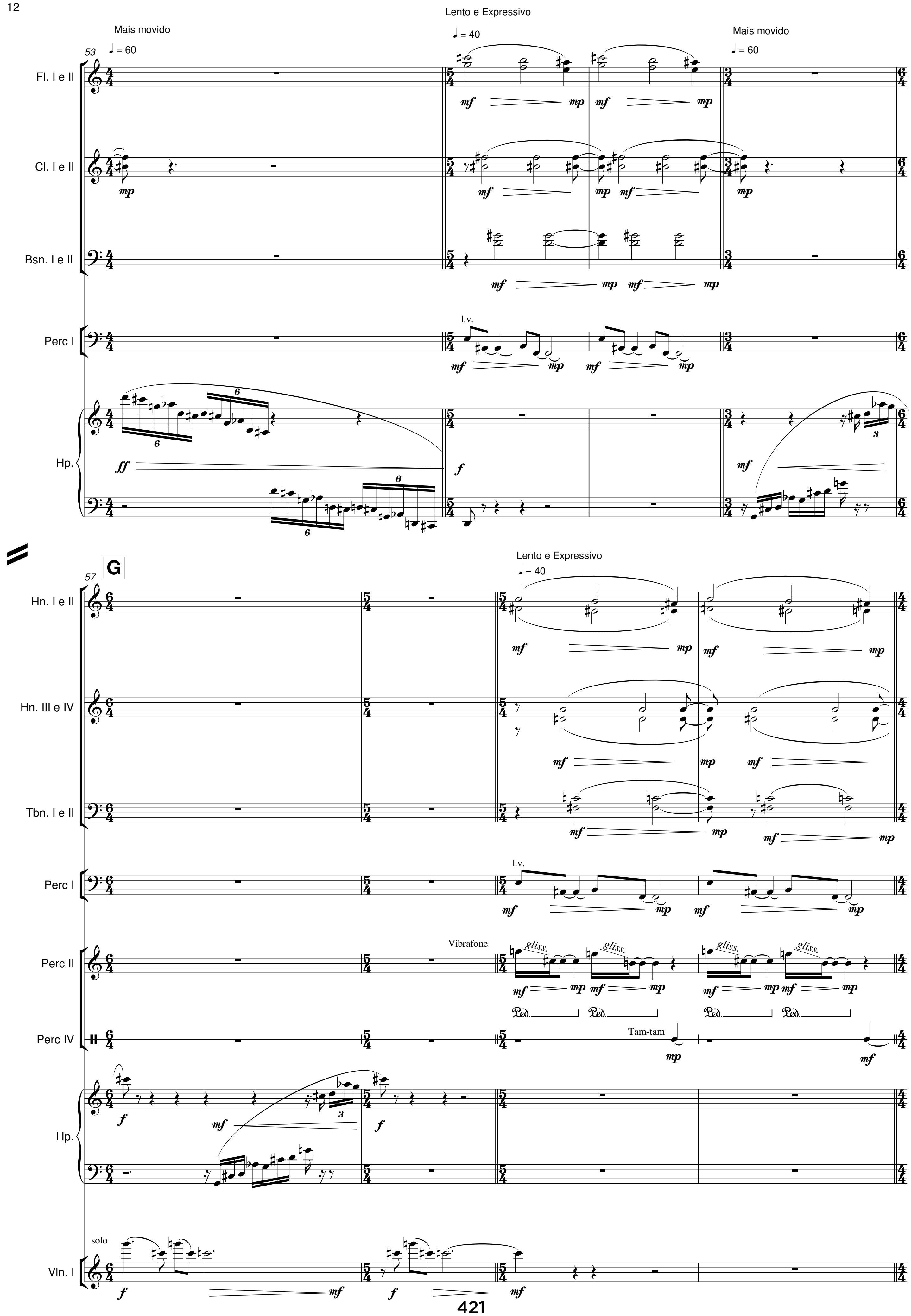

32
Fl. I e II
Cl. I e II
Vln. II
Vla.
Vc.
Cb.
tr
gliss.
mf
f
ff
mp
p
sul pont.

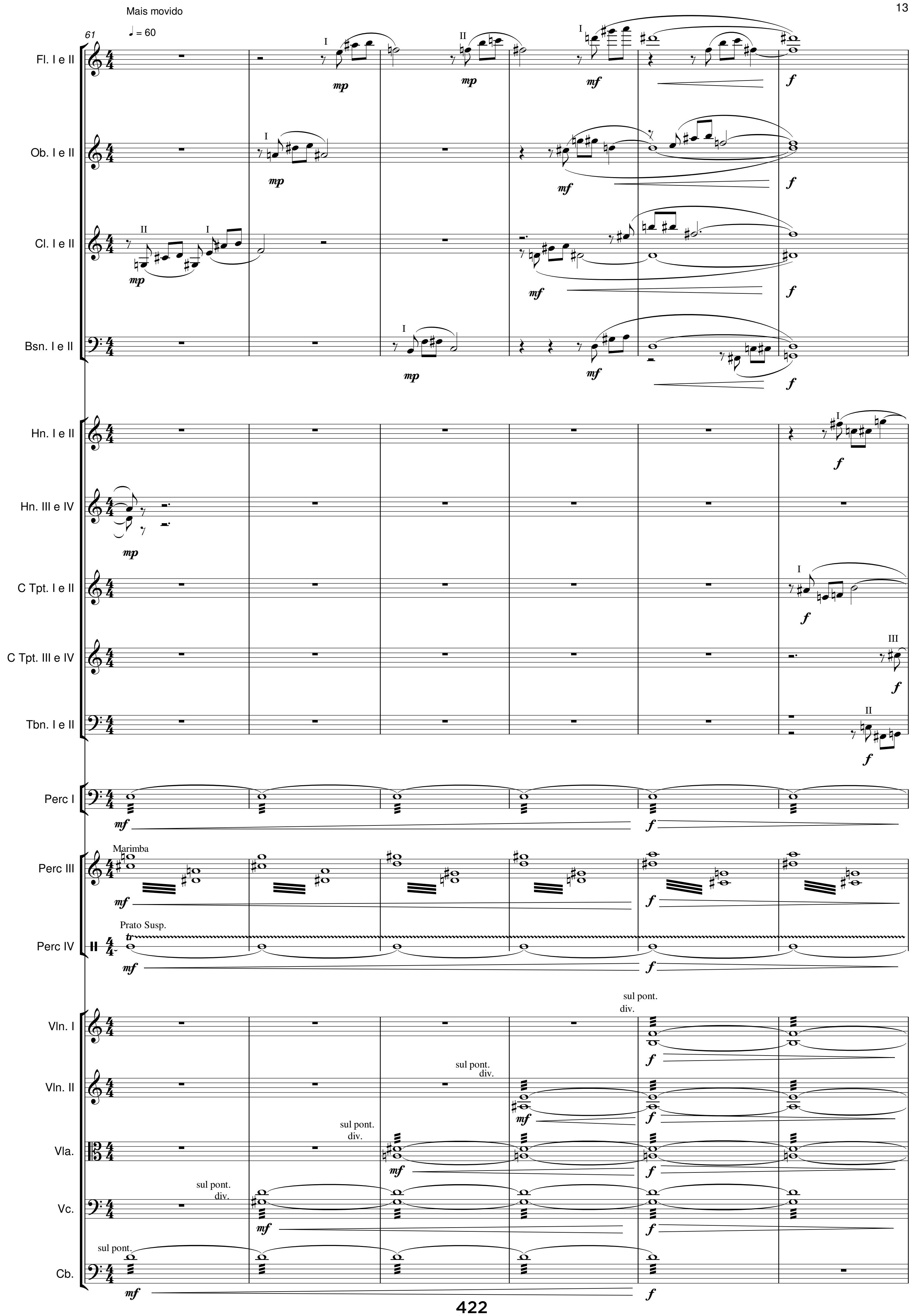

Mais movido
♩ = 60
34
Fl. I e II
Ob. I e II
Cl. I e II
Vc.
Cb.
gliss.
I
II
f
mf
mp
p
pp

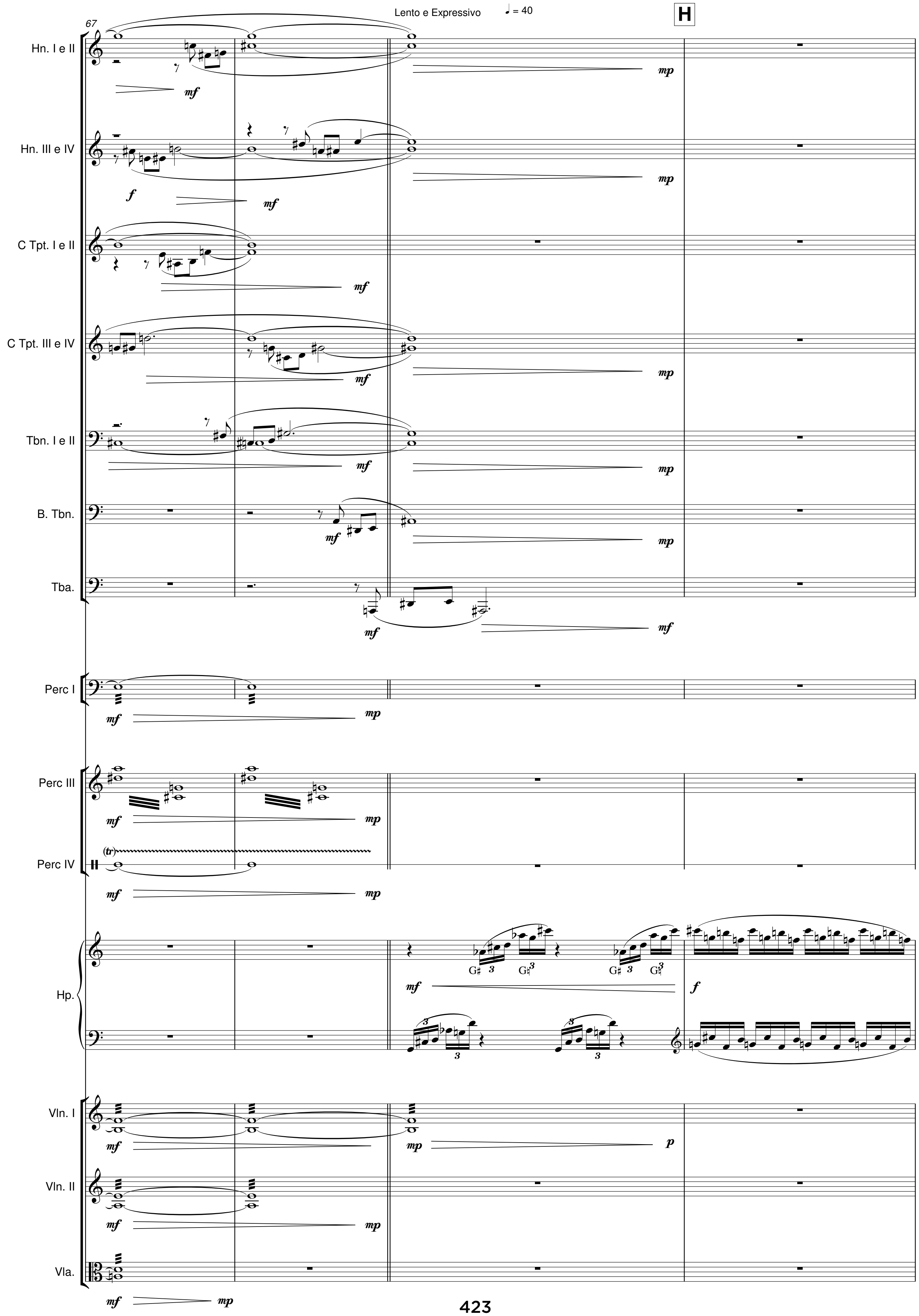

E
39
Ob. I e II
Cl. I e II
Bsn. I e II
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
ord.
ord.

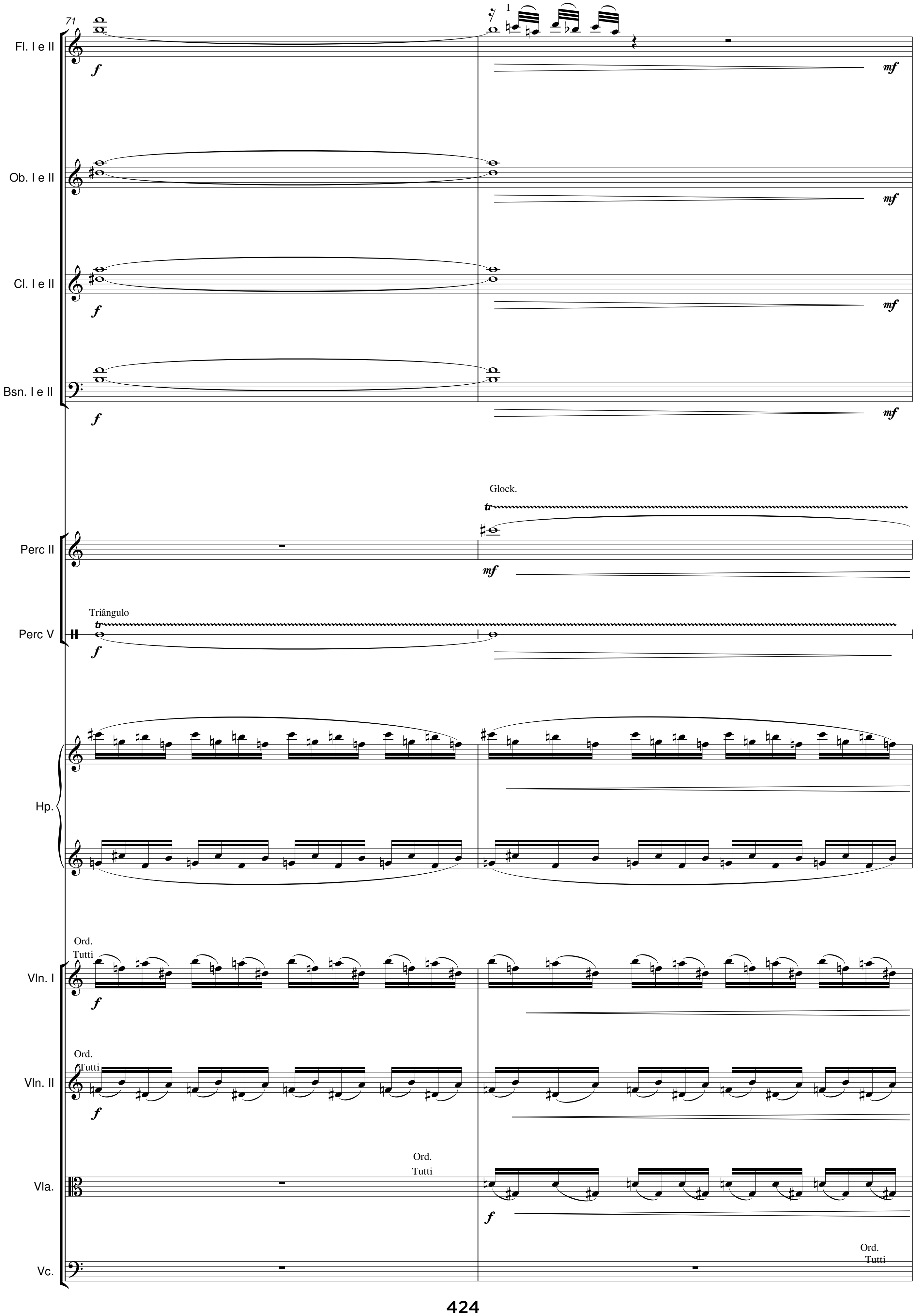

43
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc I
Perc III
Perc IV
Vln. I
Vln. II
Vla.
Vc.
Cb.
Xilofone
Prato Susp.
div.
a2

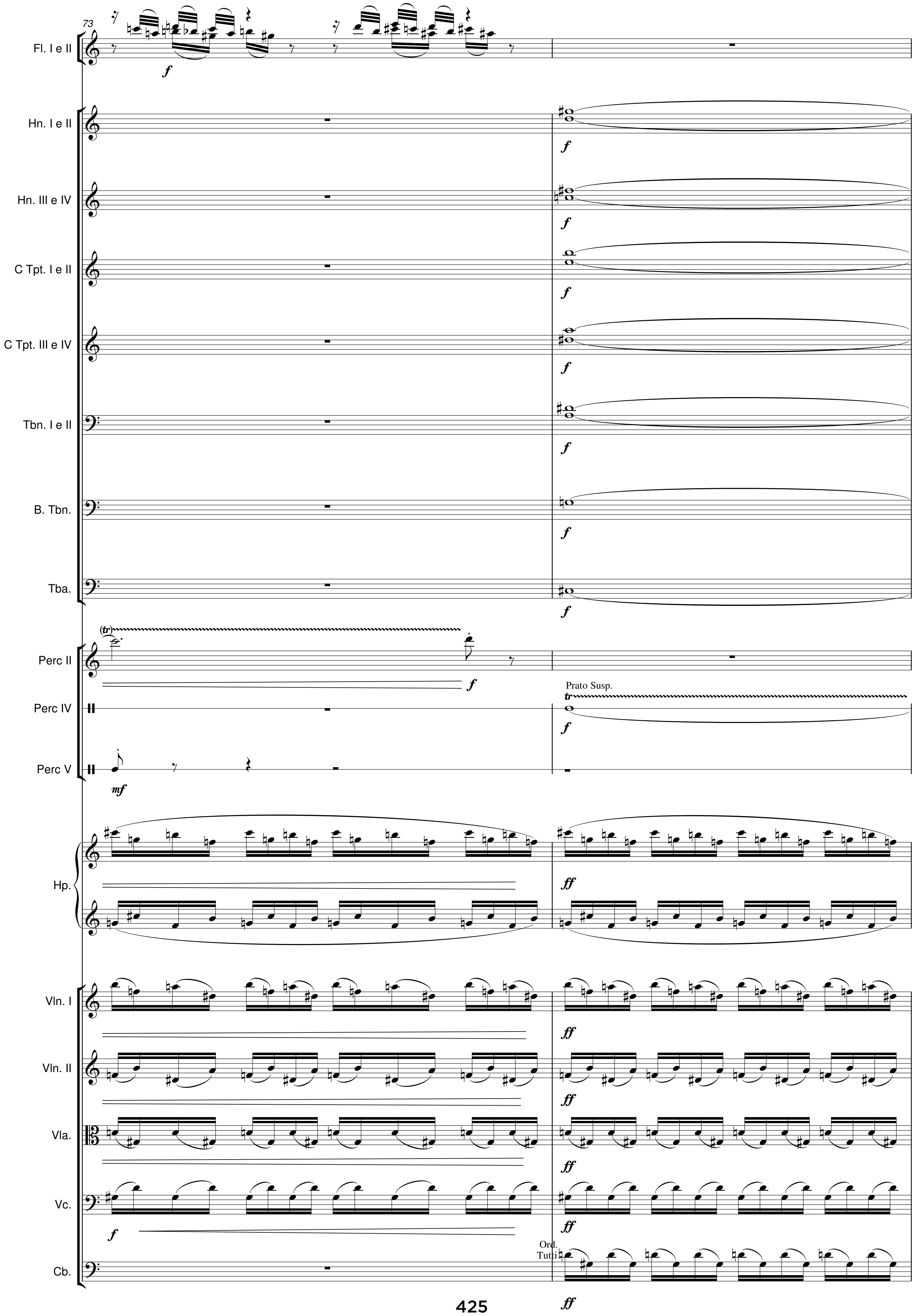

49
F
Lento e Expressivo
♩ = 40
Ob. I e II
Cl. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc I
Perc III
Perc IV
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

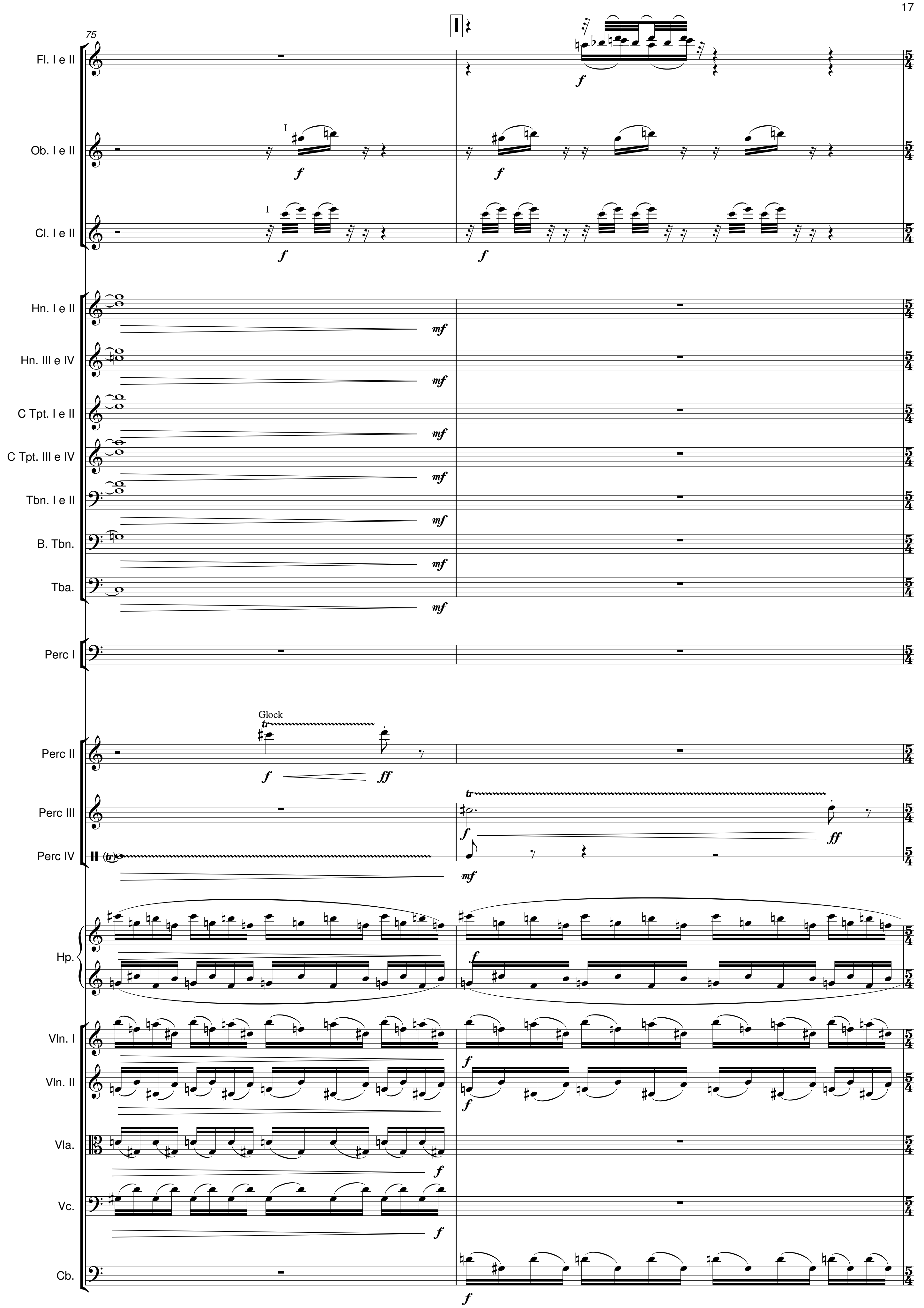

Lento e Expressivo
Mais movido
53
♩ = 60
♩ = 40
Mais movido
♩ = 60
Fl. I e II
Cl. I e II
Bsn. I e II
l.v.
Perc I
Hp.
G
57
Lento e Expressivo
♩ = 40
Hn. I e II
Hn. III e IV
Tbn. I e II
l.v.
Perc I
Vibrafone
gliss.
Perc II
Perc IV
Tam-tam
Hp.
solo
Vln. I

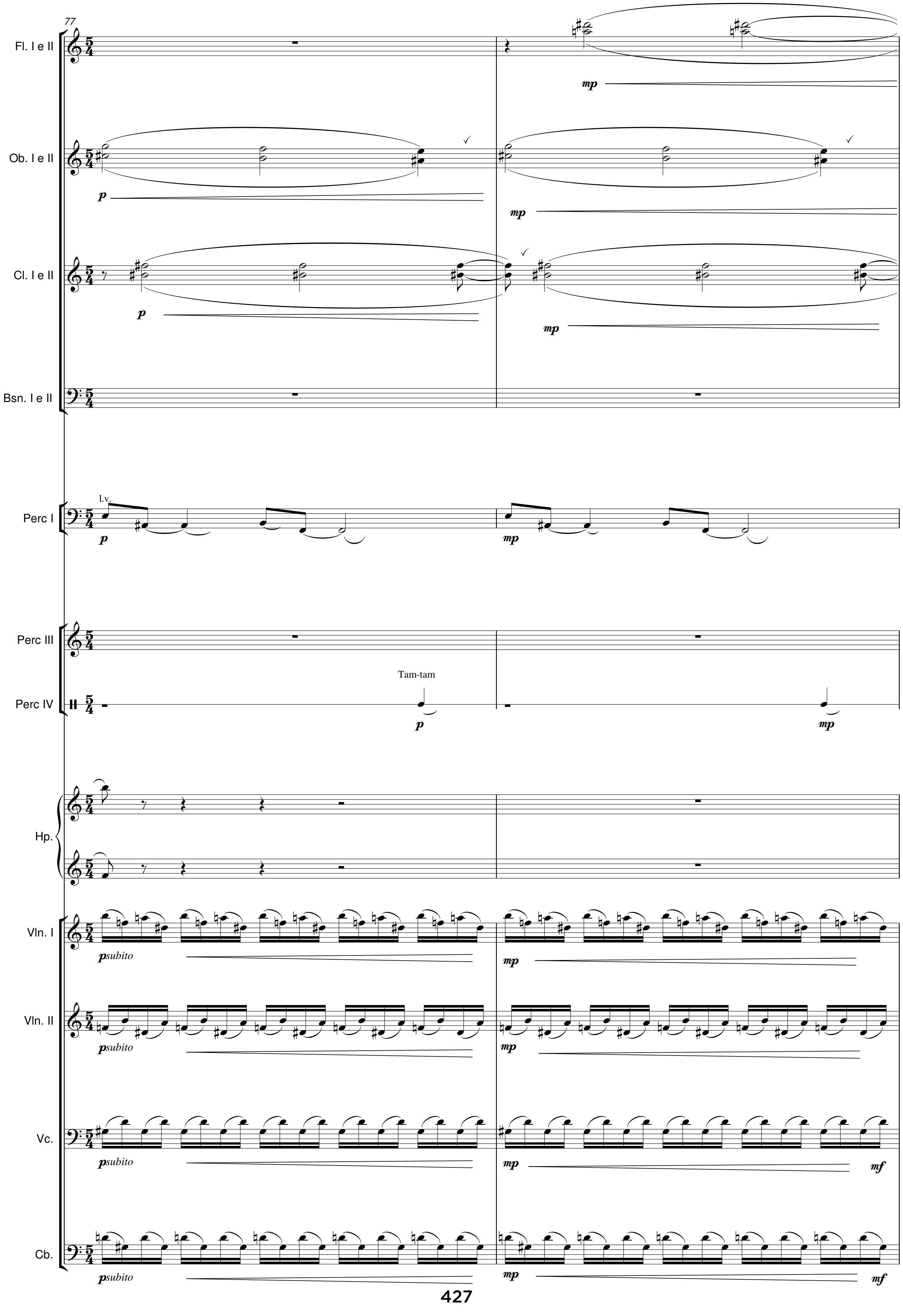

Mais movido
♩ = 60
61
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
Perc I
Perc III
Marimba
Perc IV
Prato Susp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul pont.
div.

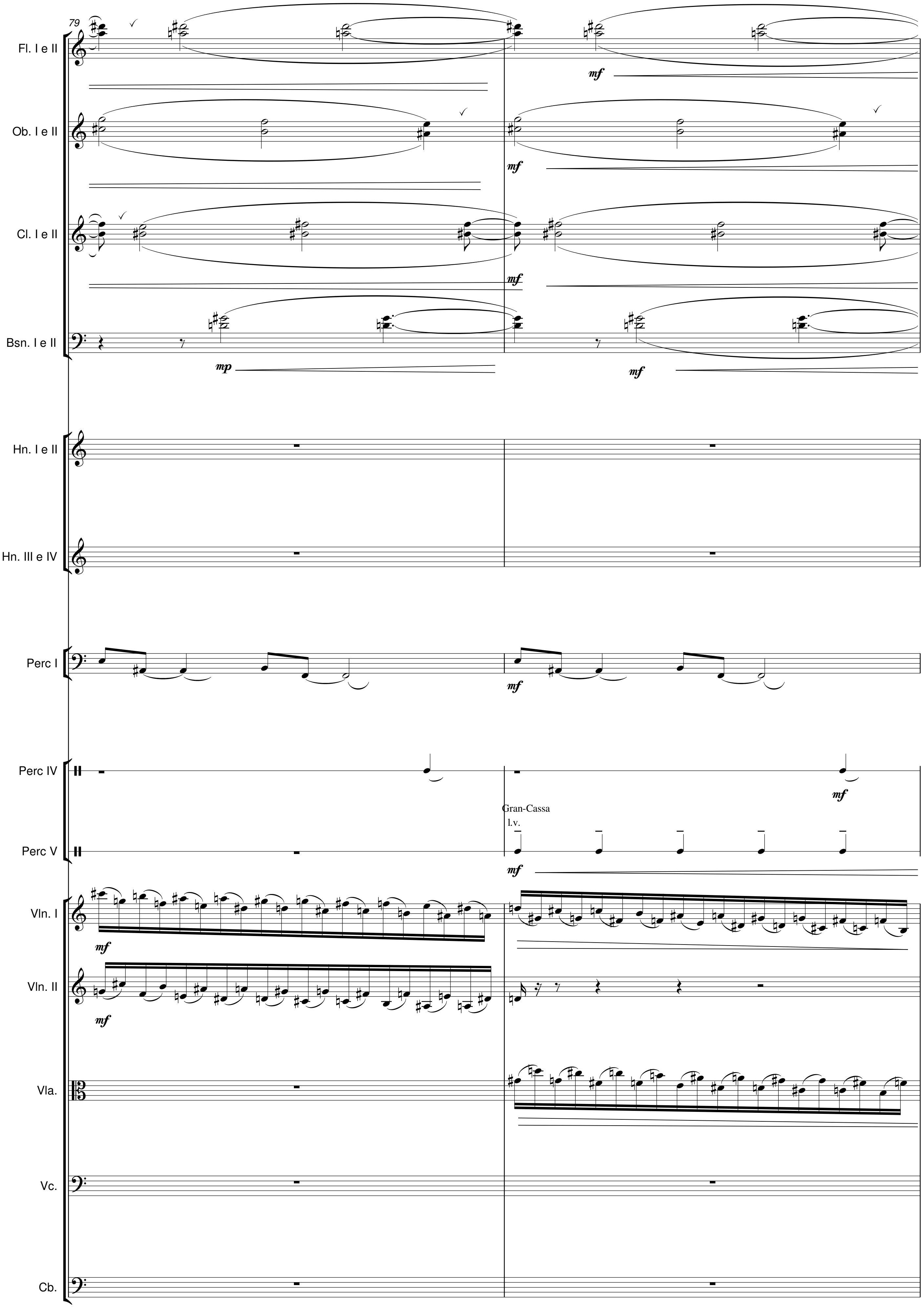

Lento e Expressivo
♩ = 40
H
67
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc I
Perc III
Perc IV
Hp.
Vln. I
Vln. II
Vla.
mf
mp
f
p
(tr)
G♯
G♮

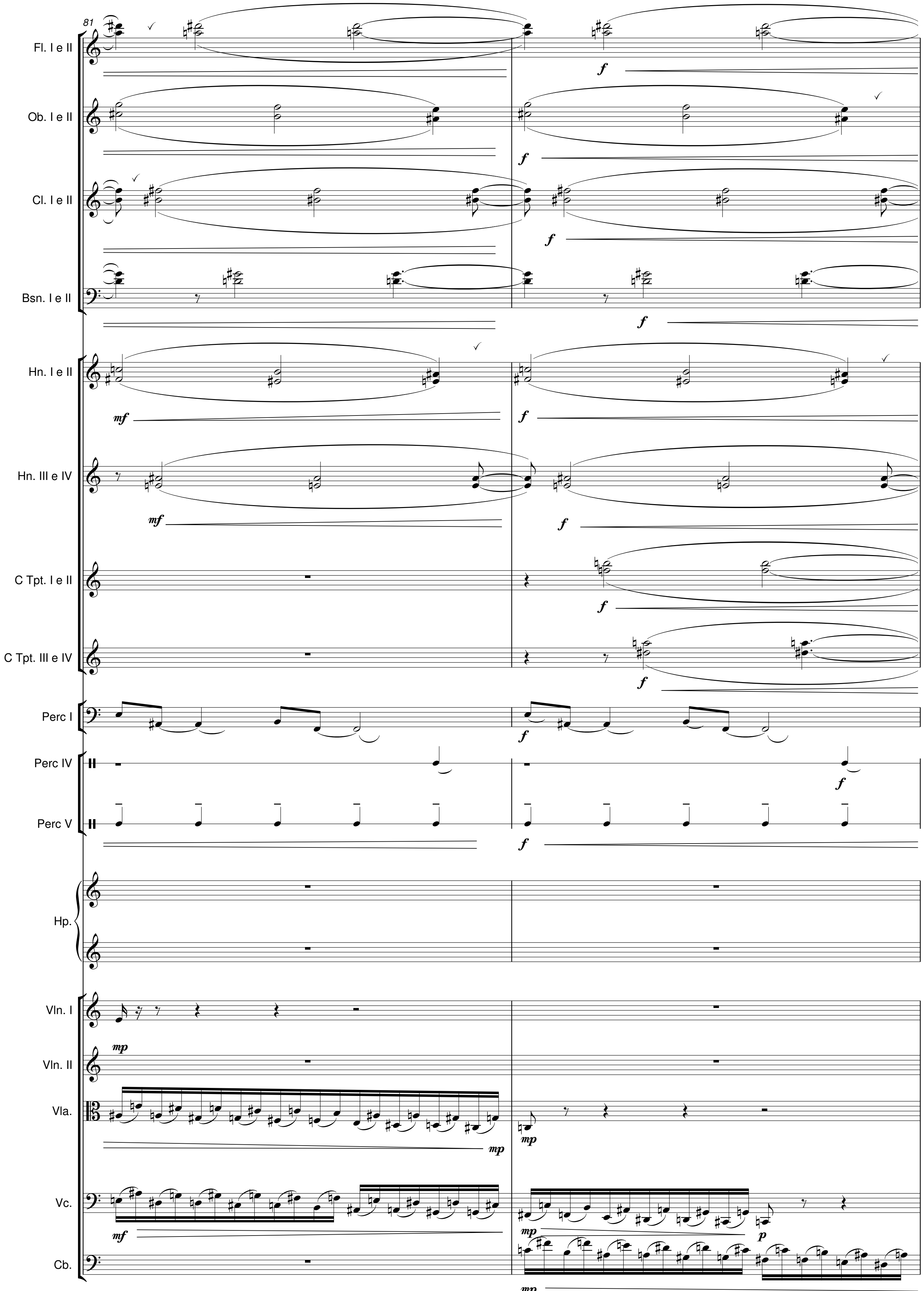

71
Fl. I e II
I
Ob. I e II
Cl. I e II
Bsn. I e II
Glock.
Perc II
Triângulo
Perc V
Hp.
Ord.
Tutti
Vln. I
Ord.
Tutti
Vln. II
Ord.
Tutti
Vla.
Ord.
Tutti
Vc.

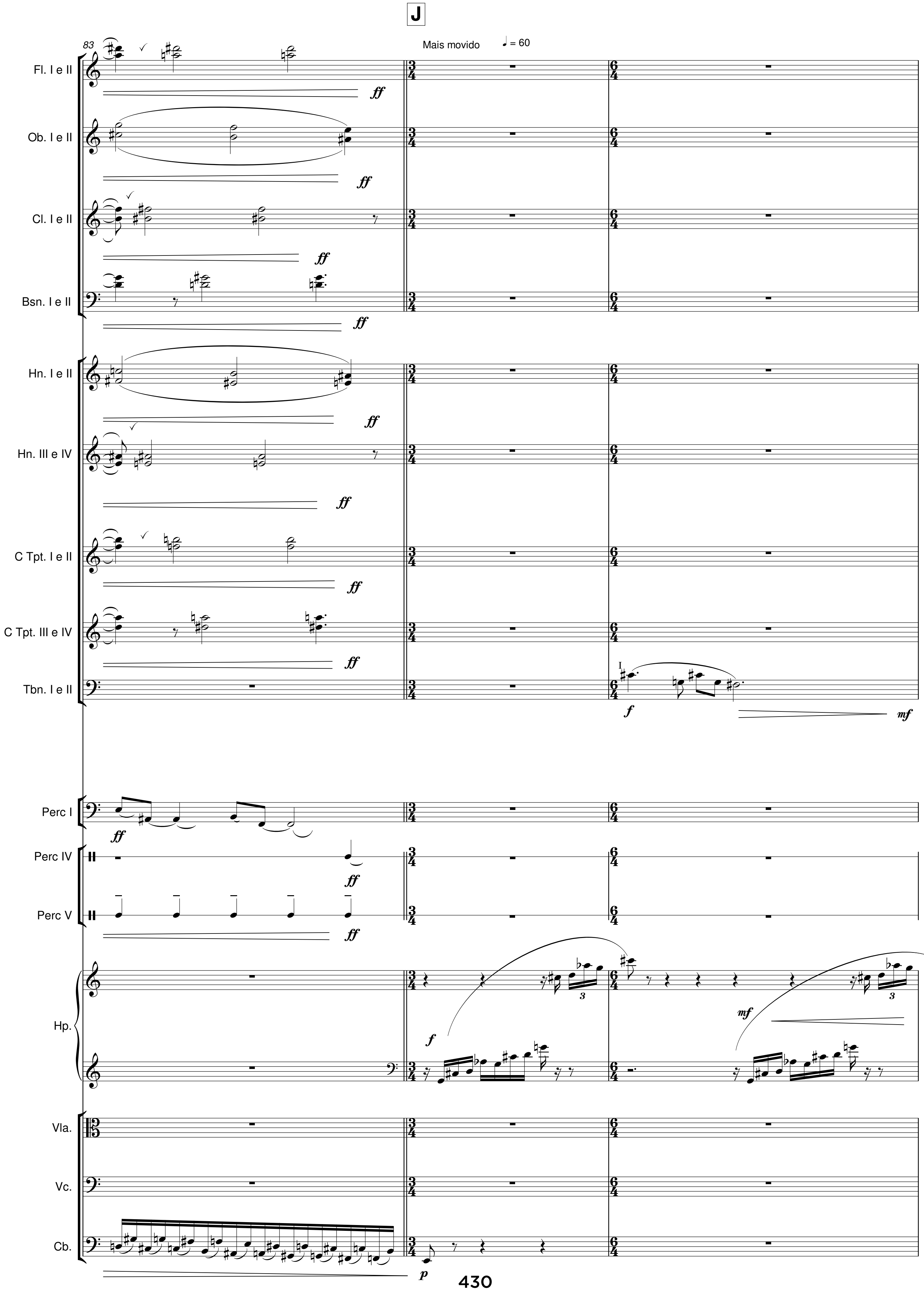

73
Fl. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc II
Perc IV
Perc V
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Prato Susp.
Ord.
Tutti


75
Fl. I e II
Ob. I e II
Cl. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc I
Glock
Perc II
Perc III
Perc IV
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

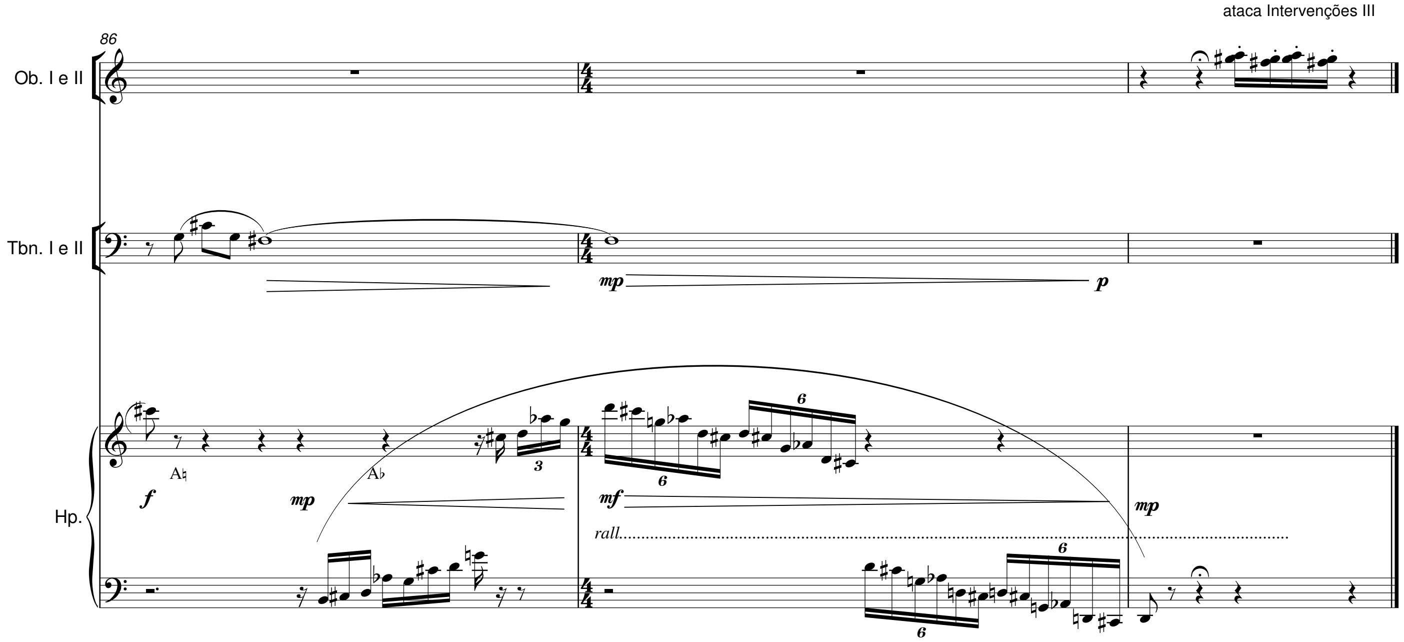

77
Fl. I e II
mp
Ob. I e II
p
mp
Cl. I e II
p
mp
Bsn. I e II
Perc I
l.v.
p
mp
Perc III
Perc IV
Tam-tam
p
mp
Hp.
Vln. I
p subito
mp
Vln. II
p subito
mp
Vc.
p subito
mp
mf
Cb.
p subito
mp
mf


79
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
Perc I
Perc IV
Perc V
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
Gran-Cassa
l.v.

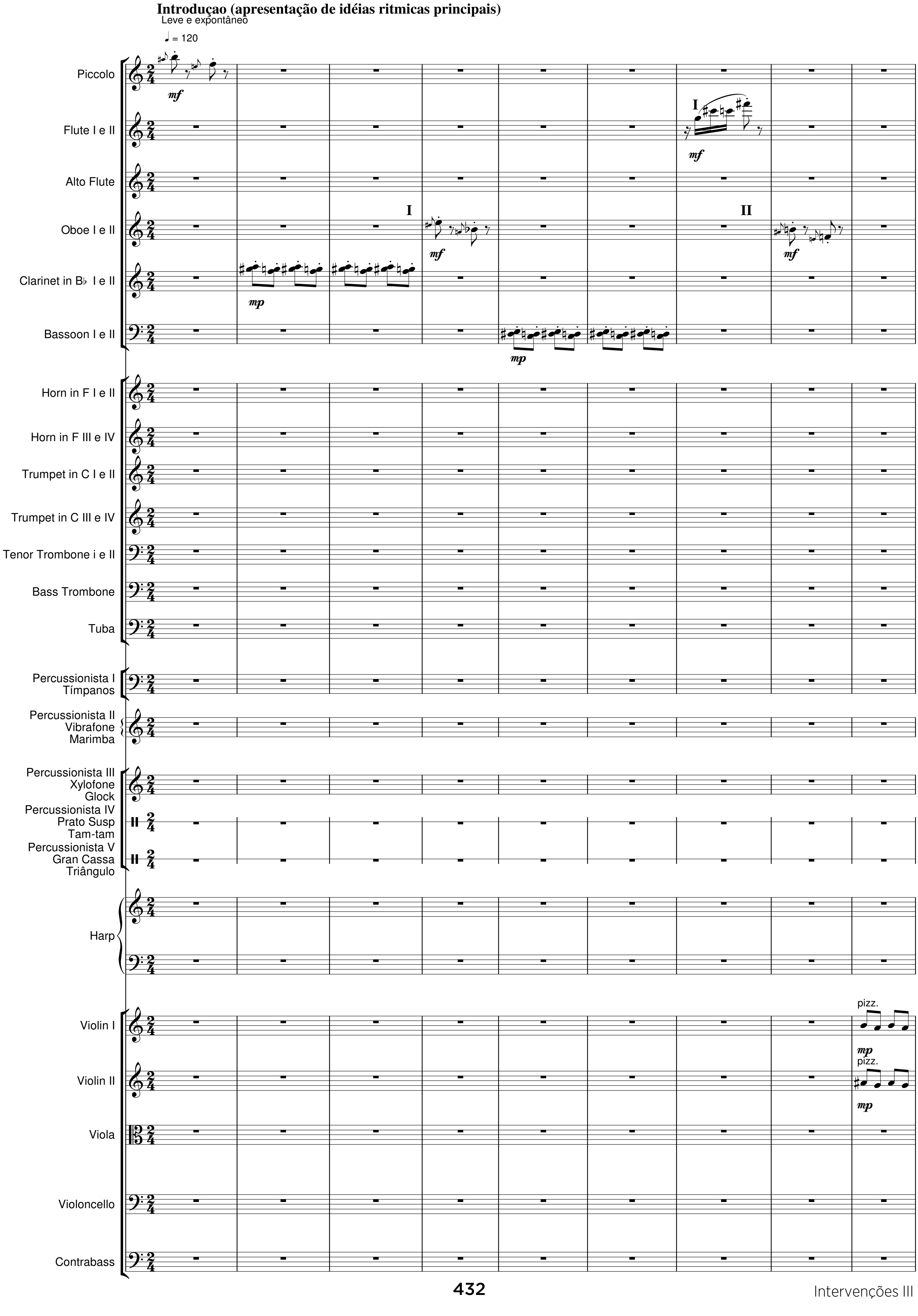

81
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Perc I
Perc IV
Perc V
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


J
83
Mais movido
♩ = 60
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
Perc I
Perc IV
Perc V
Hp.
Vla.
Vc.
Cb.

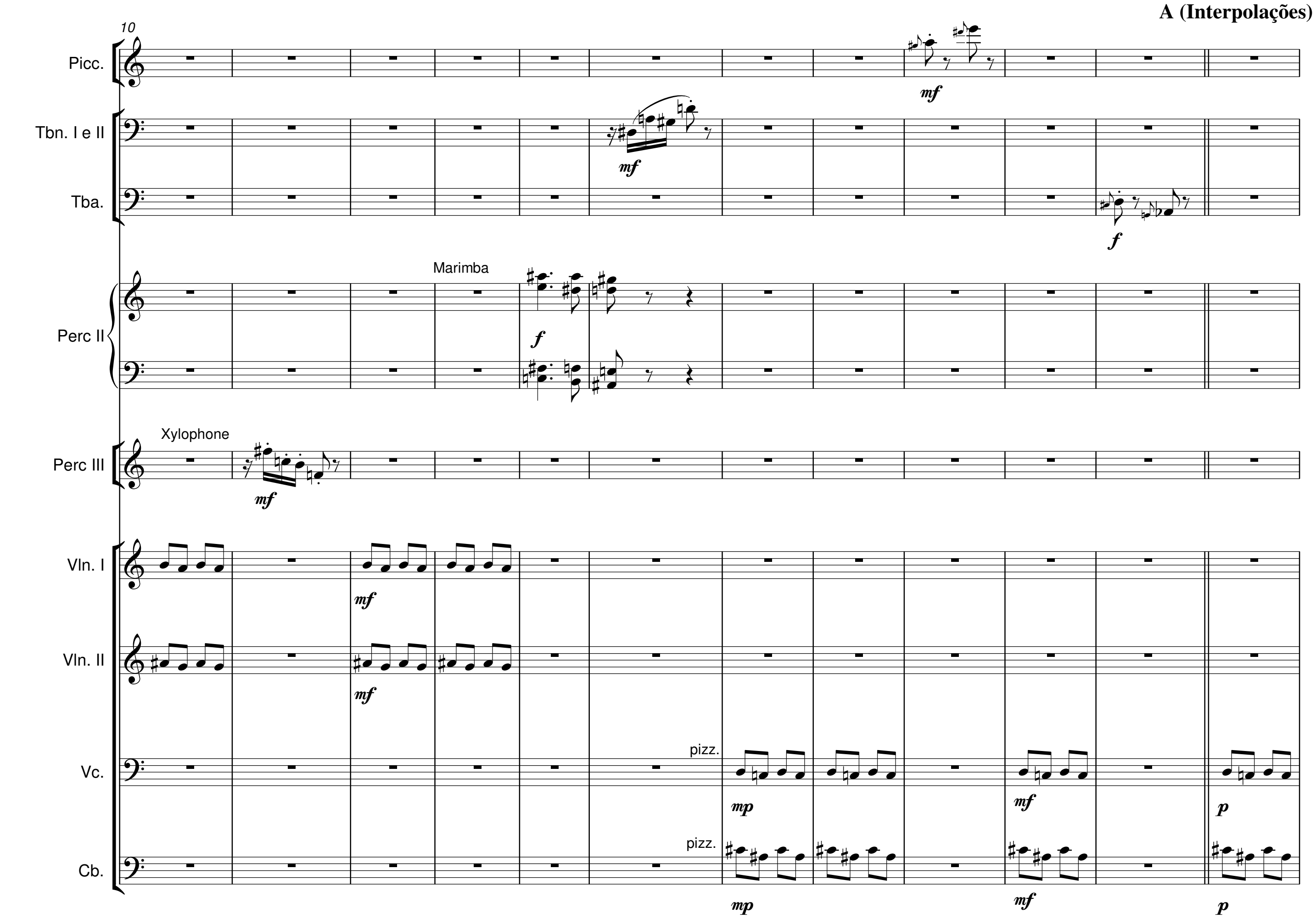
22

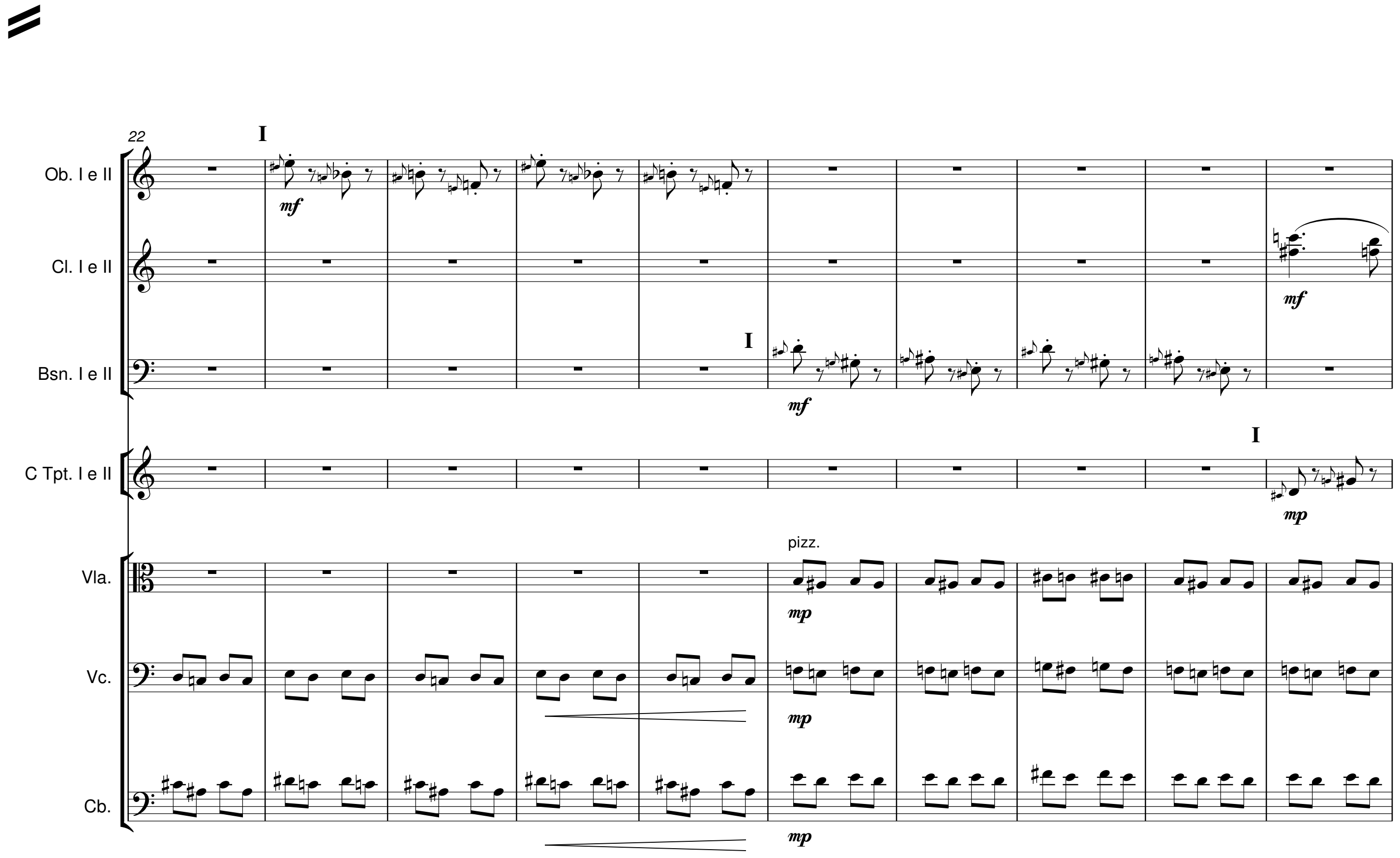

ataca Intervenções III
86
Ob. I e II
Tbn. I e II
Hp.
mp
p
f
mf
rall.
A♮
A♭
3
6

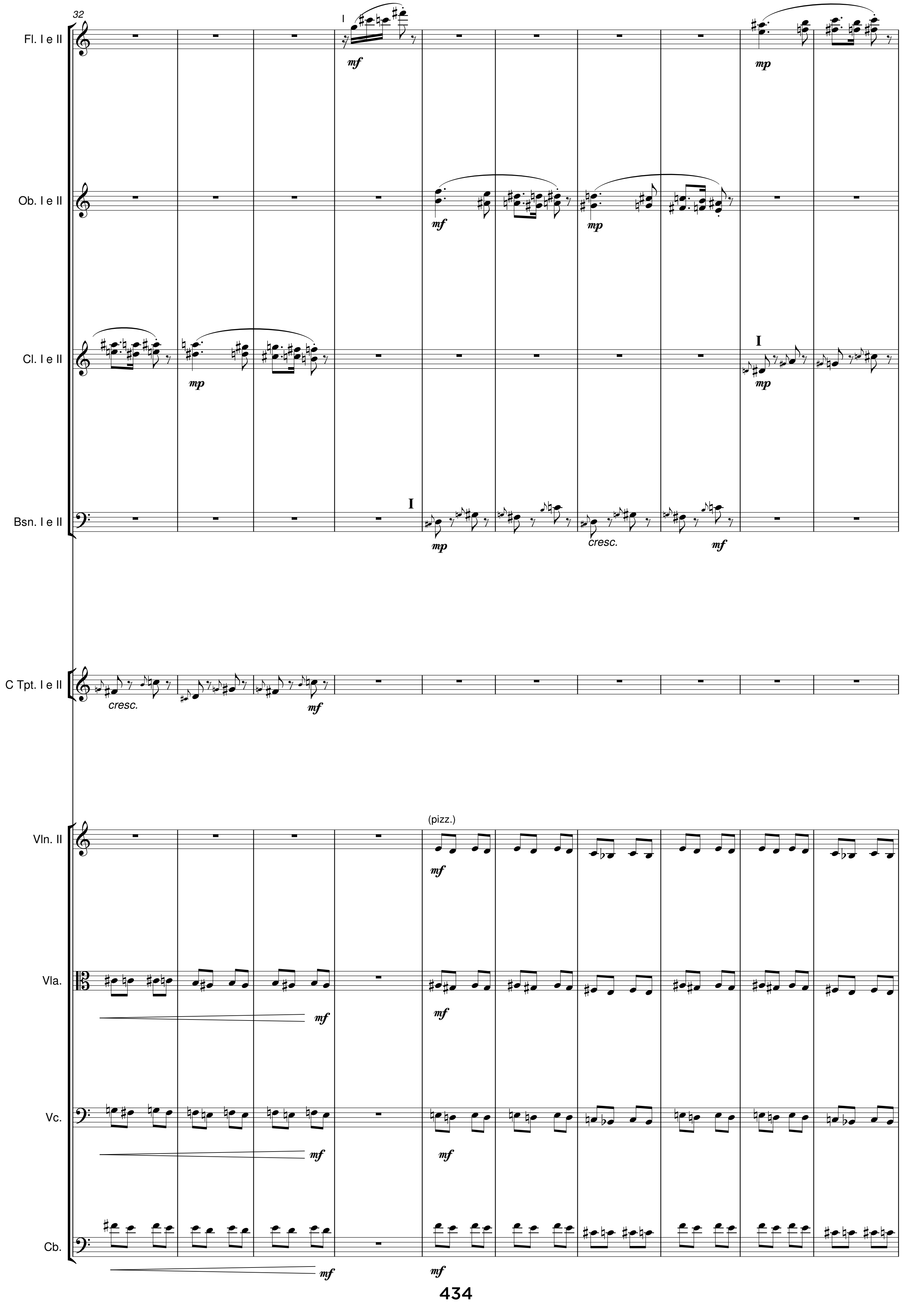
Intervenções III

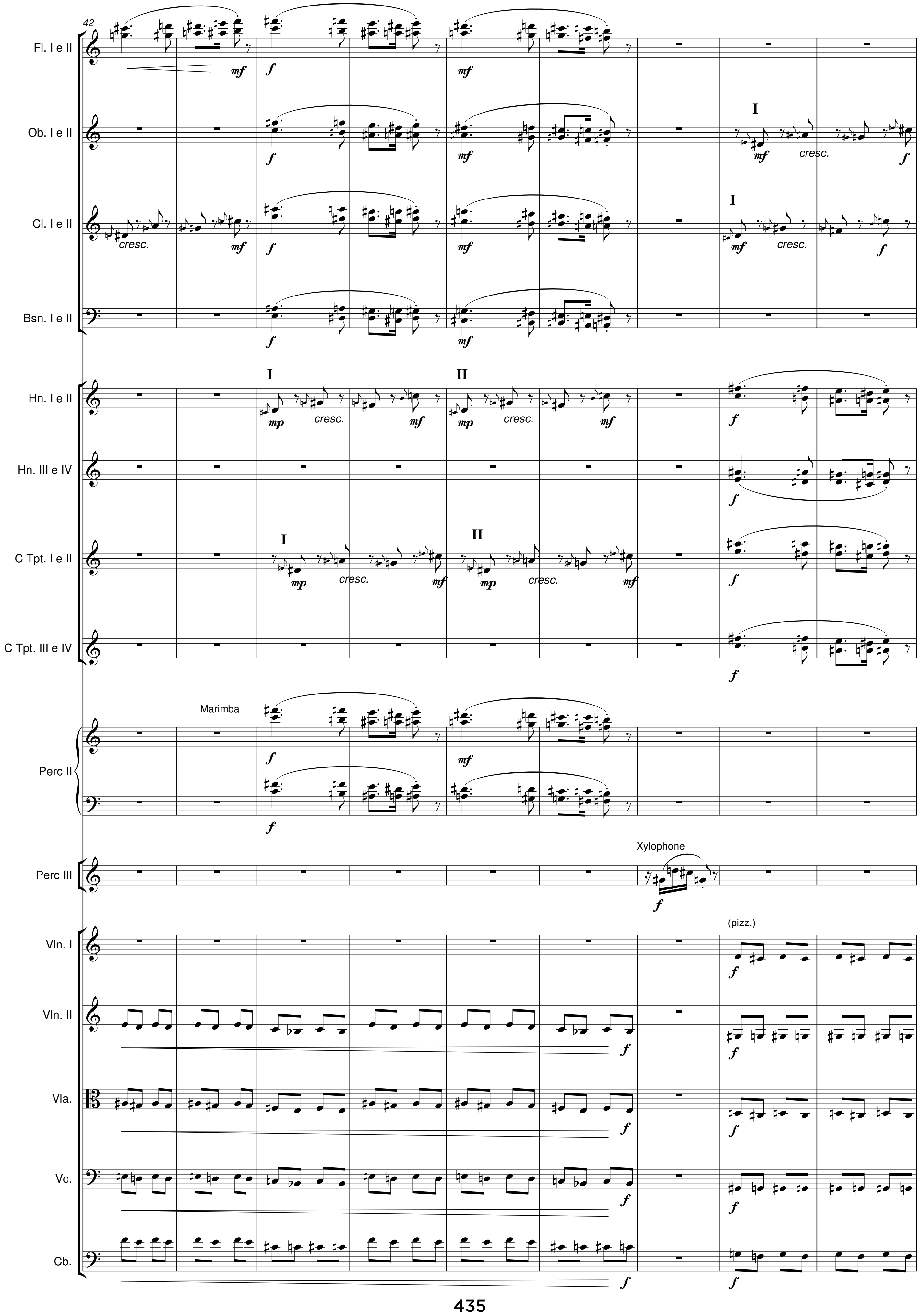


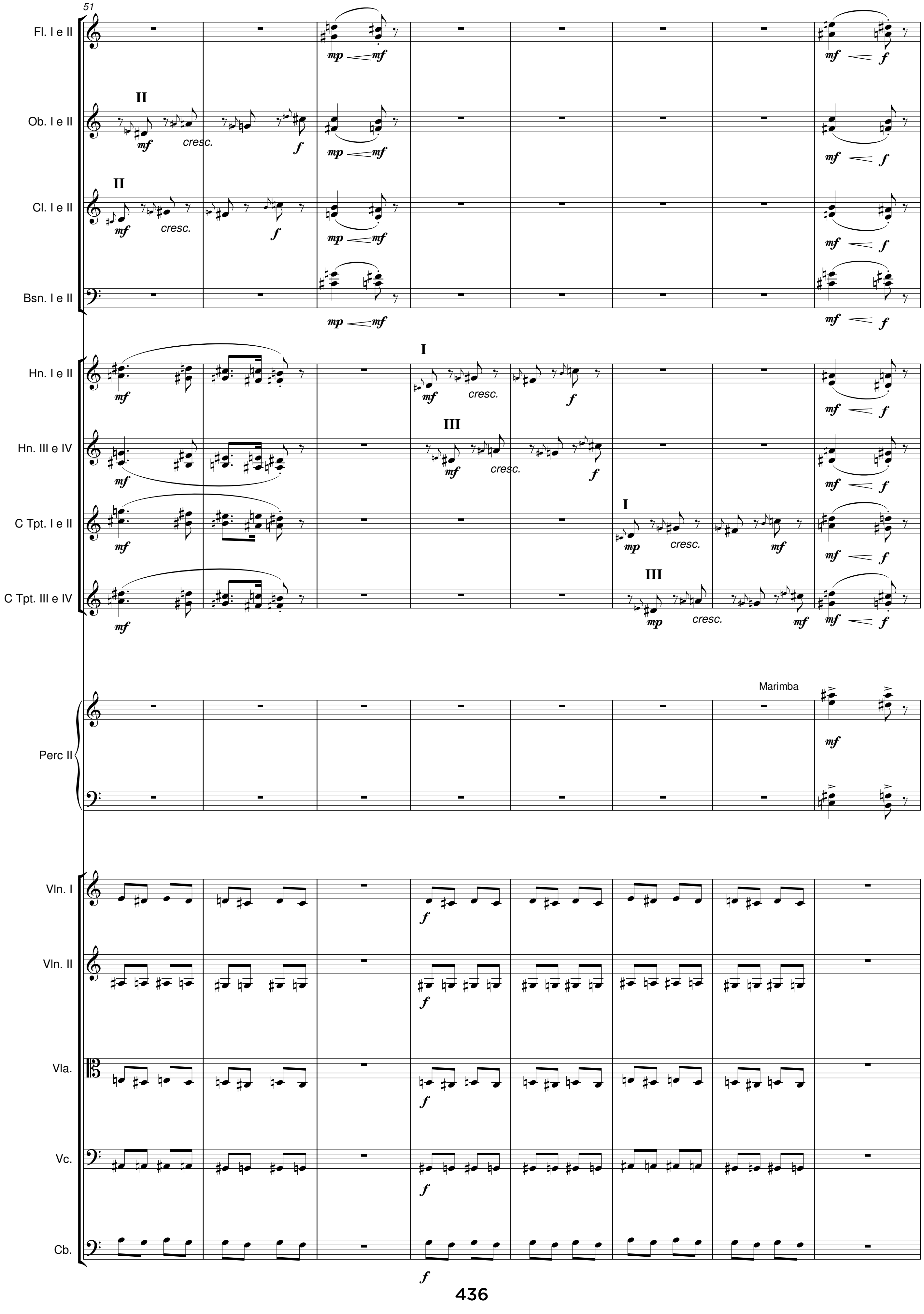
A (Interpolações)

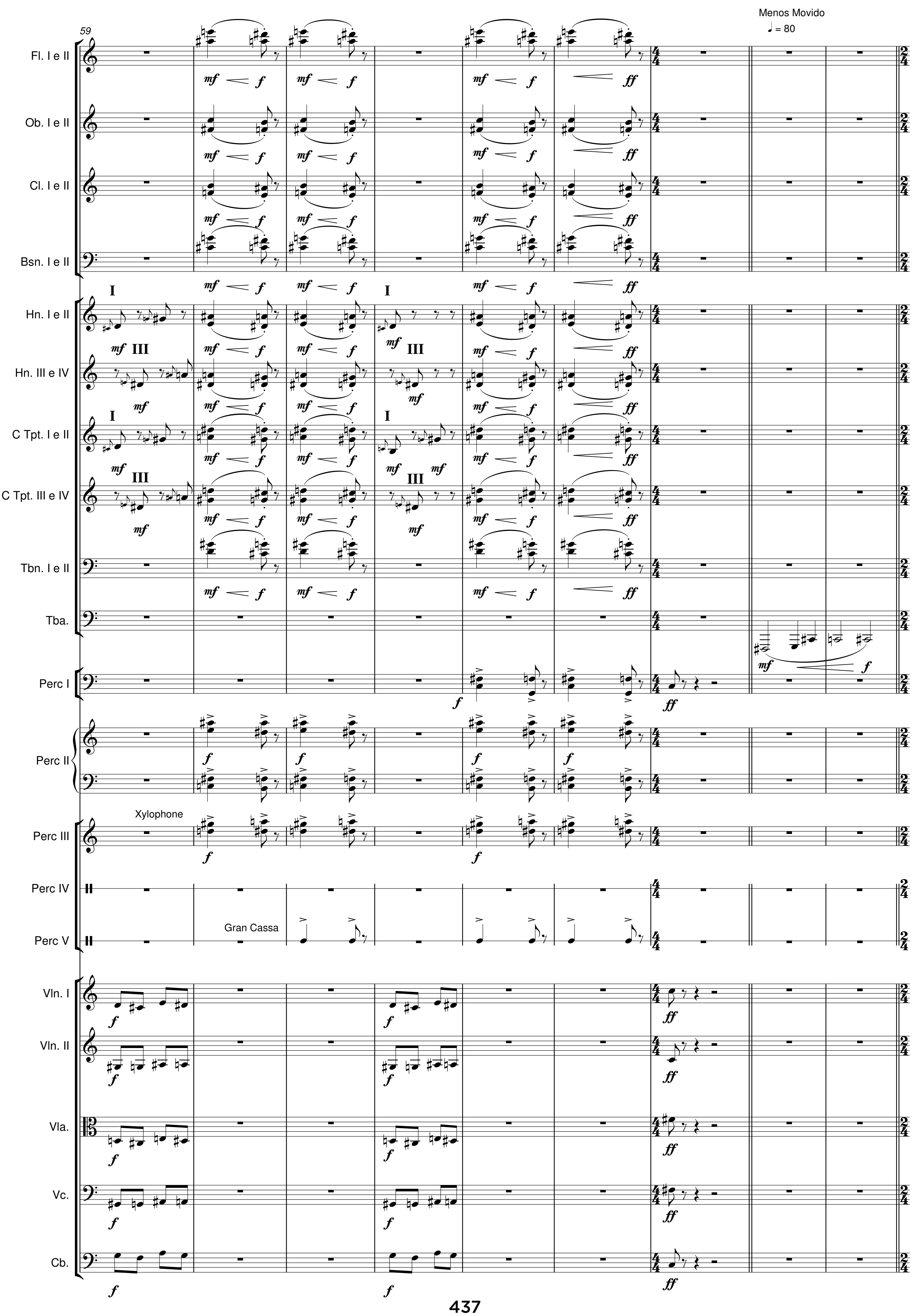


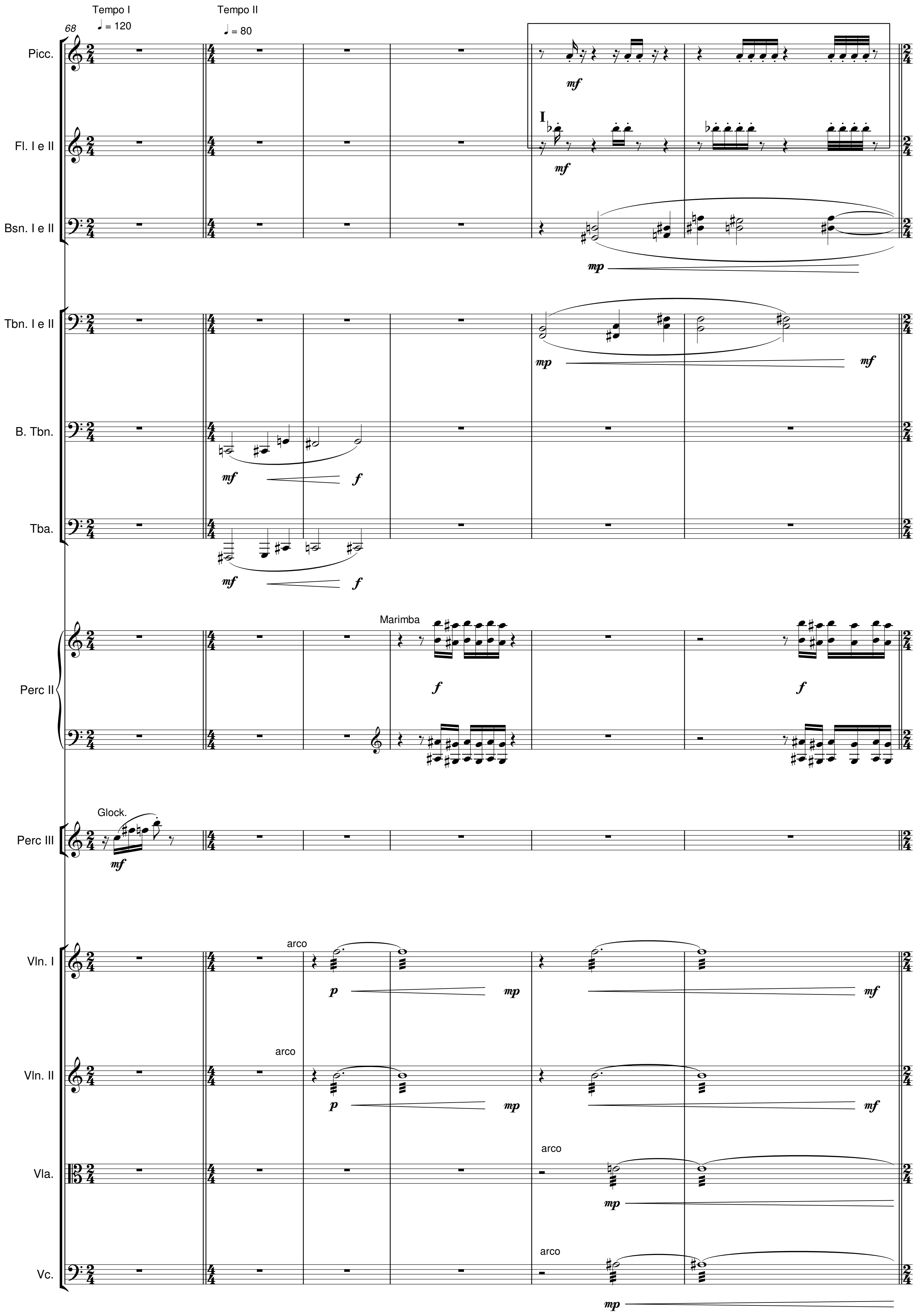


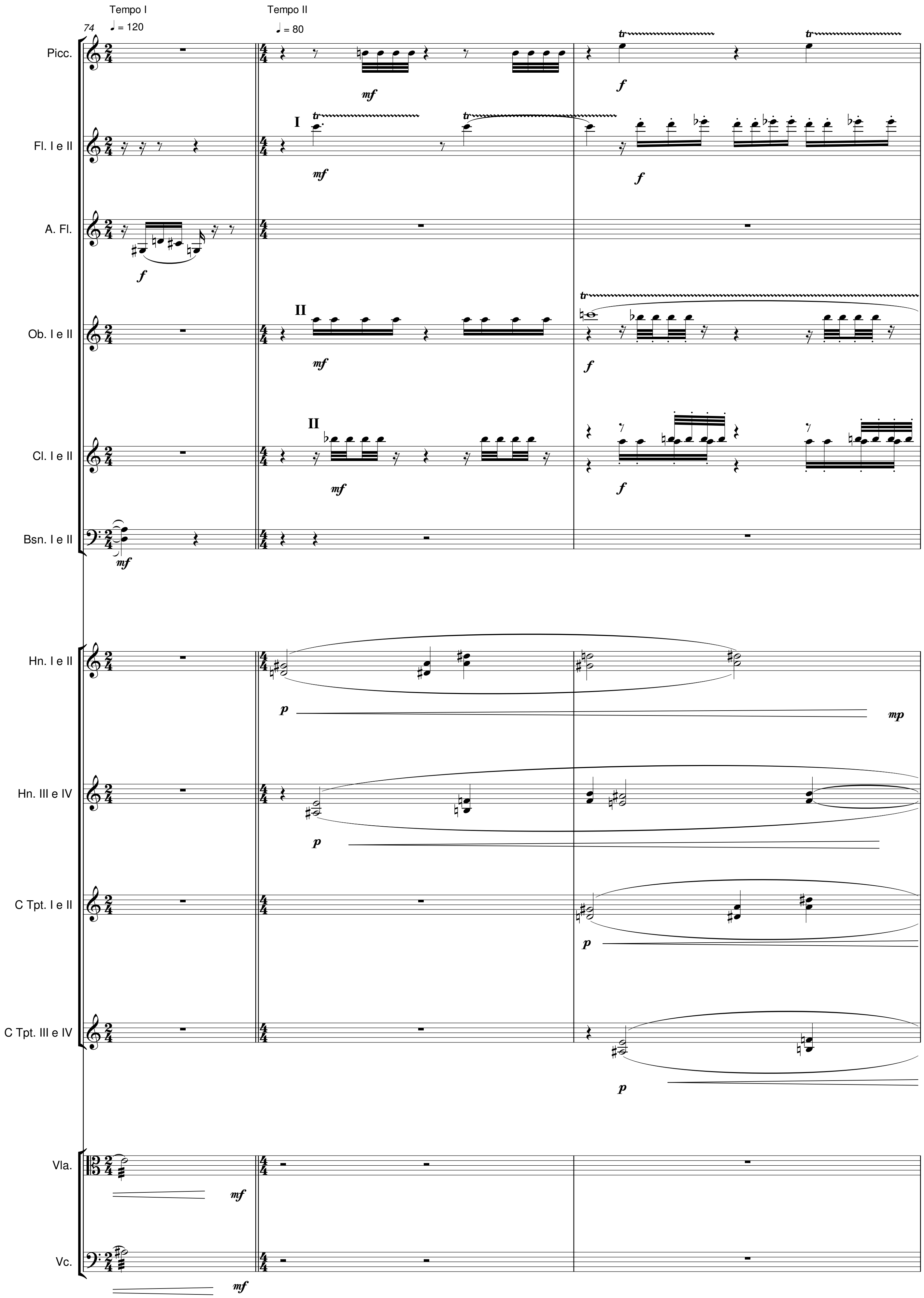

32
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
C Tpt. I e II
Vln. II
Vla.
Vc.
Cb.
I
mf
mp
cresc.
(pizz.)

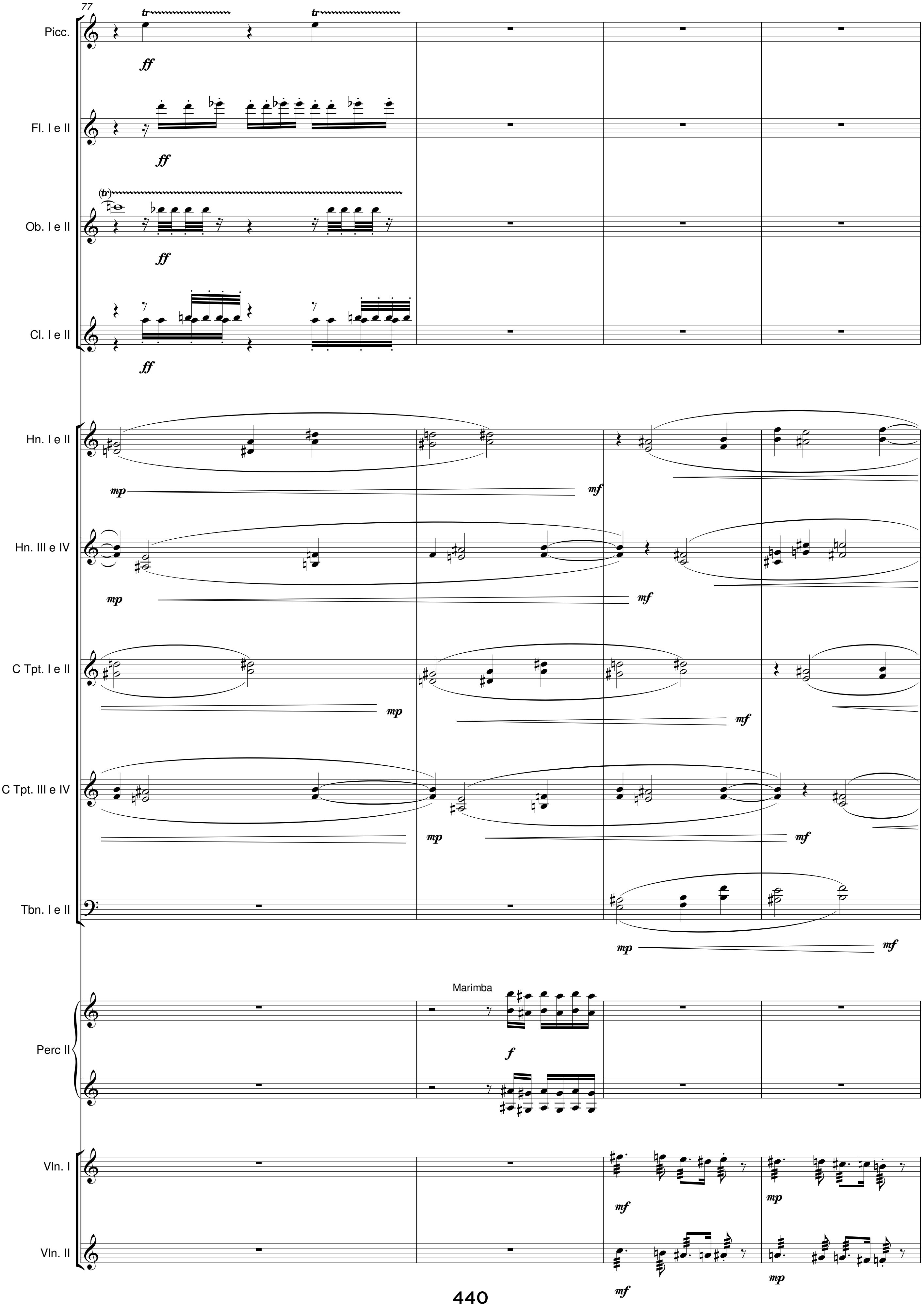

42
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Marimba
Perc II
Xylophone
Perc III
(pizz.)
Vln. I
Vln. II
Vla.
Vc.
Cb.
I
II
cresc.
mf
f
mp

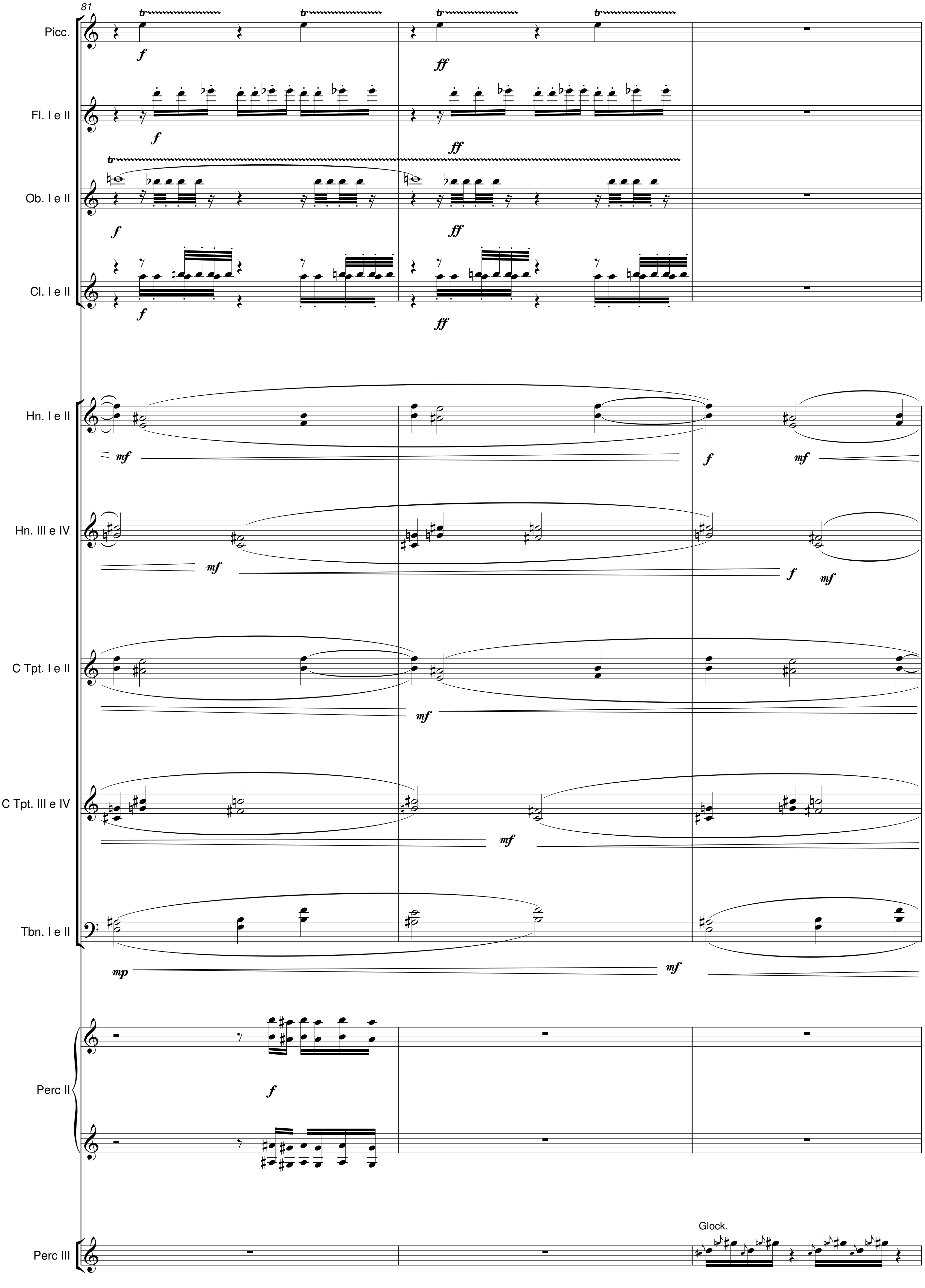

51
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Perc II
Marimba
Vln. I
Vln. II
Vla.
Vc.
Cb.
II
I
III
cresc.
mp
mf
f

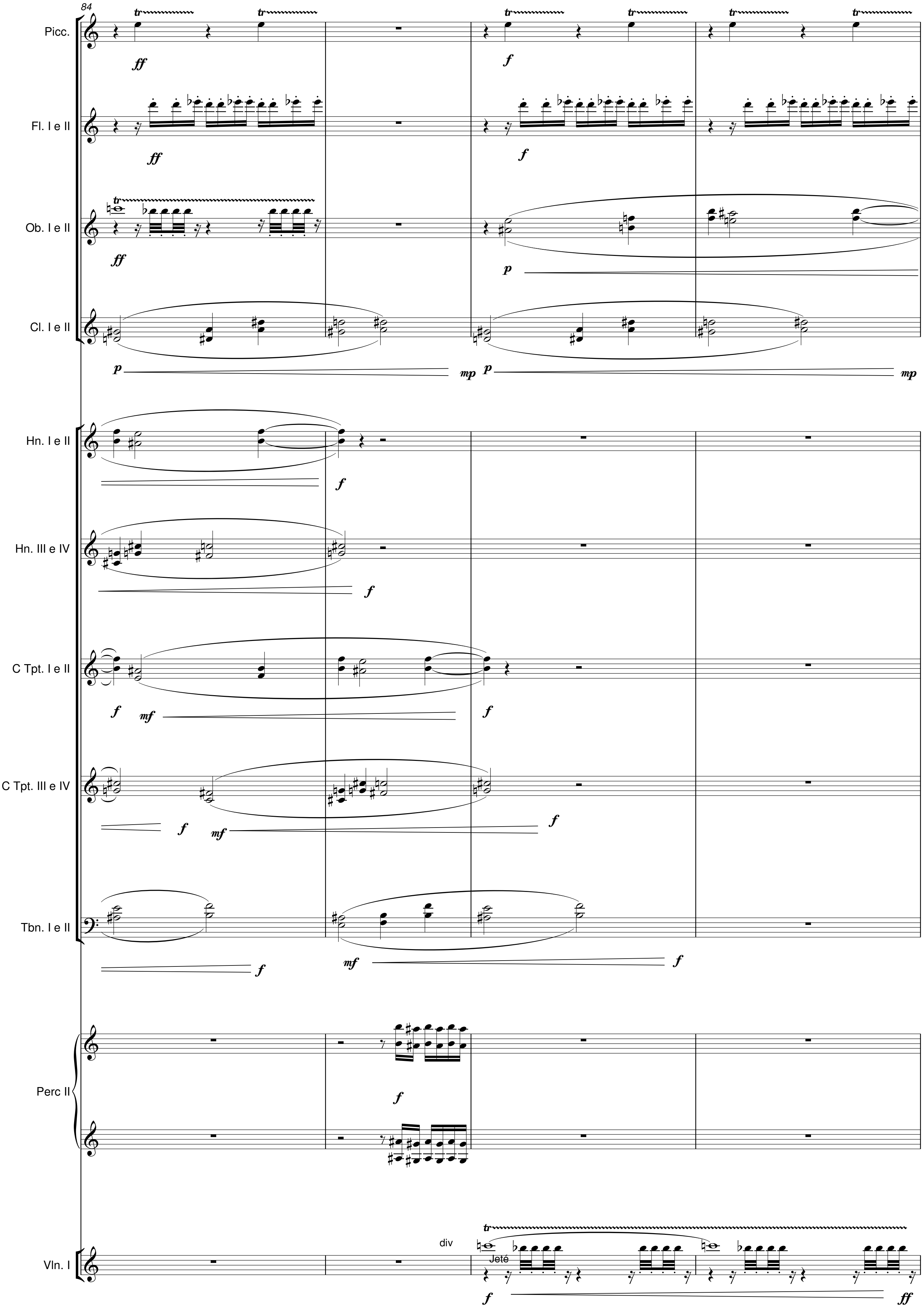

Menos Movido
♩ = 80
59
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
Tba.
Perc I
Perc II
Perc III
Perc IV
Perc V
Xylophone
Gran Cassa
Vln. I
Vln. II
Vla.
Vc.
Cb.

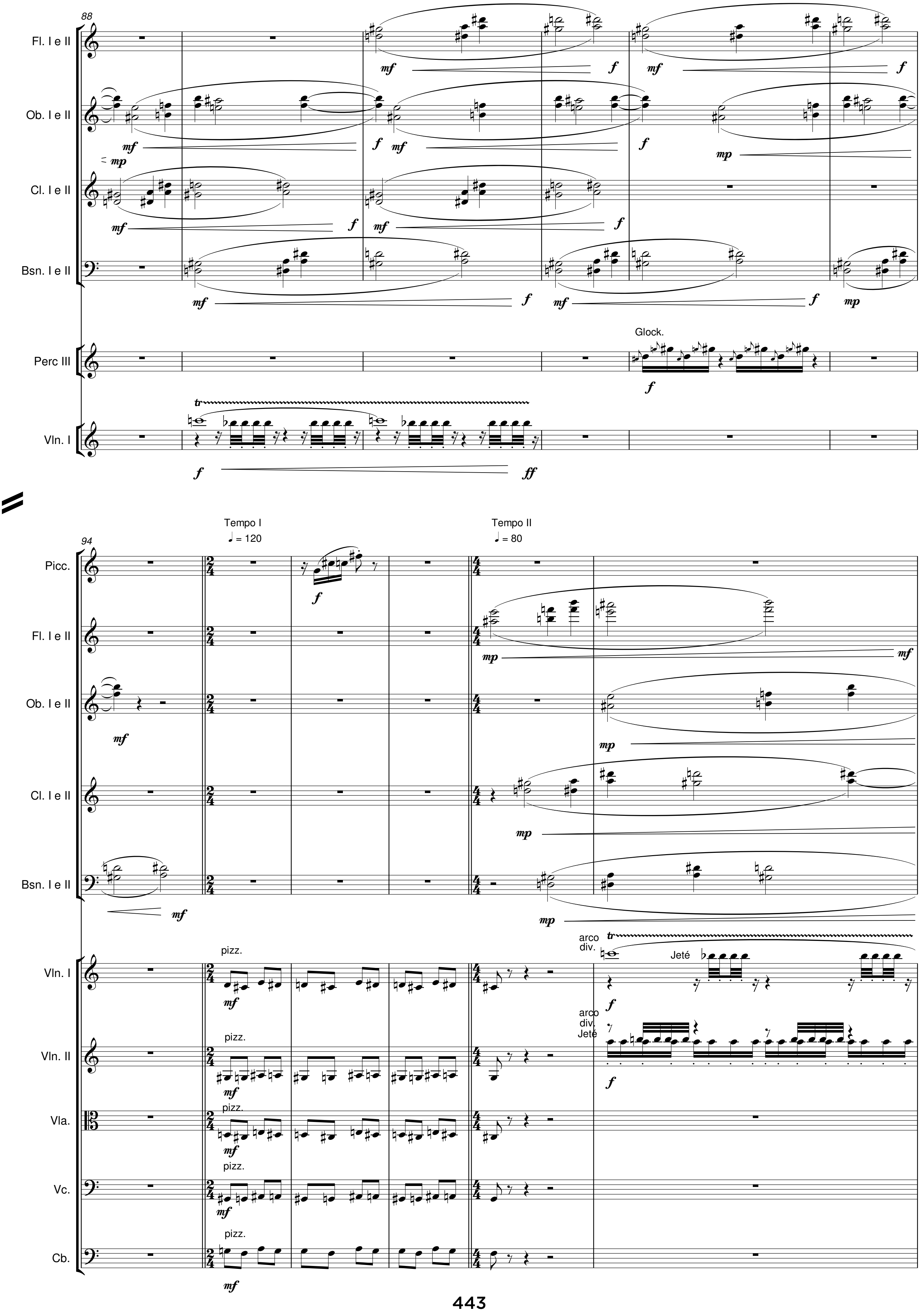

Tempo I
♩= 120
Tempo II
♩= 80
68
Picc.
Fl. I e II
Bsn. I e II
Tbn. I e II
B. Tbn.
Tba.
Marimba
Perc II
Glock.
Perc III
arco
Vln. I
Vln. II
Vla.
Vc.
I
mf
mp
f
p

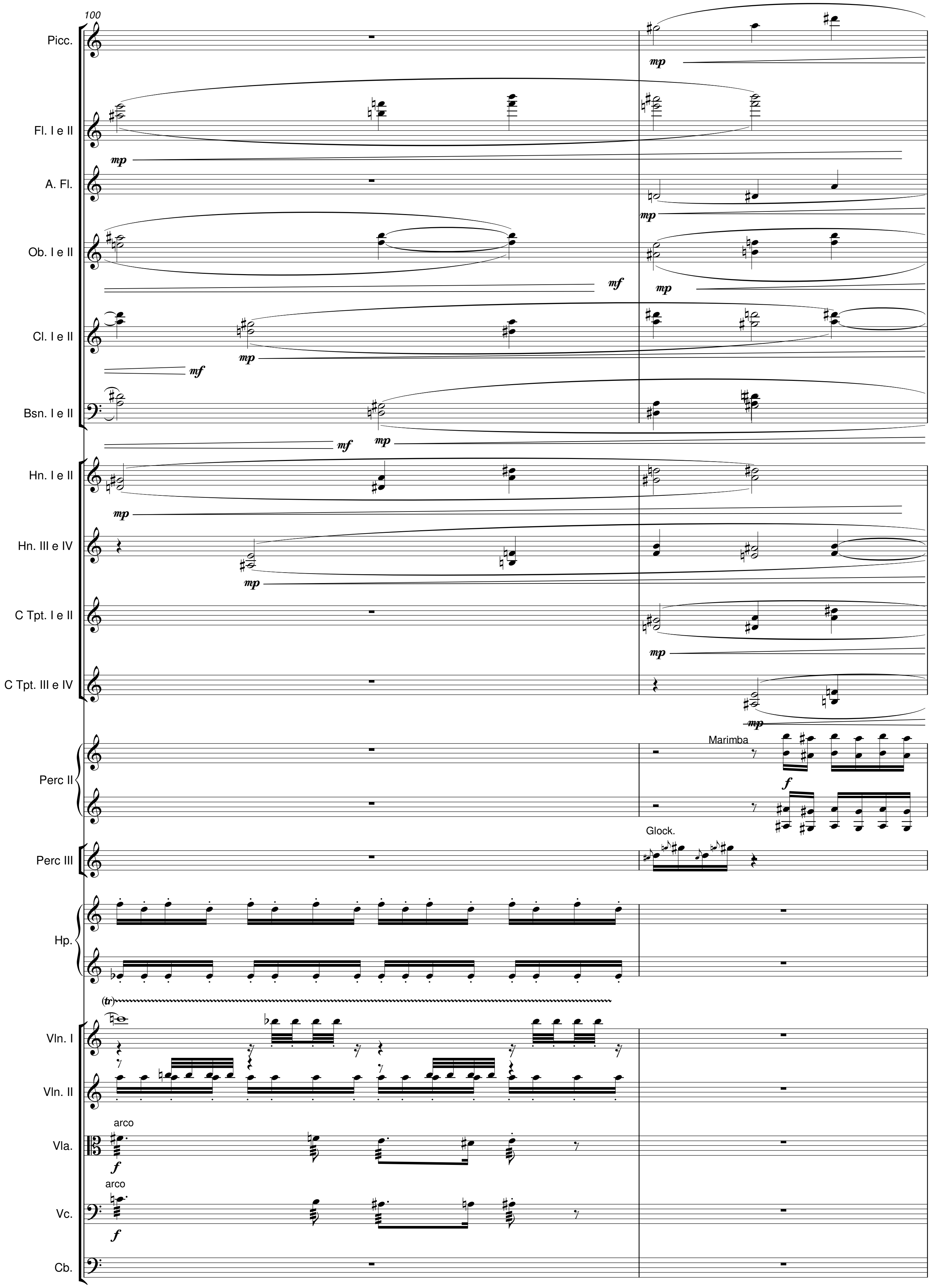

Tempo I
♩ = 120
Tempo II
♩ = 80
74
Picc.
Fl. I e II
A. Fl.
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Vla.
Vc.

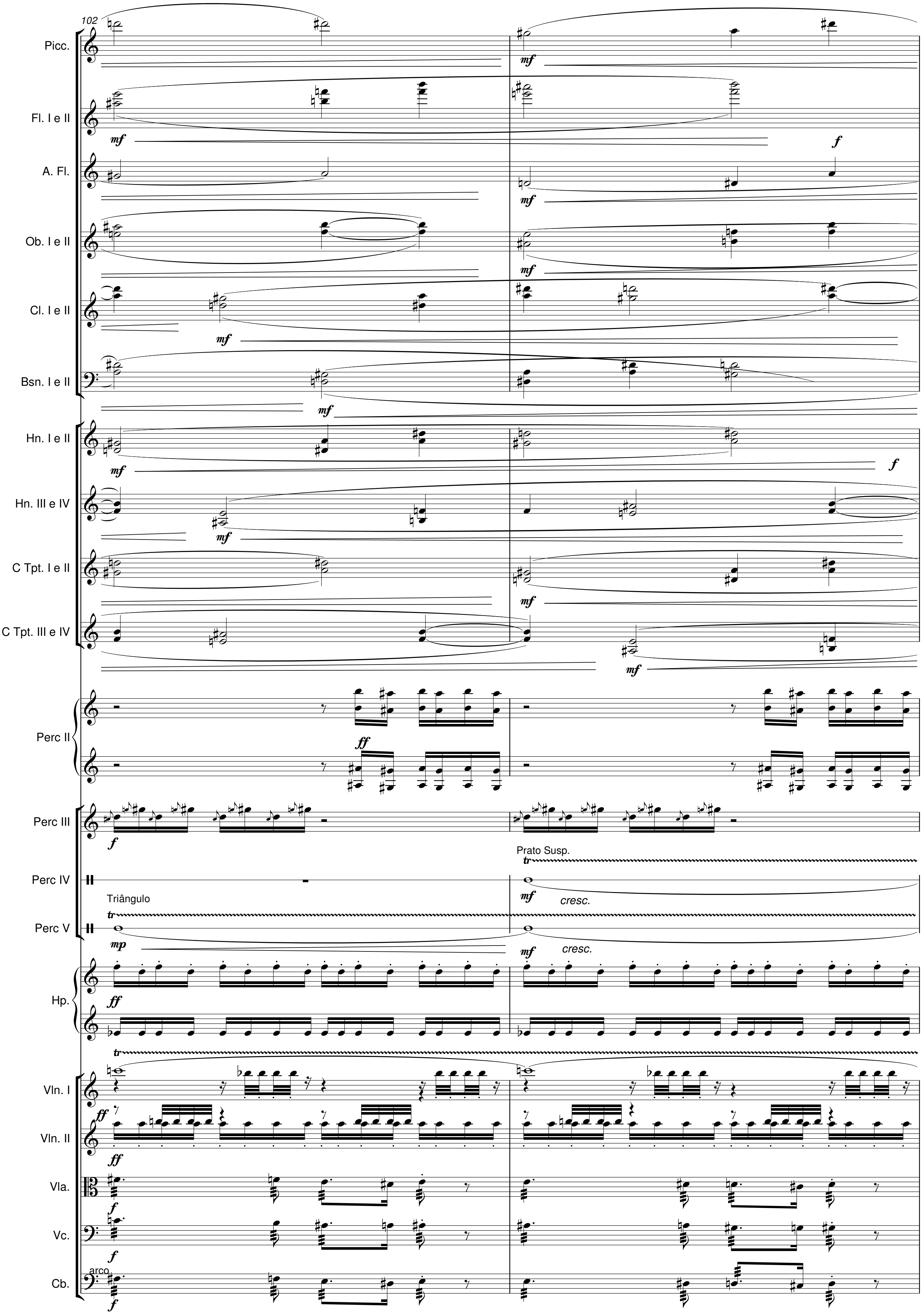

77
Picc.
Fl. I e II
Ob. I e II
Cl. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
Marimba
Perc II
Vln. I
Vln. II

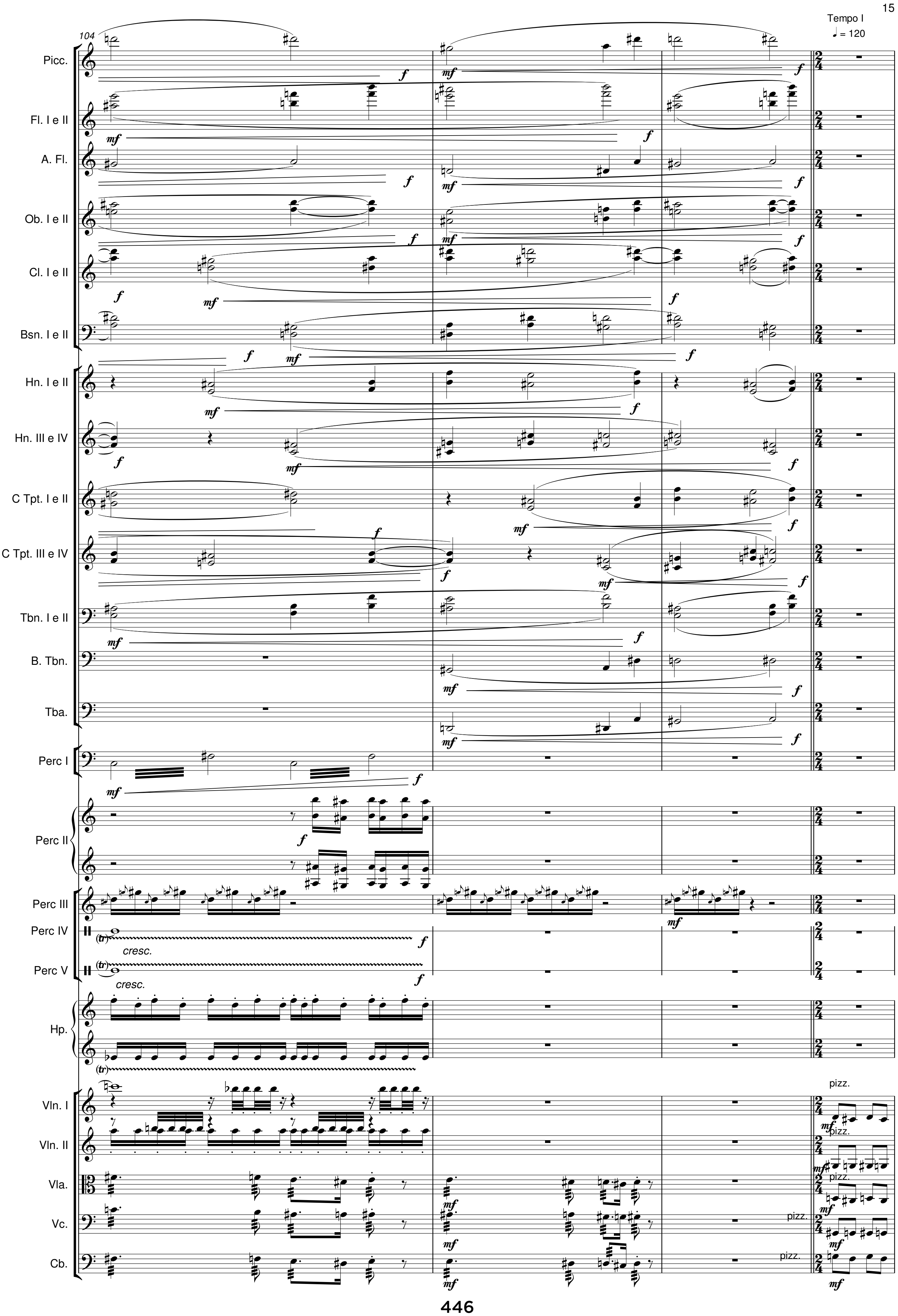

81
Picc.
Fl. I e II
Ob. I e II
Cl. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
Perc II
Perc III
tr
f
ff
mf
mp
Glock.


84
Picc.
Fl. I e II
Ob. I e II
Cl. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
Perc II
div
Jeté
Vln. I

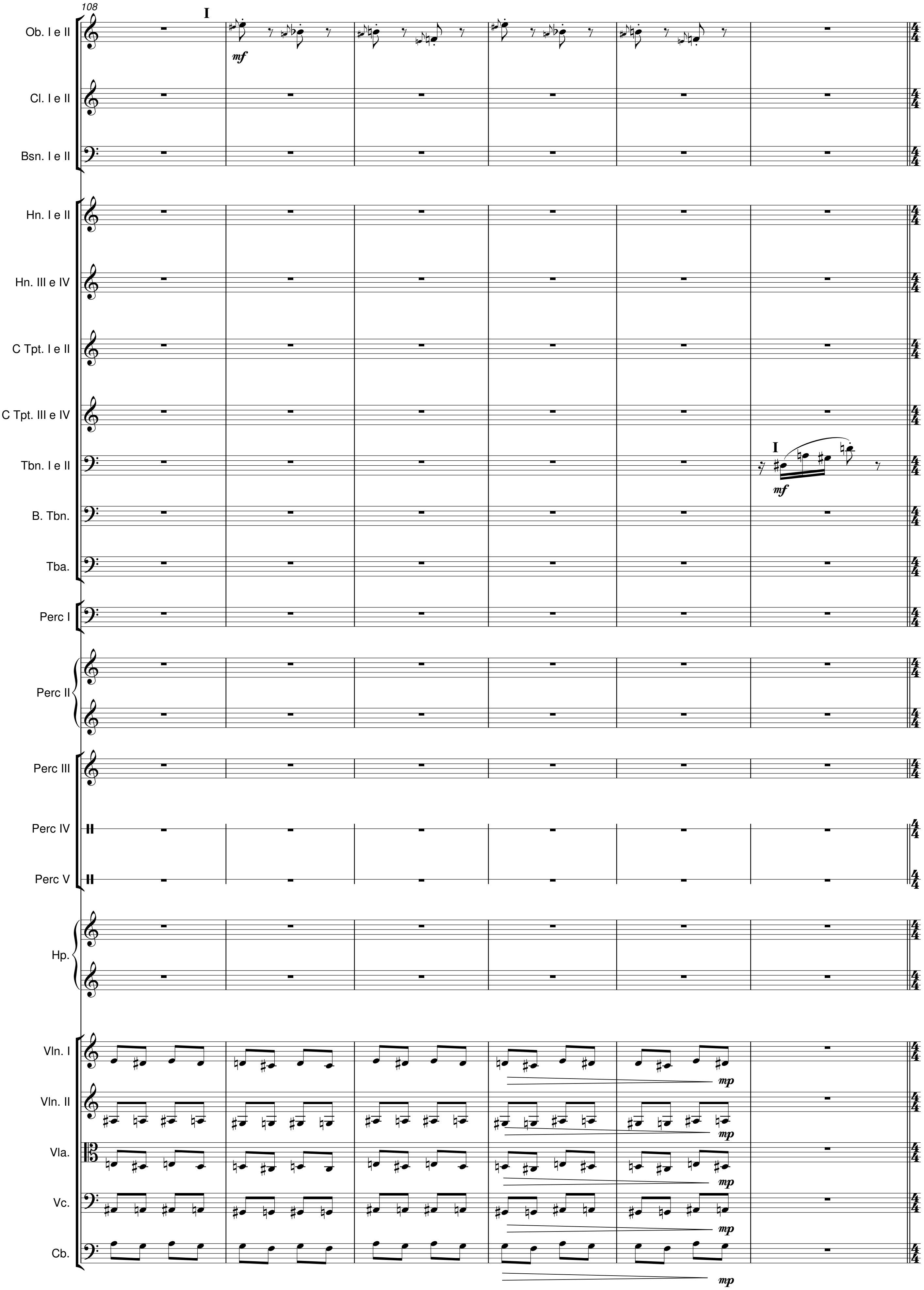

88
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Perc III
Vln. I
Glock.
tr
mf
f
mp
ff
94
Tempo I
♩ = 120
Tempo II
♩ = 80
Picc.
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
div.
Jeté

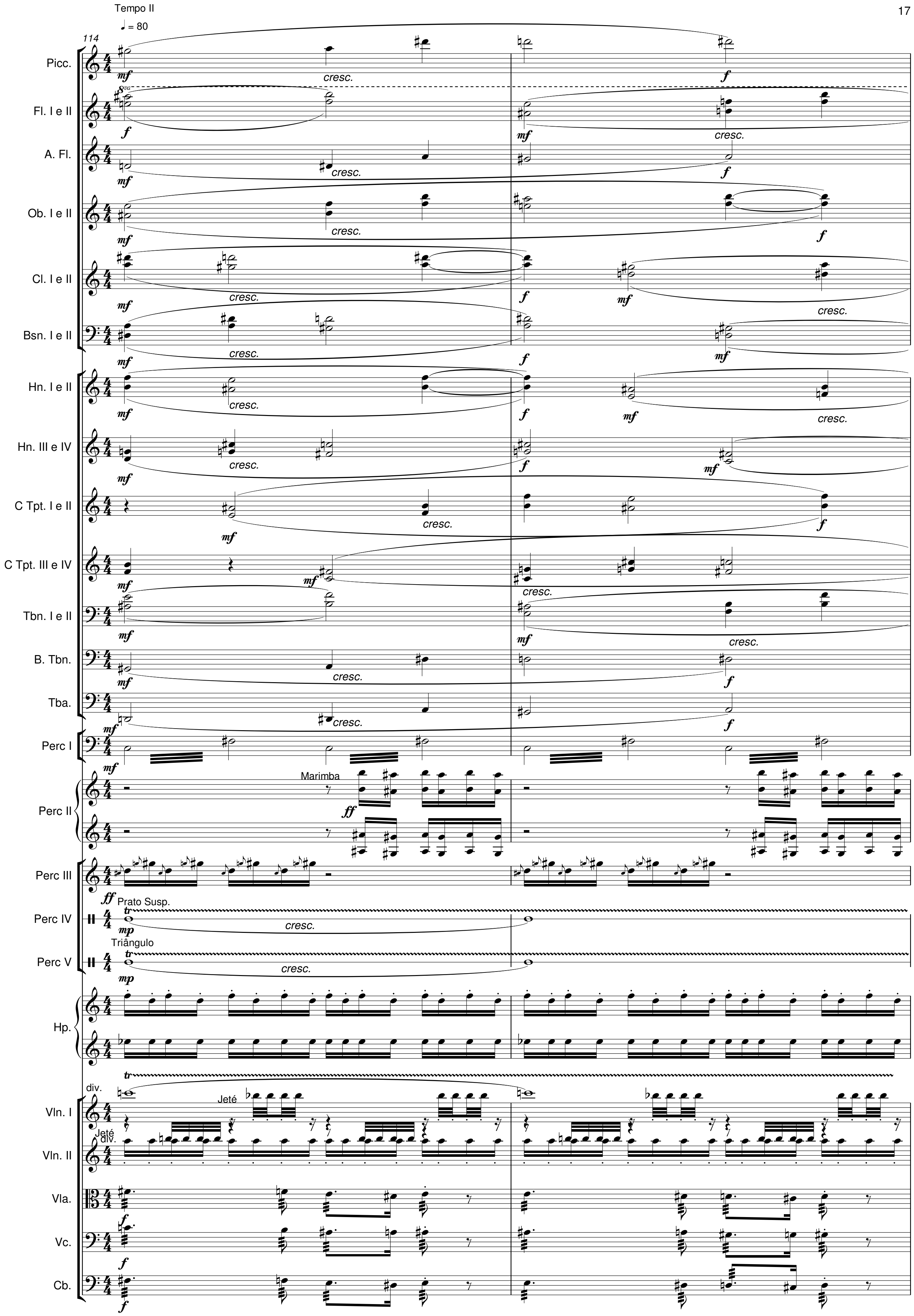

100
Picc.
Fl. I e II
A. Fl.
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Perc II
Marimba
Glock.
Perc III
Hp.
Vln. I
Vln. II
arco
Vla.
arco
Vc.
Cb.
mp
mf
f

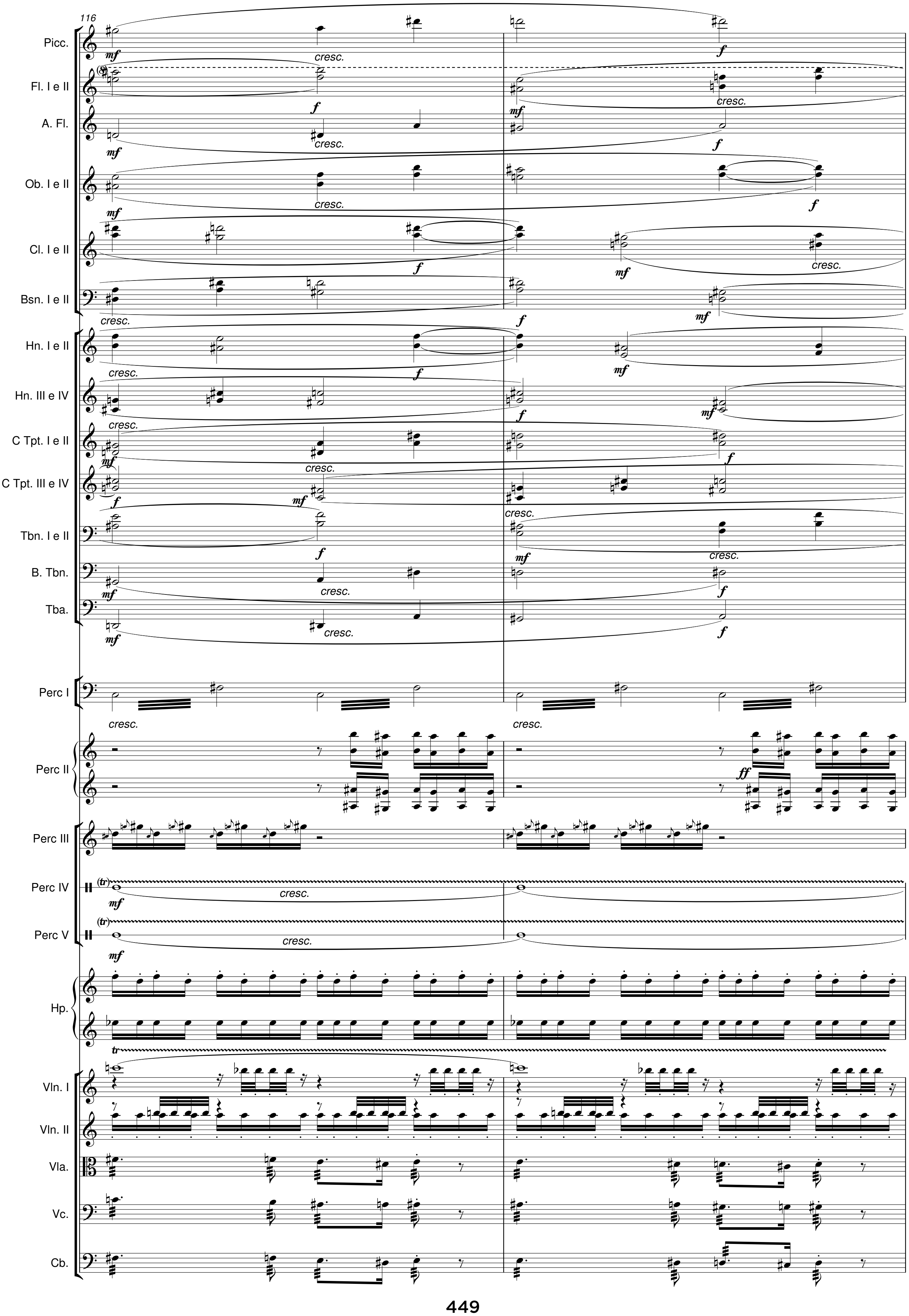

102
Picc.
Fl. I e II
A. Fl.
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Perc II
Perc III
Perc IV
Perc V
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
mp
Prato Susp.
Triângulo
tr
cresc.
arco

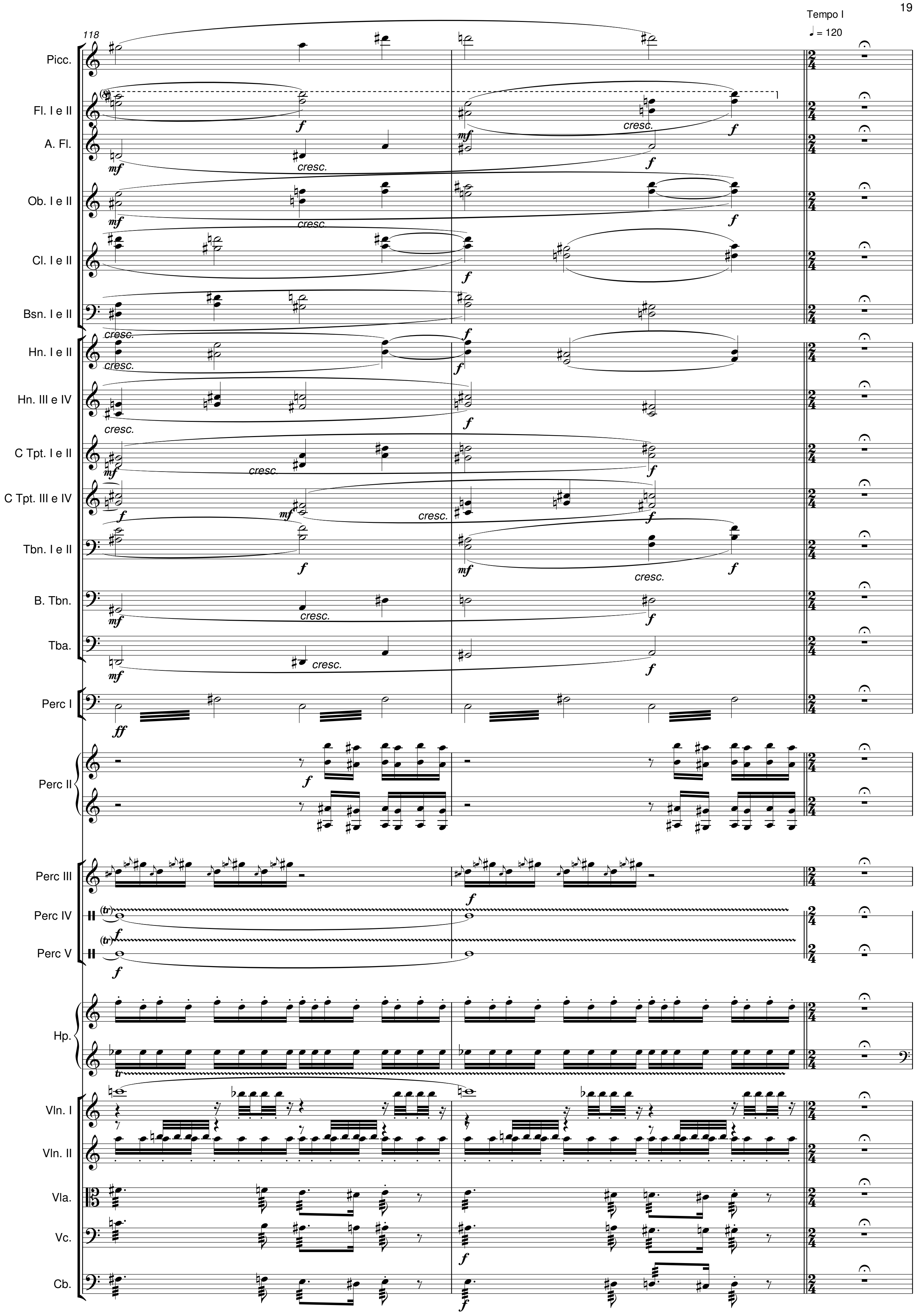


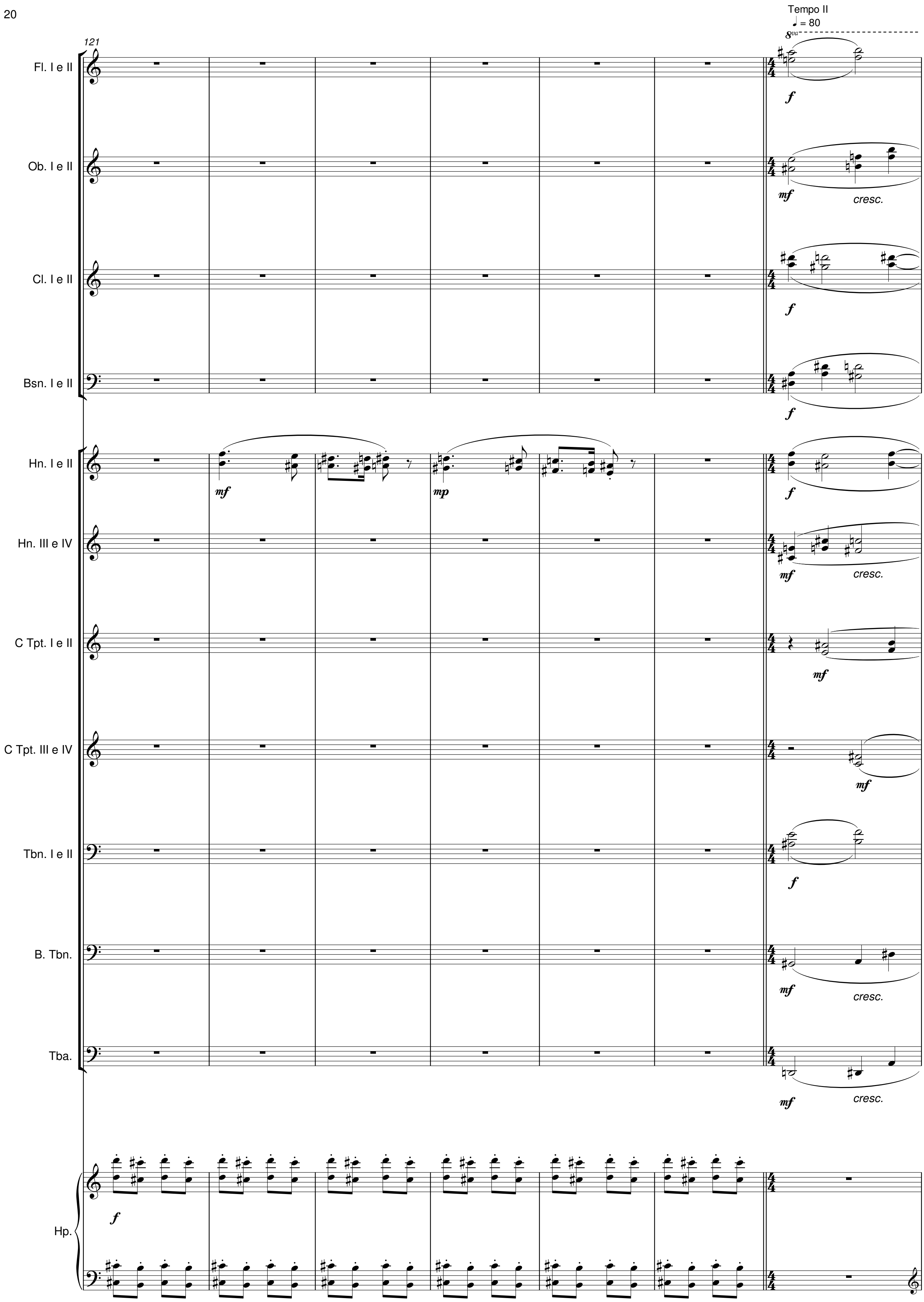
Tempo I
♩ = 120
104
Picc.
Fl. I e II
A. Fl.
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc I
Perc II
Perc III
Perc IV
Perc V
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
cresc.
pizz.

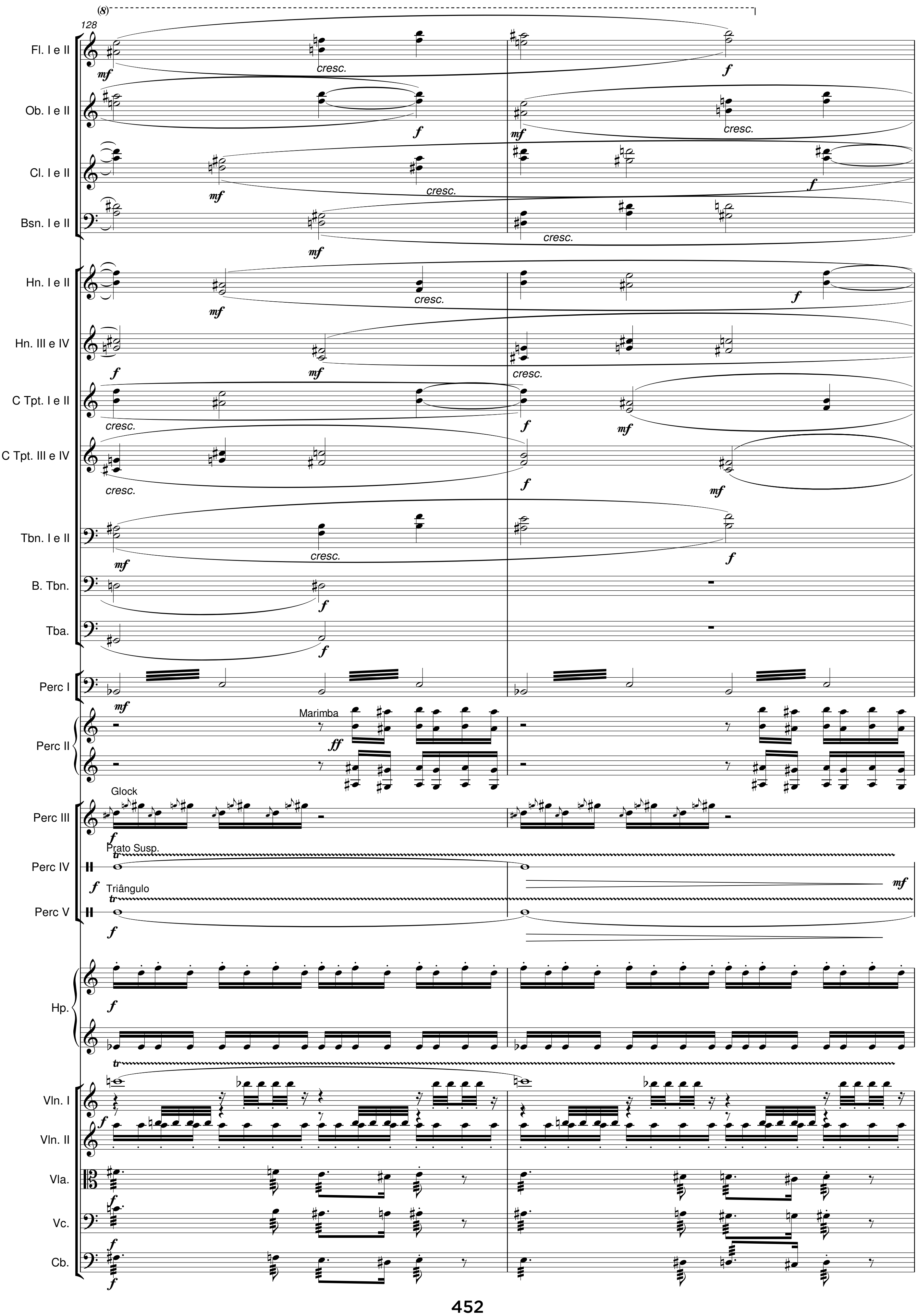

108
I
mf
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc I
Perc II
Perc III
Perc IV
Perc V
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp

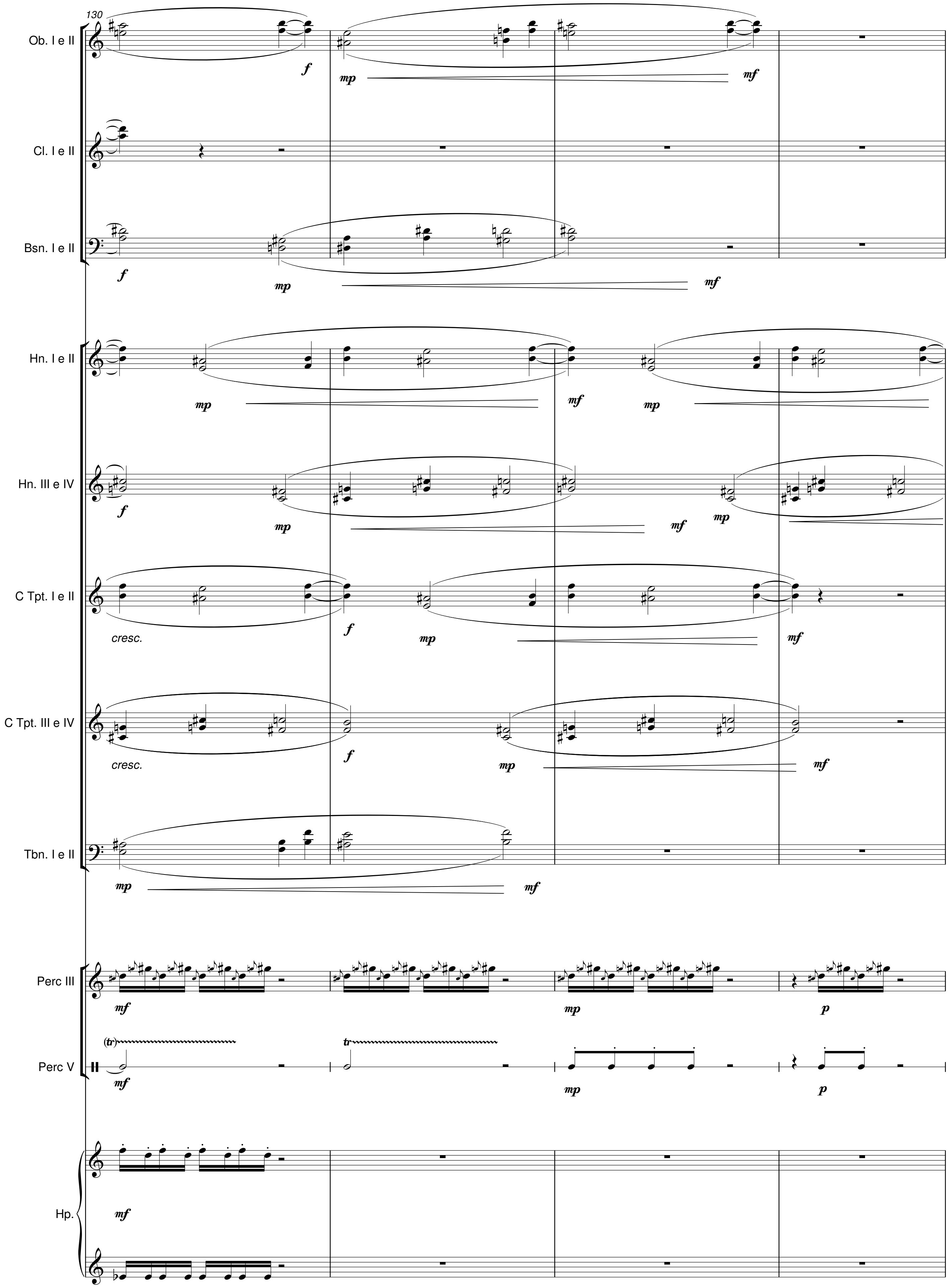

Tempo II
♩ = 80
114
Picc.
Fl. I e II
A. Fl.
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc I
Perc II
Marimba
Perc III
Perc IV
Prato Susp.
Perc V
Triângulo
Hp.
Vln. I
div.
Jeté
Vln. II
Vla.
Vc.
Cb.
cresc.

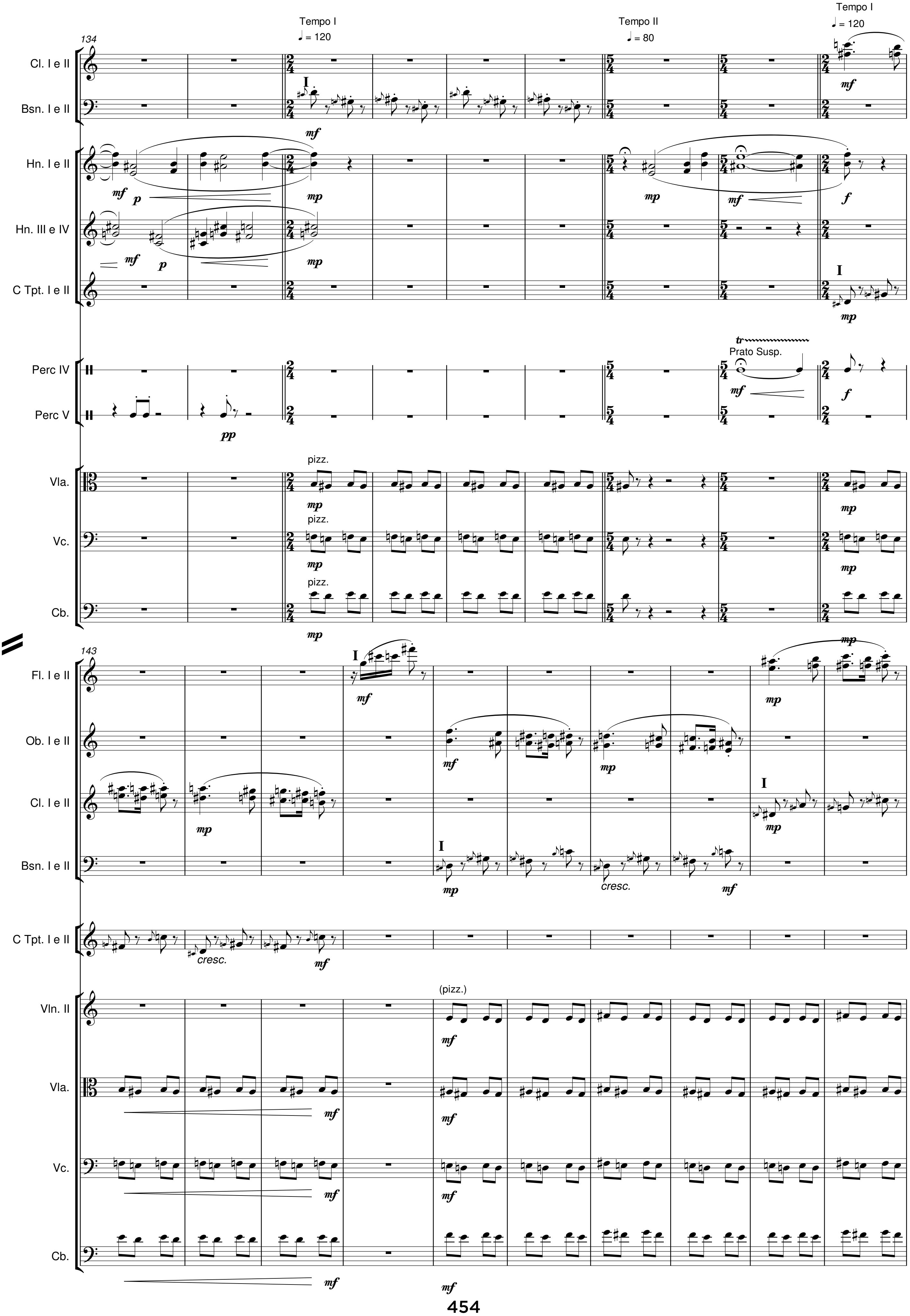

116
Picc.
Fl. I e II
A. Fl.
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc I
Perc II
Perc III
Perc IV
Perc V
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.

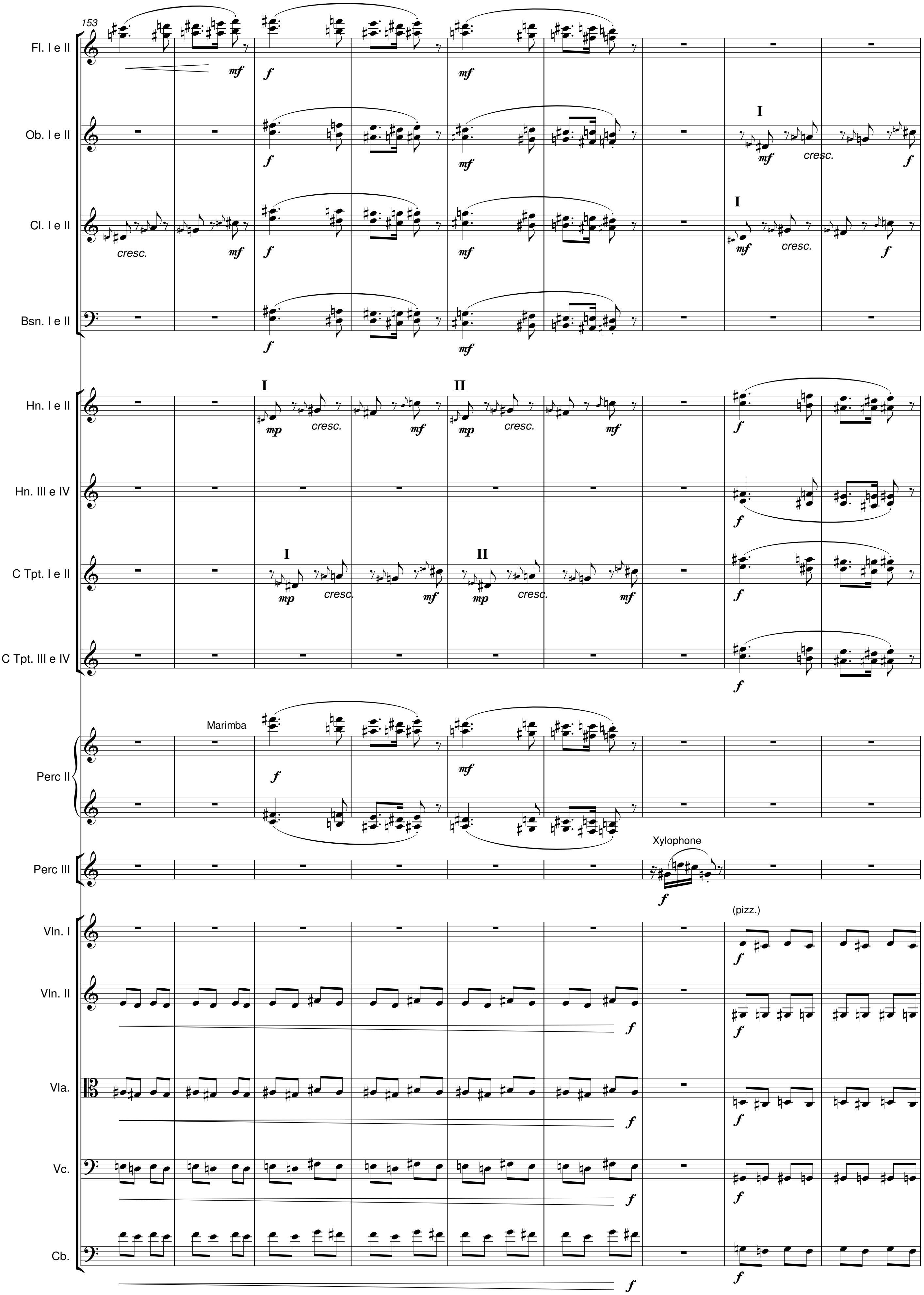

Tempo I
♩ = 120
118
Picc.
Fl. I e II
A. Fl.
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
B. Tbn.
Tba.
Perc I
Perc II
Perc III
Perc IV
Perc V
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
mf
f
ff
tr

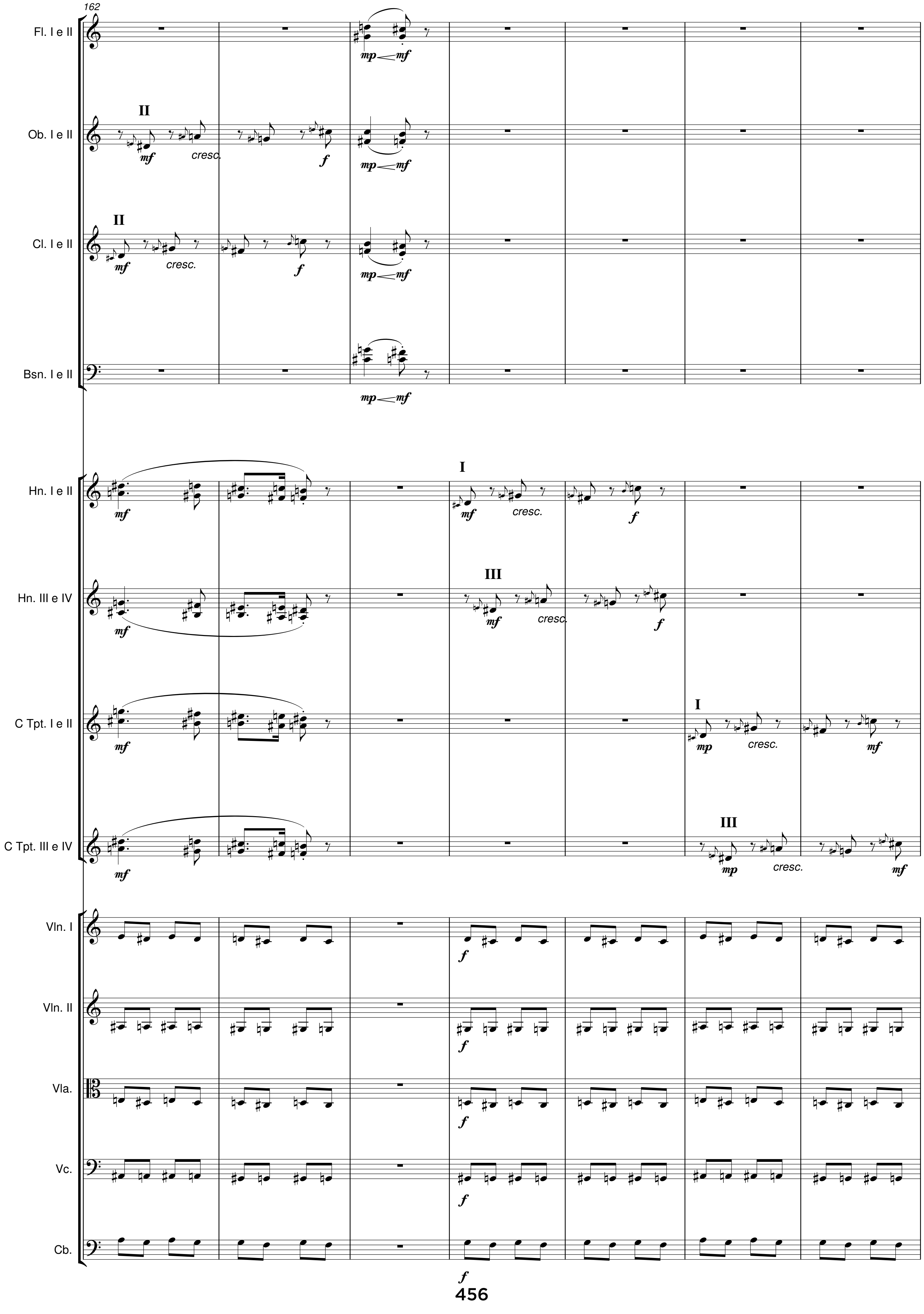

Tempo II
♩ = 80
121
8va
Fl. I e II
f
Ob. I e II
mf
cresc.
Cl. I e II
f
Bsn. I e II
f
Hn. I e II
mf
mp
f
Hn. III e IV
mf
cresc.
C Tpt. I e II
mf
C Tpt. III e IV
mf
Tbn. I e II
f
B. Tbn.
mf
cresc.
Tba.
mf
cresc.
Hp.
f

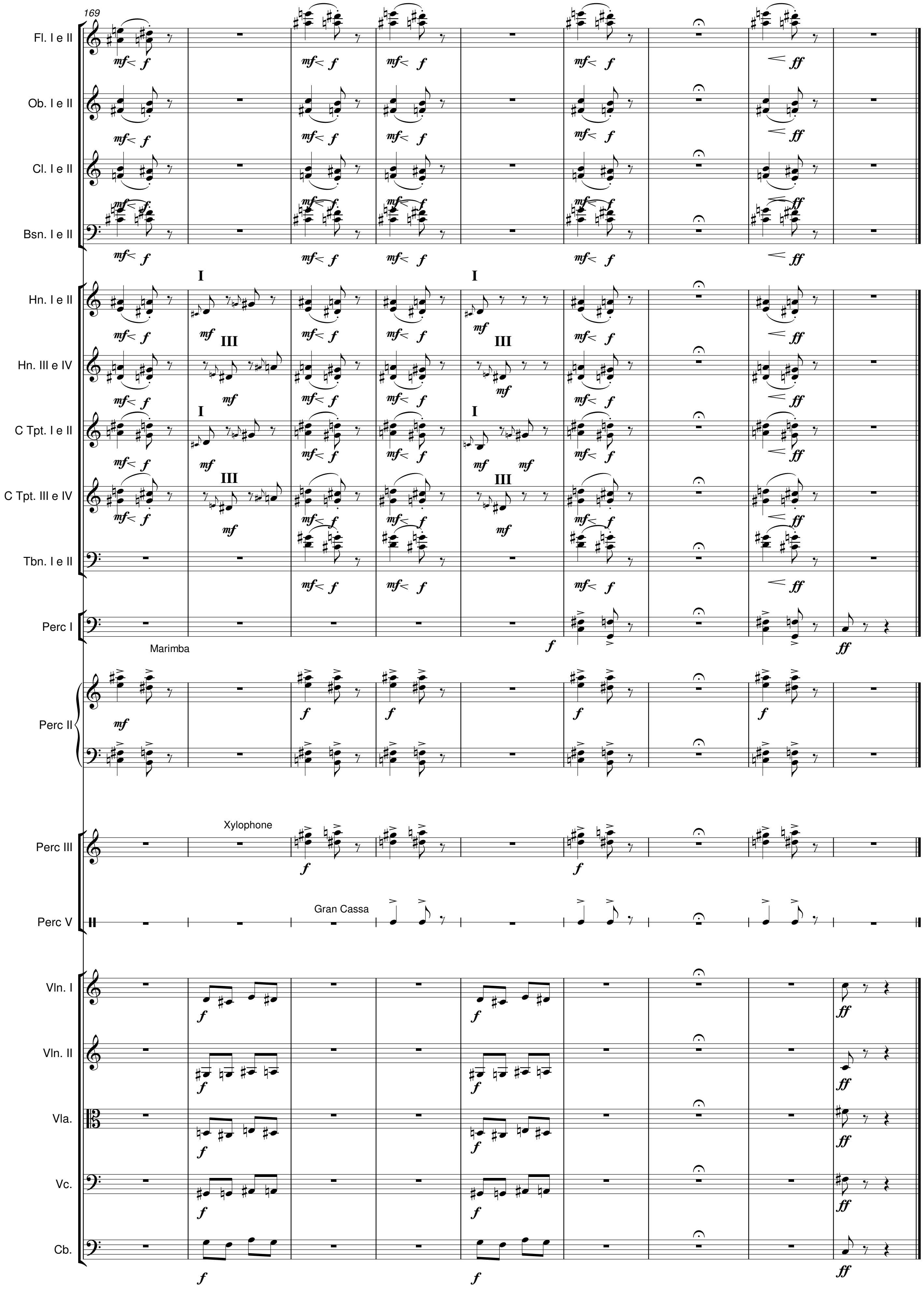

(8)
128
Fl. I e II
mf
cresc.
f
Ob. I e II
f
mf
cresc.
Cl. I e II
mf
cresc.
f
Bsn. I e II
mf
cresc.
Hn. I e II
mf
cresc.
f
Hn. III e IV
f
mf
cresc.
C Tpt. I e II
cresc.
f
mf
C Tpt. III e IV
cresc.
f
mf
Tbn. I e II
mf
cresc.
f
B. Tbn.
f
Tba.
f
Perc I
mf
Perc II
Marimba
ff
Glock
Perc III
f
Prato Susp.
Perc IV
f
mf
Triângulo
Perc V
f
Hp.
f
Vln. I
f
Vln. II
Vla.
f
Vc.
f
Cb.
f


130
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
Perc III
Perc V
Hp.
f
mp
mf
cresc.
p
(tr)
tr


Tempo I
♩ = 120
Tempo II
♩ = 80
Tempo I
♩ = 120
134
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
Perc IV
Perc V
Vla.
Vc.
Cb.
Prato Susp.
pizz.
143
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
C Tpt. I e II
Vln. II
Vla.
Vc.
Cb.
(pizz.)
cresc.


153
Fl. I e II
mf
f
mf
Ob. I e II
I
f
mf
mf
cresc.
f
Cl. I e II
cresc.
mf
f
mf
I
mf
cresc.
f
Bsn. I e II
f
mf
Hn. I e II
I
mp
cresc.
mf
II
mp
cresc.
mf
f
Hn. III e IV
f
C Tpt. I e II
I
mp
cresc.
mf
II
mp
cresc.
mf
f
C Tpt. III e IV
f
Marimba
Perc II
f
mf
Xylophone
Perc III
f
(pizz.)
Vln. I
f
Vln. II
f
f
Vla.
f
f
Vc.
f
f
Cb.
f
f


162
Fl. I e II
mp mf
Ob. I e II
II
mf
cresc.
f
mp mf
Cl. I e II
II
mf
cresc.
f
mp mf
Bsn. I e II
mp mf
Hn. I e II
mf
I
mf
cresc.
f
Hn. III e IV
mf
III
mf
cresc.
f
C Tpt. I e II
mf
I
mp
cresc.
mf
C Tpt. III e IV
mf
III
mp
cresc.
mf
Vln. I
f
Vln. II
f
Vla.
f
Vc.
f
Cb.
f


169
Fl. I e II
Ob. I e II
Cl. I e II
Bsn. I e II
Hn. I e II
Hn. III e IV
C Tpt. I e II
C Tpt. III e IV
Tbn. I e II
Perc I
Marimba
Perc II
Xylophone
Perc III
Gran Cassa
Perc V
Vln. I
Vln. II
Vla.
Vc.
Cb.

Luciano Leite Barbosa

Interferência 459
Trá.. 467

Luciano Leite Barbosa

Interferência

for soprano and guitar

2011

Piece premiered at the Lilypad on March 25th 2012 in Cambridge, MA, USA

Performers:

Maarten Stragier, guitar
Ceceilia Allwein, soprano

Performance Notes:

Soprano

A = air sound, no voice, in the format of letter a.

qr = scratch sound, approximately in between q and r in portuguese (or k and h in english).

R = Tongue trill.

s, ch, tch, f, r, etc = normal consonant sounds in portuguese (the equivalent to ch in english is sh, r is equal to the english h, and tch to ch).

k t = The letter under the text indicates the mouth format.
A

--------➤ = gradual transition of sounds.

◇ = the diamond notehead indicates air sound, with no voice.

× = the cross notehead indicates the consonant sounds, which are the majority in the piece.

● = the normal notehead indicates that there is voice in the sound.

cl = the sound of the tongue attacked towards the bottom of the mouth.

nun/ nin = use the resonance of the letter n to imitate the vibraphone with arco sound.

There are a few indications of instruments, or electronic sounds, above the notes. This means that the soprano should try to imitate instruments with the voice, and also imagine other instruments or sounds where no idication is provided.

Guitar

× ∿∿∿∿ = scratch the strings.

× ∿∿∿∿ (with tremolo strokes) = scratch the strings fast, in a 'tremolo' way.

bridge ----➤nut = go from the bridge, through all the fretboard, until the nut.

st = sul tasto.

sp = sul ponticello.

ast = alto sul tasto, in this piece this means the closest to the chord.

asp = alto sul ponticello, that is, the closest to the bridge.

▲ = the highest note possible on the string.

× ╱ × = this means that the left hand should scratch the 6 strings from the nut (the lower note), until the bridge (higher).

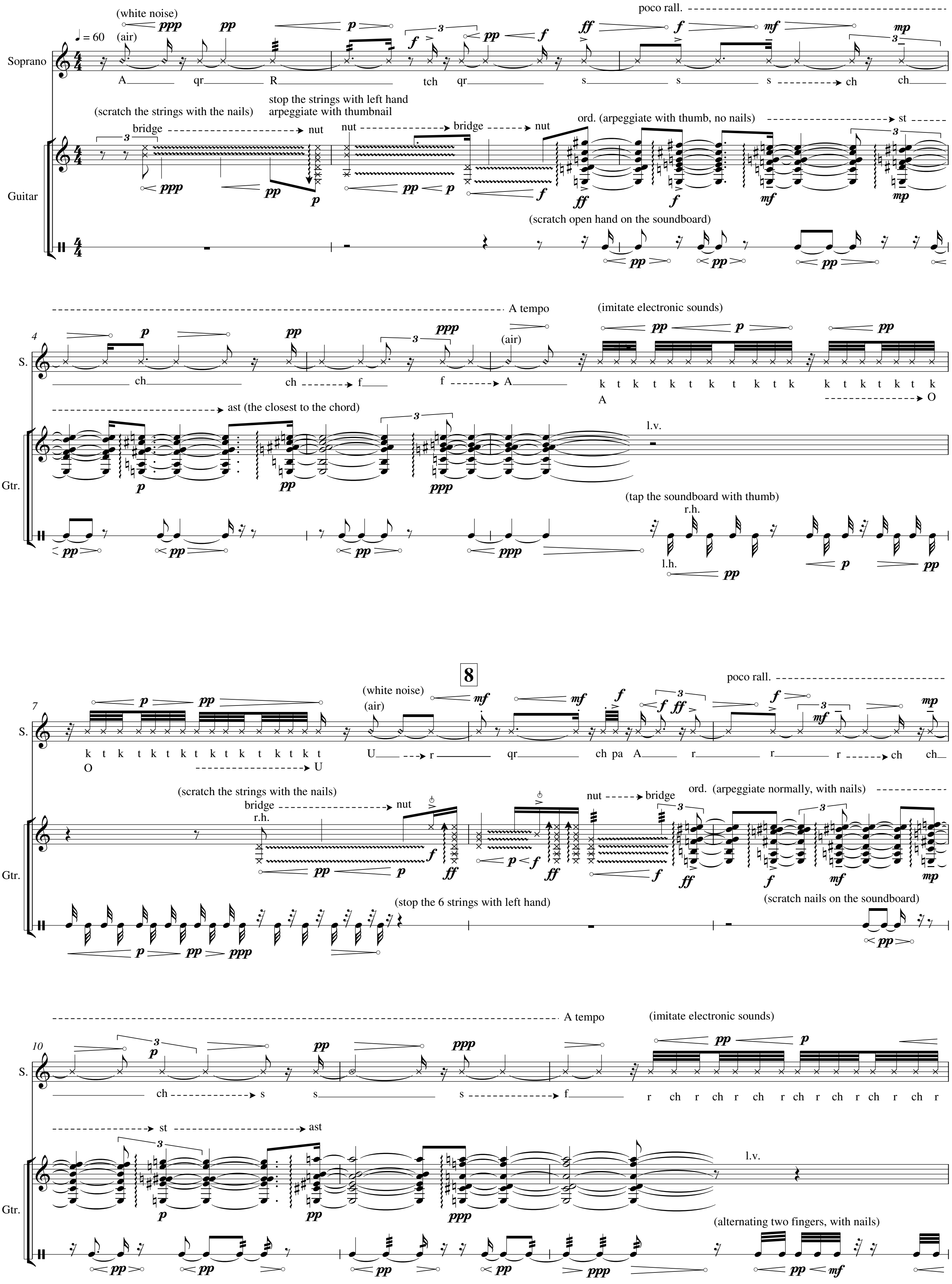
Interferência

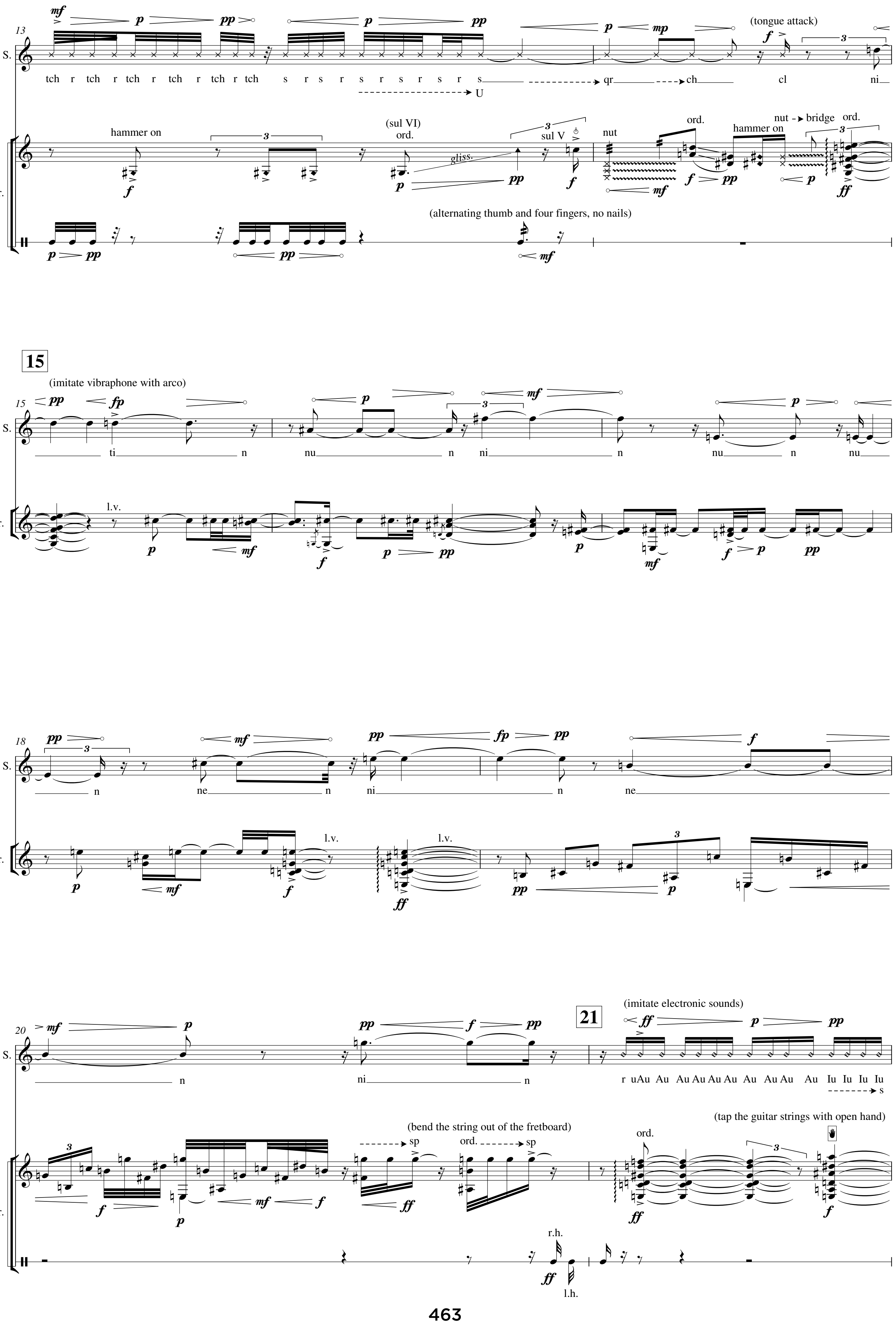
for soprano and guitar

Scordatura:
II = B 𝄳 (A = 428 Hz)
VI = E 𝄲 (A = 453 Hz)

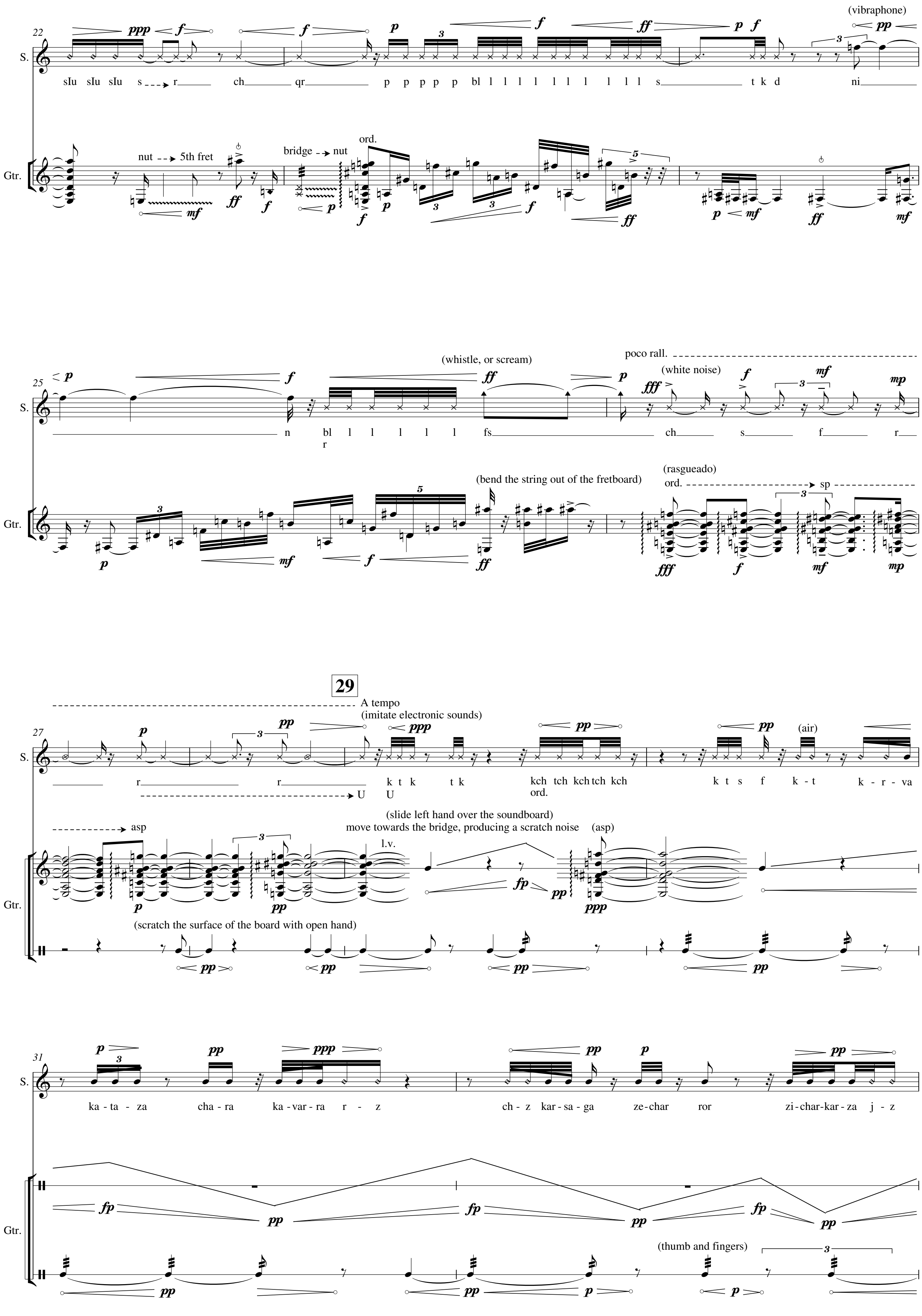
insert a thin sheet of paper close to the bridge

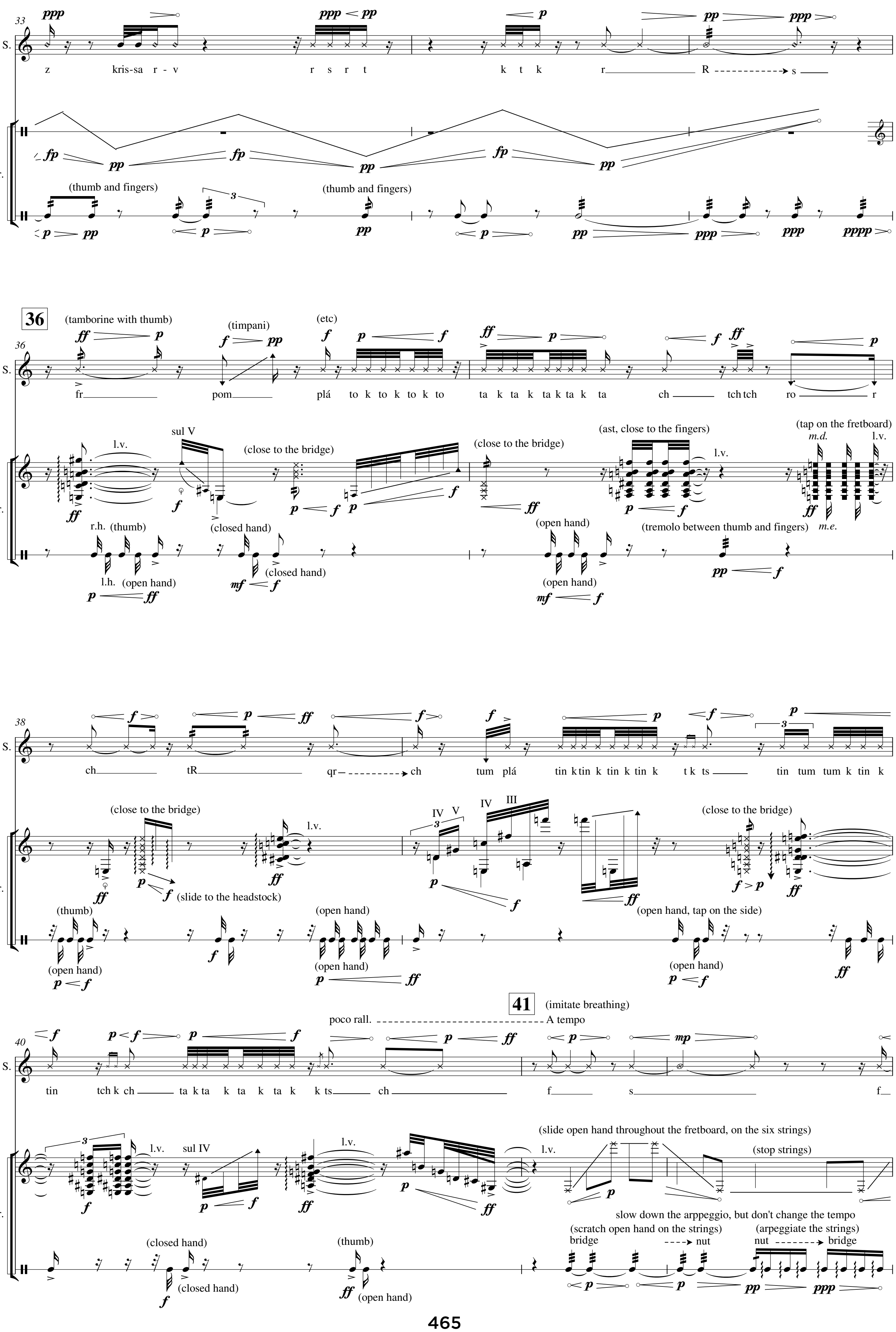
Luciano Leite Barbosa
2011

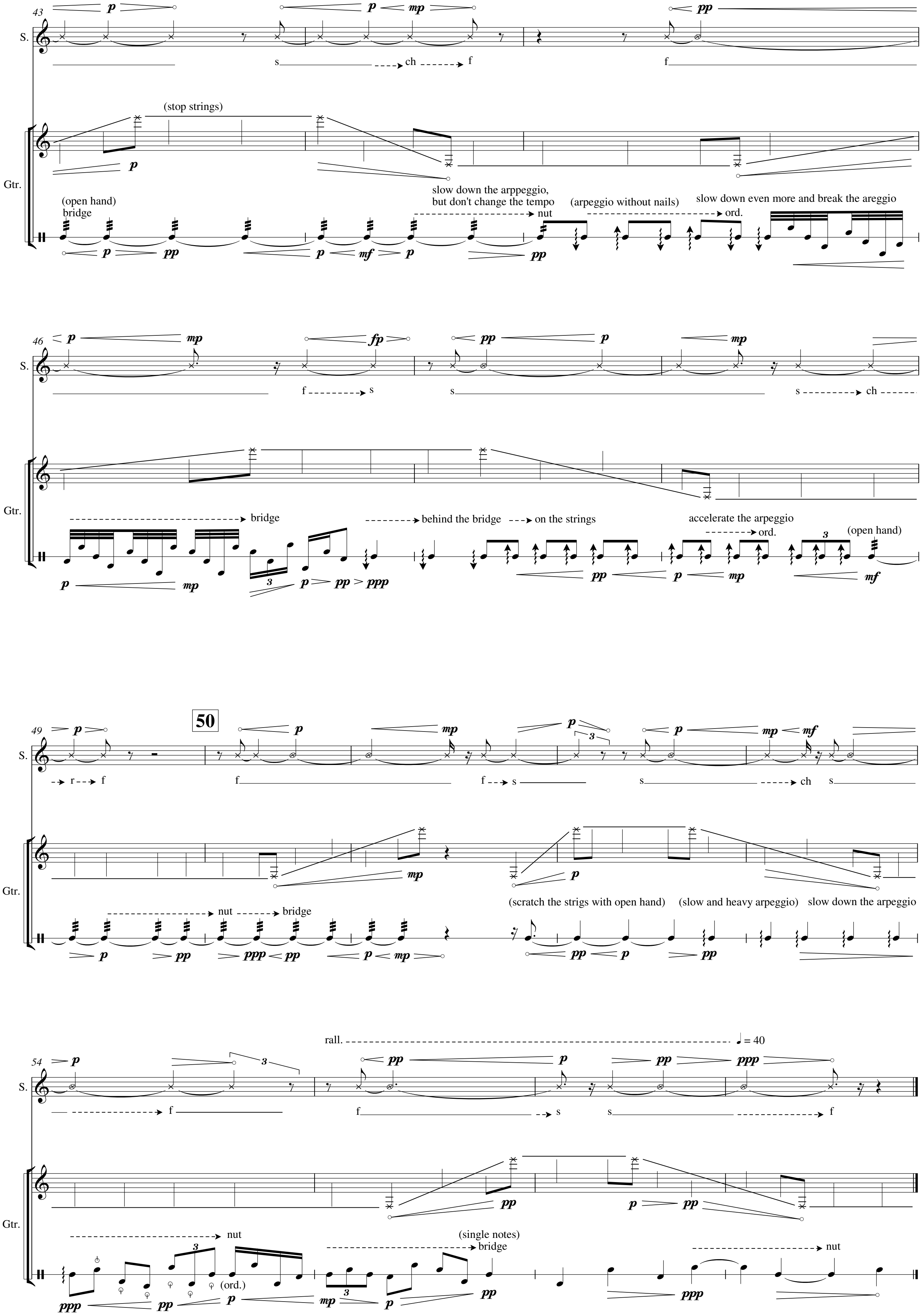




13
S.
tch r tch r tch r tch r tch r tch s r s r s r s r s r s
U
qr ch cl ni
(tongue attack)
Gtr.
hammer on
(sul VI)
ord.
gliss.
sul V
nut
ord.
hammer on
nut bridge ord.
(alternating thumb and four fingers, no nails)
15
(imitate vibraphone with arco)
ti n nu n ni n nu n nu
l.v.
18
n ne n ni n ne
l.v.
l.v.
20
n ni n
21
(imitate electronic sounds)
r uAu Au Au Au Au Au Au Au Au Au Iu Iu Iu Iu
s
(bend the string out of the fretboard)
sp
ord.
sp
ord.
(tap the guitar strings with open hand)
r.h.
l.h.


(vibraphone)
S.
sIu sIu sIu s r ch qr p p p p p bl l l l l l l l l l l s t k d ni
Gtr.
nut 5th fret
bridge nut
ord.
(whistle, or scream)
poco rall.
(white noise)
n bl l l l l l fs ch s f r
r
(bend the string out of the fretboard)
(rasgueado)
ord.
sp
29
A tempo
(imitate electronic sounds)
(air)
r r U k t k t k kch tch kch tch kch k t s f k - t k - r - va
U ord.
asp
(slide left hand over the soundboard)
move towards the bridge, producing a scratch noise
(asp)
l.v.
(scratch the surface of the board with open hand)
ka - ta - za cha - ra ka - var - ra r - z ch - z kar - sa - ga ze - char ror zi - char - kar - za j - z
(thumb and fingers)


S.
Gtr.
z kris-sa r - v r s r t k t k r R s
(thumb and fingers)
(thumb and fingers)
36
(tamborine with thumb)
(timpani)
(etc)
fr pom plá to k to k to k to ta k ta k ta k ta k ta ch tch tch ro r
l.v.
sul V
(close to the bridge)
(close to the bridge)
(ast, close to the fingers)
(tap on the fretboard)
m.d.
m.e.
r.h. (thumb)
l.h. (open hand)
(closed hand)
(open hand)
(tremolo between thumb and fingers)
ch tR qr ch tum plá tin k tin k tin k tin k t k ts tin tum tum k tin k
(close to the bridge)
(slide to the headstock)
(thumb)
(open hand)
(open hand, tap on the side)
41
(imitate breathing)
poco rall. A tempo
tin tch k ch ta k ta k ta k ta k k ts ch f s f
sul IV
(slide open hand throughout the fretboard, on the six strings)
(stop strings)
slow down the arppeggio, but don't change the tempo
(scratch open hand on the strings)
(arpeggiate the strings)
bridge nut nut bridge
(closed hand)
(thumb)


S.
Gtr.
(stop strings)
(open hand)
bridge
slow down the arppeggio,
but don't change the tempo
nut
(arpeggio without nails)
ord.
slow down even more and break the areggio
behind the bridge
on the strings
accelerate the arpeggio
(open hand)
50
(scratch the strigs with open hand)
(slow and heavy arpeggio)
slow down the arpeggio
rall.
♩ = 40
(ord.)
(single notes)

Luciano Leite Barbosa

Trá

for 2 percussionists and piano

2008

Piece premiered on March 24th 2011 at Boston University's Tsai Performance Center

<u>Performers :</u>

Becca Zeisler, piano
Karlyn Mason, percussion I
Rob Lobtien, percussion II

Notes :

Symbols

Glsp = Glockenspiel

Vib = Vibraphone

Mar = Marimba

= China cymbal

= Suspended cymbal

= Triangle

= Tam-tam

= 2 Wood-blocks

= Temple blocks

= Bongos

= 3 Tom-tons

= Snare drum

= Snare drum, snares off

= Bass drum

Instruments

Percussion I = Suspended cymbal
Tam-tam
3 Tom-tons
Bongos
Wood-block
Vibraphone

Percussion II = Suspended cymbal
Crash cymbal
Triangle
Snare drum
Temple blocks
Marimba
Glockenspiel
Bass drum

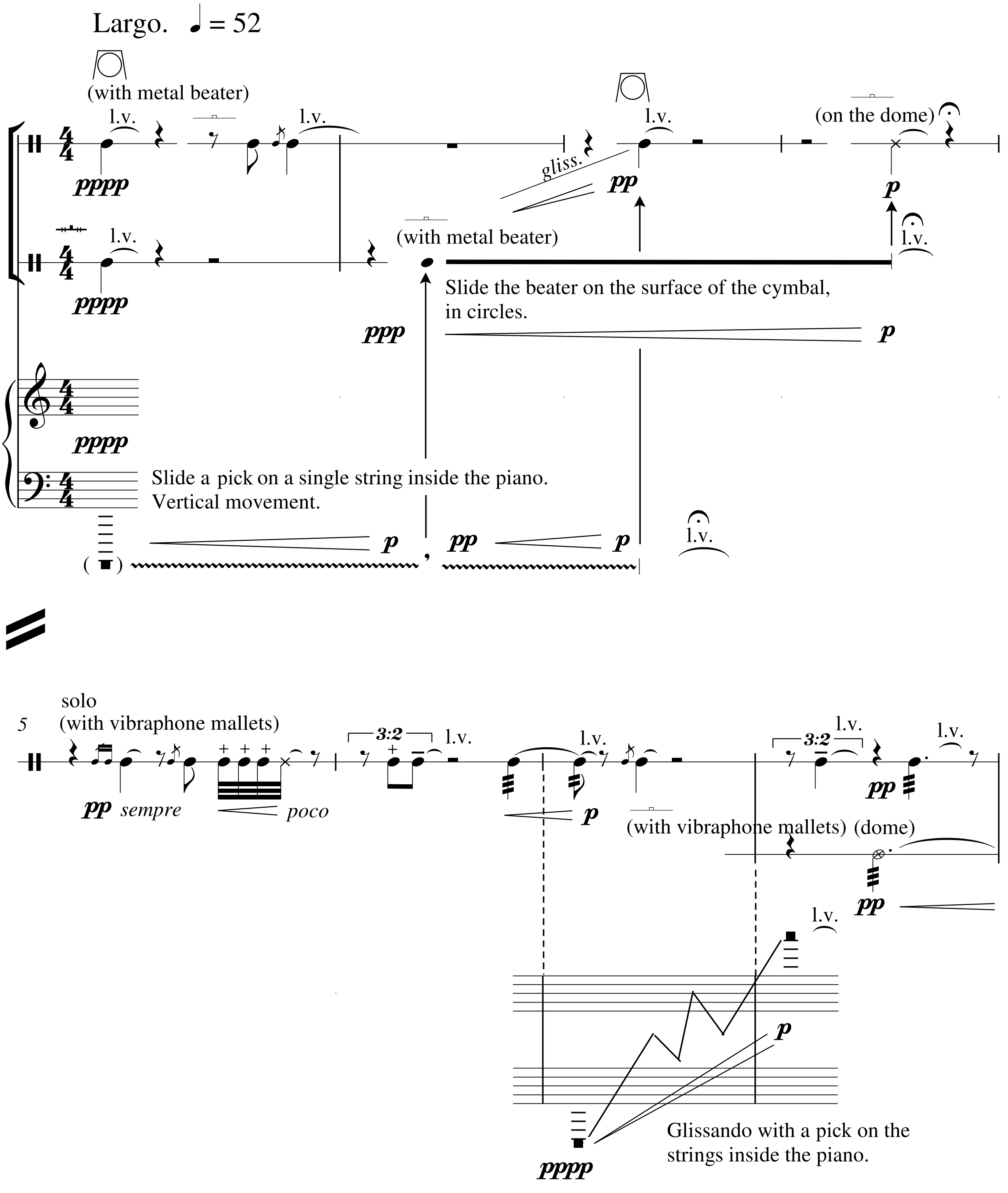
Piano + guitar pick and soft beater

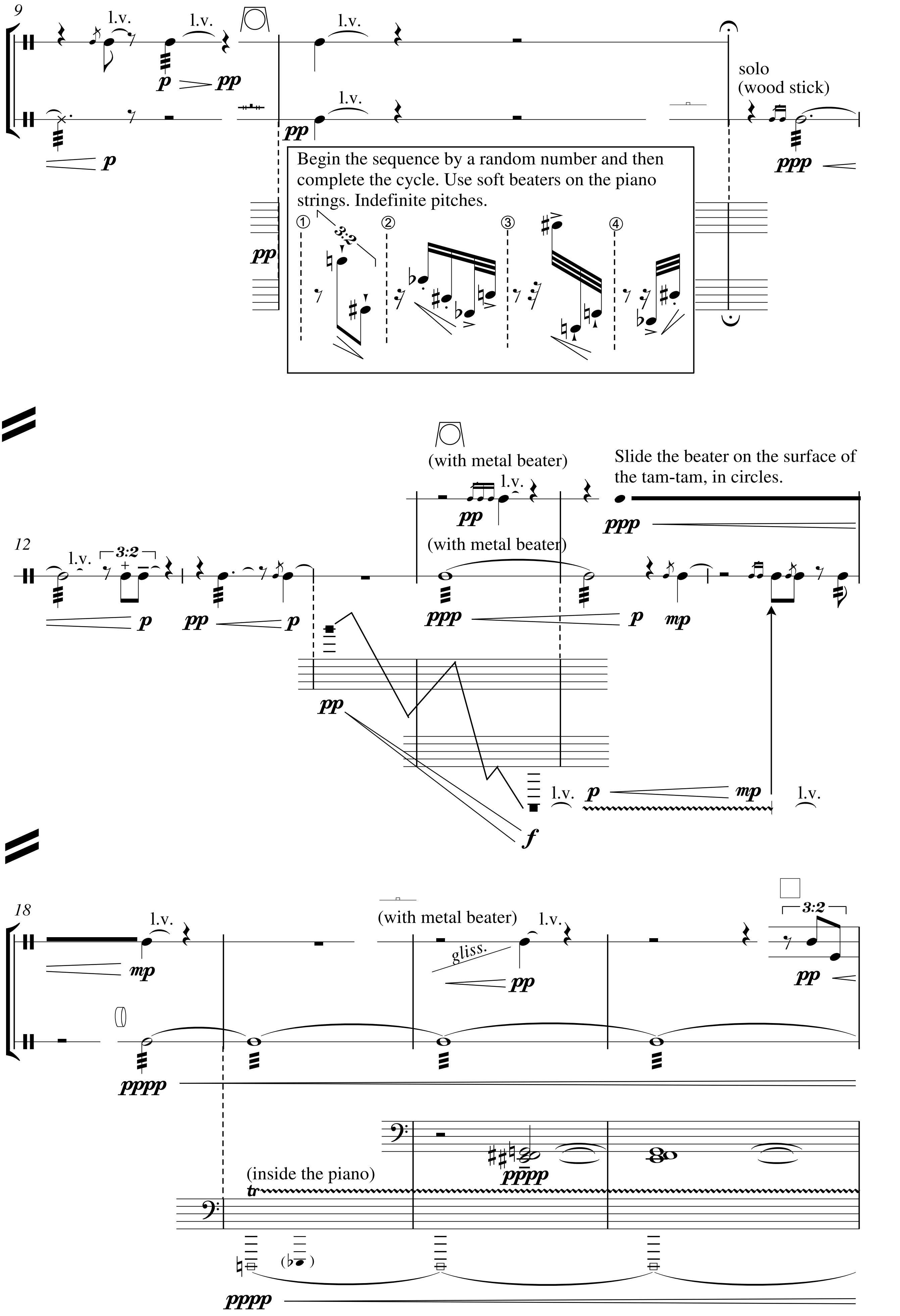
Trá

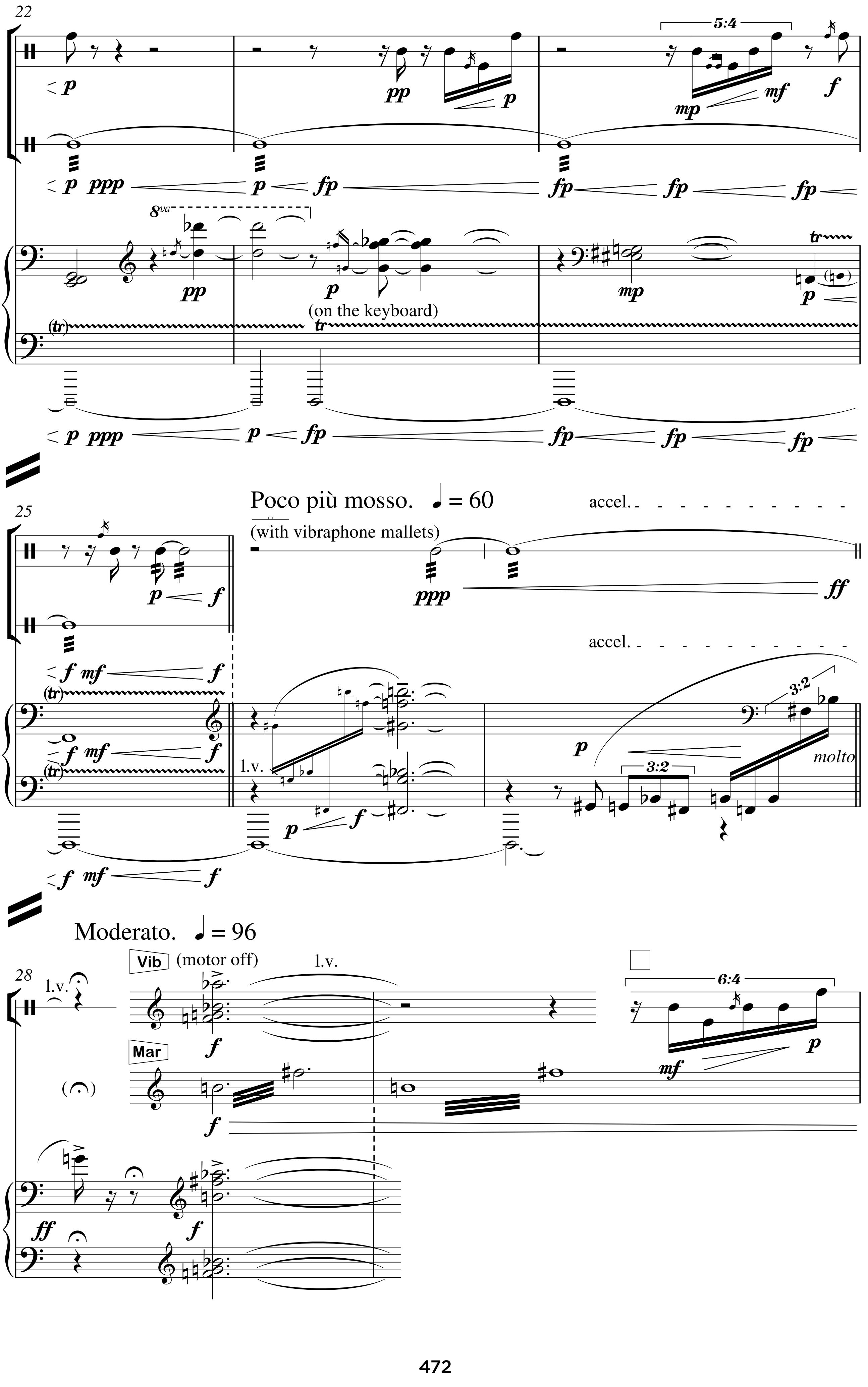
for 2 percussionists and piano

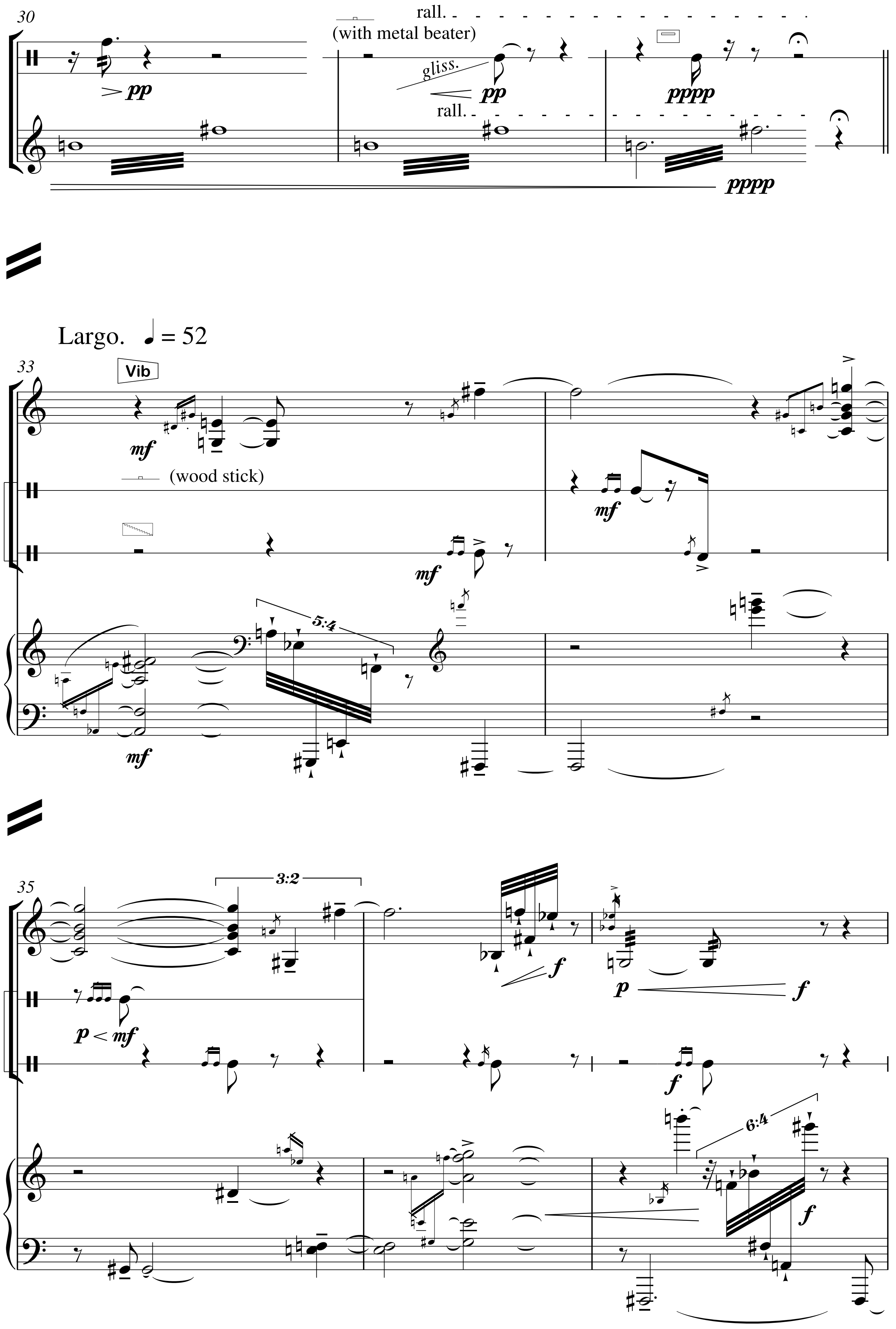
2008

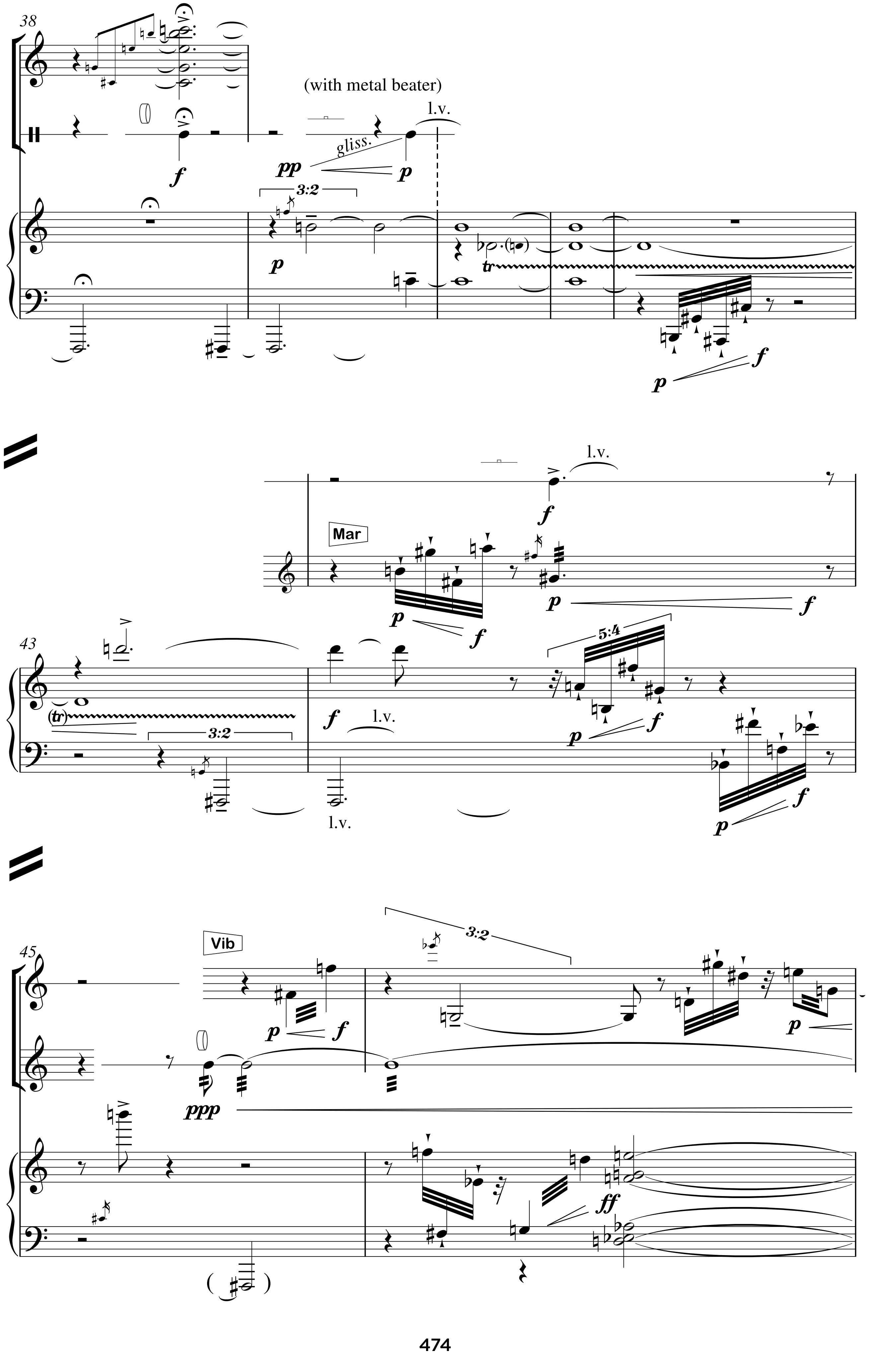
Luciano Leite Barbosa

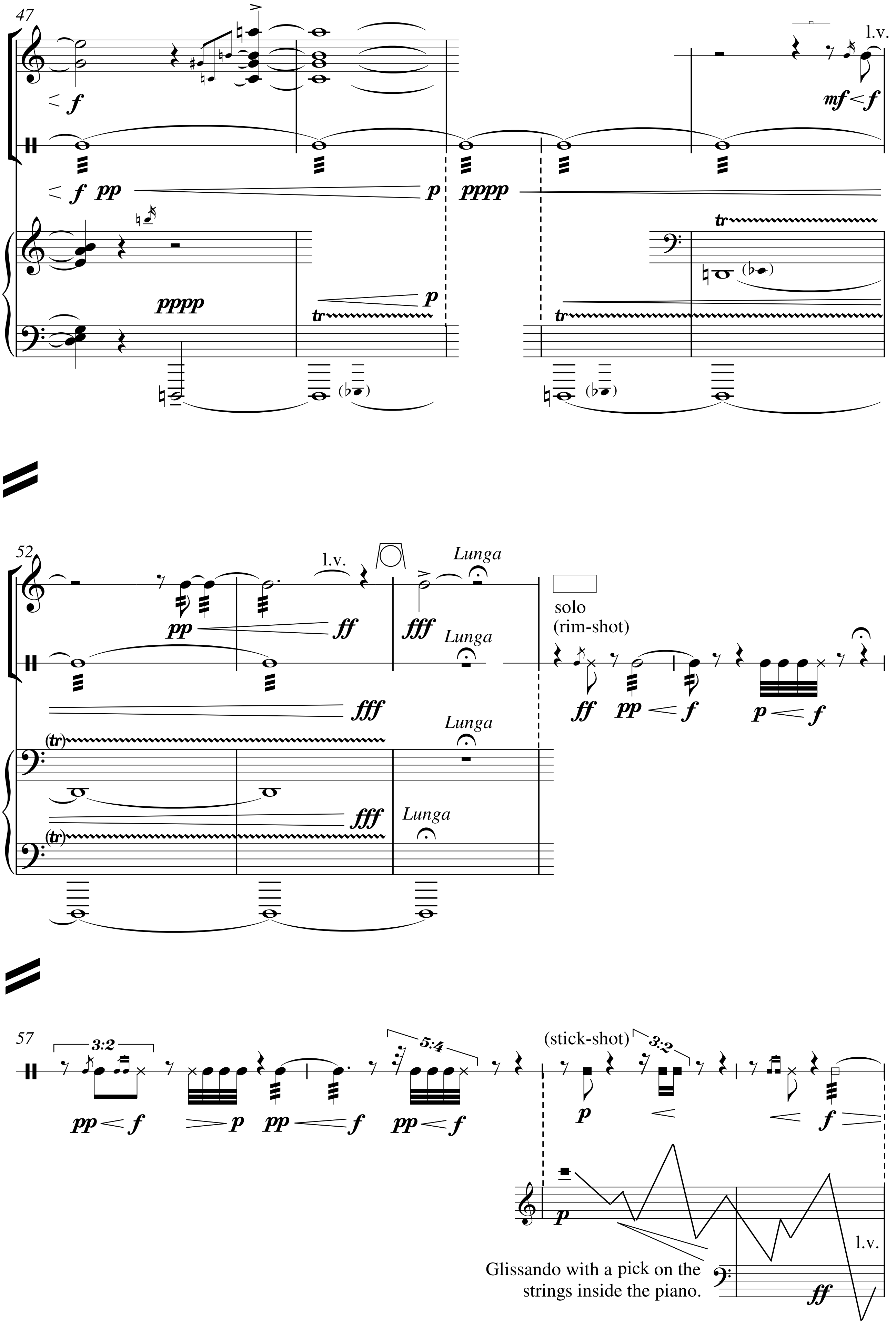


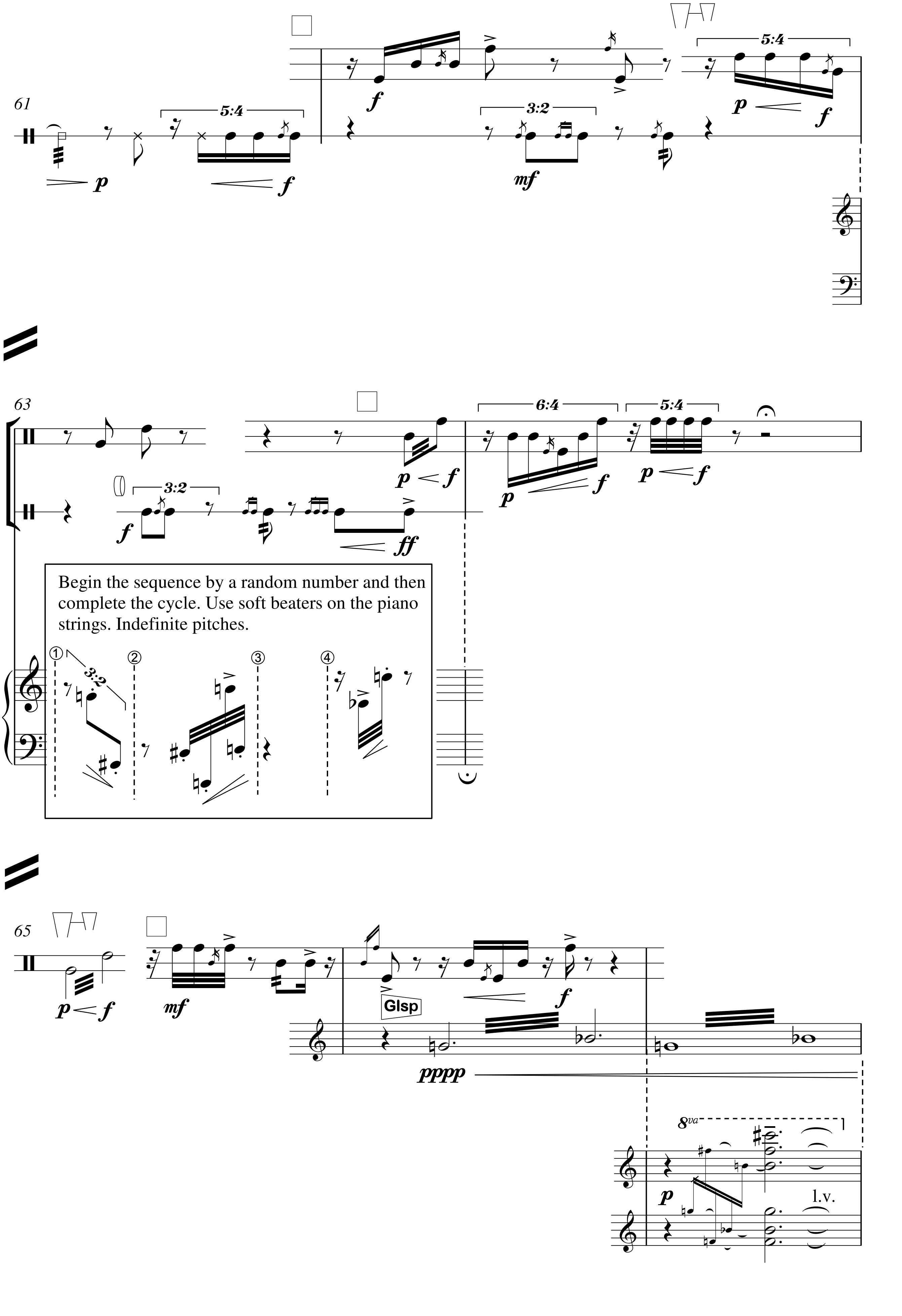

9
l.v.
l.v.
p
pp
l.v.
l.v.
pp
solo
(wood stick)
ppp
p
pp
Begin the sequence by a random number and then complete the cycle. Use soft beaters on the piano strings. Indefinite pitches.
①
3:2
②
③
④
(with metal beater)
Slide the beater on the surface of the tam-tam, in circles.
l.v.
pp
ppp
(with metal beater)
12
l.v.
3:2
p
pp
p
ppp
p
mp
pp
l.v.
p
mp
l.v.
f
18
l.v.
(with metal beater)
l.v.
gliss.
3:2
mp
pp
pp
pppp
pppp
(inside the piano)
tr
pppp

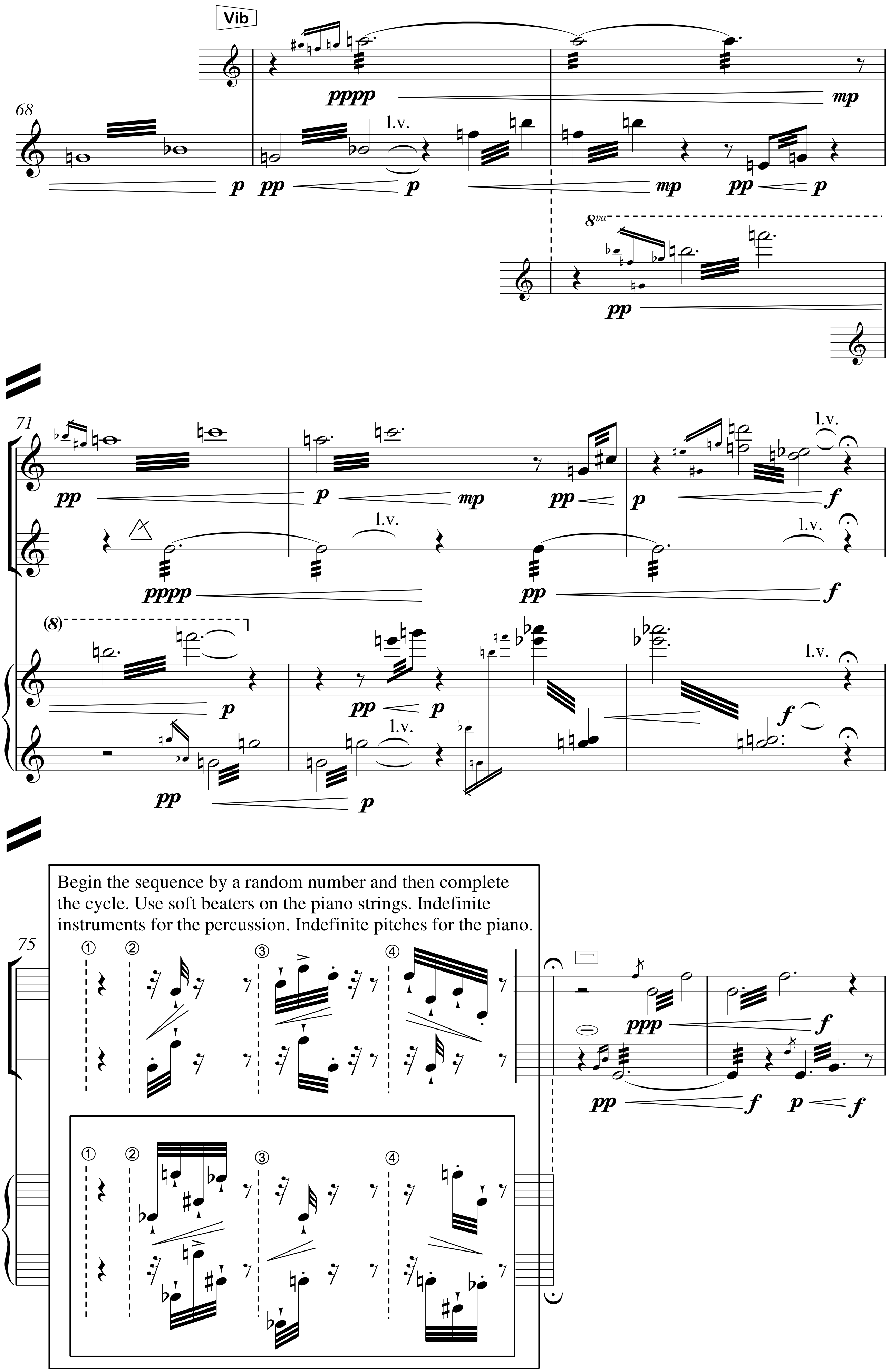

22
5:4
(on the keyboard)
25
Poco più mosso. ♩ = 60
accel.
(with vibraphone mallets)
l.v.
3:2
molto
Moderato. ♩ = 96
28
l.v.
Vib
(motor off)
Mar
6:4

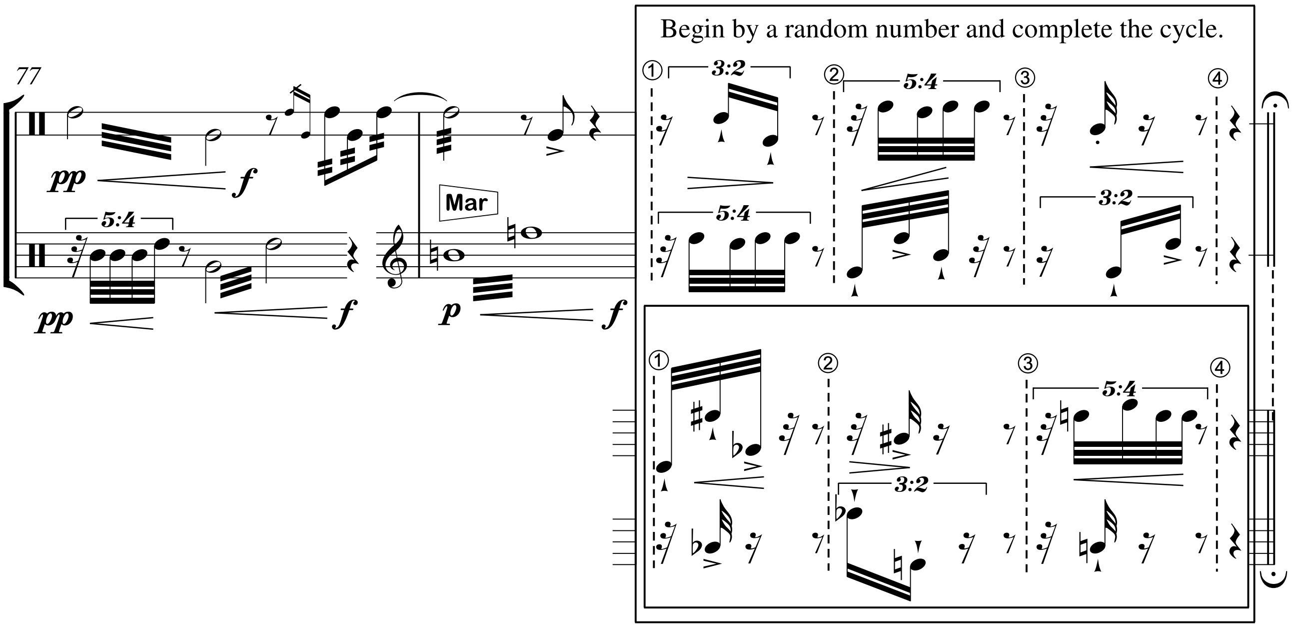

30
rall.
(with metal beater)
gliss.
pp
pp
rall.
pppp
pppp
Largo. ♩ = 52
33
Vib
mf
(wood stick)
mf
mf
5:4
mf
35
3:2
p < mf
f
p
f
f
6:4
f

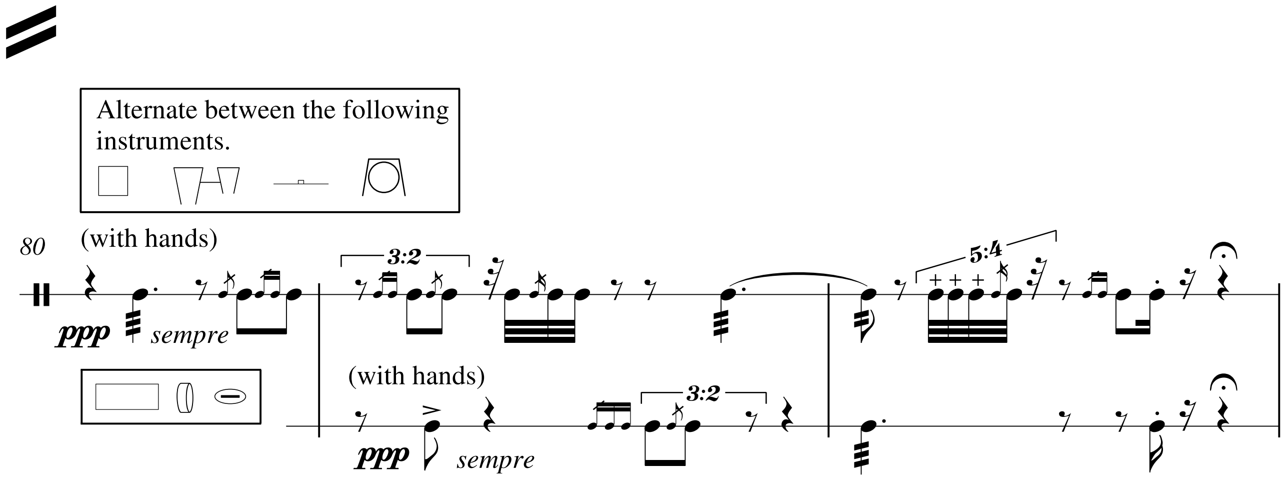

38
(with metal beater)
l.v.
gliss.
pp
p
f
3:2
tr
Mar
l.v.
43
5:4
3:2
l.v.
45
Vib
3:2
ppp
ff

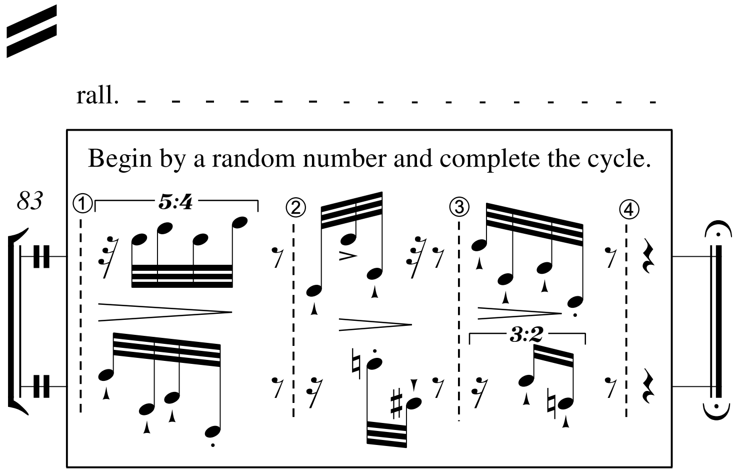

47
l.v.
52
l.v.
Lunga
Lunga
Lunga
Lunga
solo
(rim-shot)
57
3:2
5:4
(stick-shot)
3:2
l.v.
Glissando with a pick on the
strings inside the piano.


61
5:4
3:2
5:4
p
f
mf
63
6:4
5:4
3:2
ff
Begin the sequence by a random number and then complete the cycle. Use soft beaters on the piano strings. Indefinite pitches.
3:2
65
Glsp
pppp
8va
l.v.


Vib
68
pppp
mp
l.v.
p
pp
p
mp
pp
p
8va
pp
71
pp
p
mp
pp
p
f
l.v.
pppp
pp
f
(8)
l.v.
p
pp
p
f
l.v.
pp
p
75
Begin the sequence by a random number and then complete the cycle. Use soft beaters on the piano strings. Indefinite instruments for the percussion. Indefinite pitches for the piano.
ppp
f
pp
f
p
f


77
Begin by a random number and complete the cycle.
3:2
5:4
pp
f
Mar
p
f

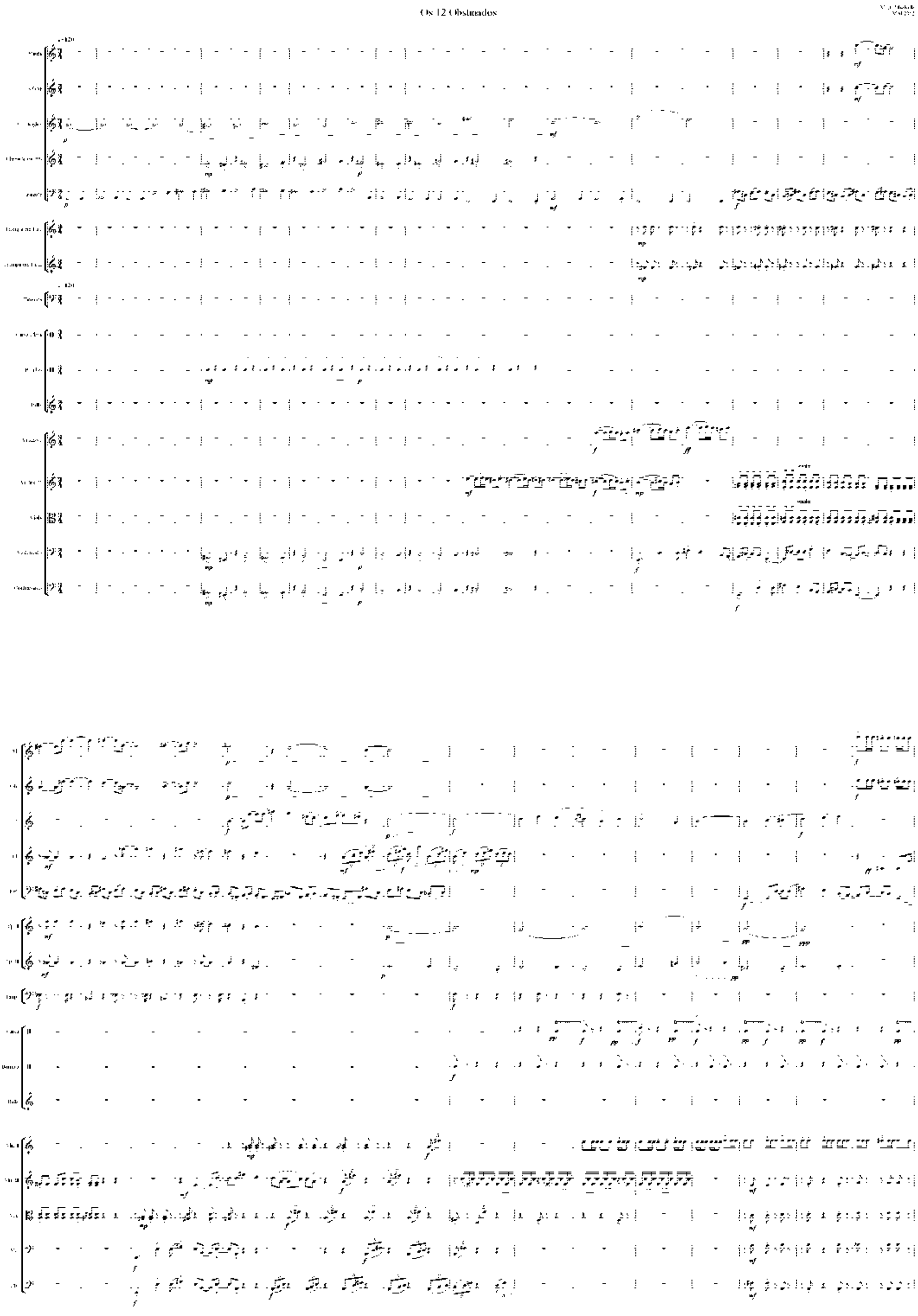

Alternate between the following instruments.
80
(with hands)
ppp
sempre
3:2
5:4
(with hands)
ppp
sempre

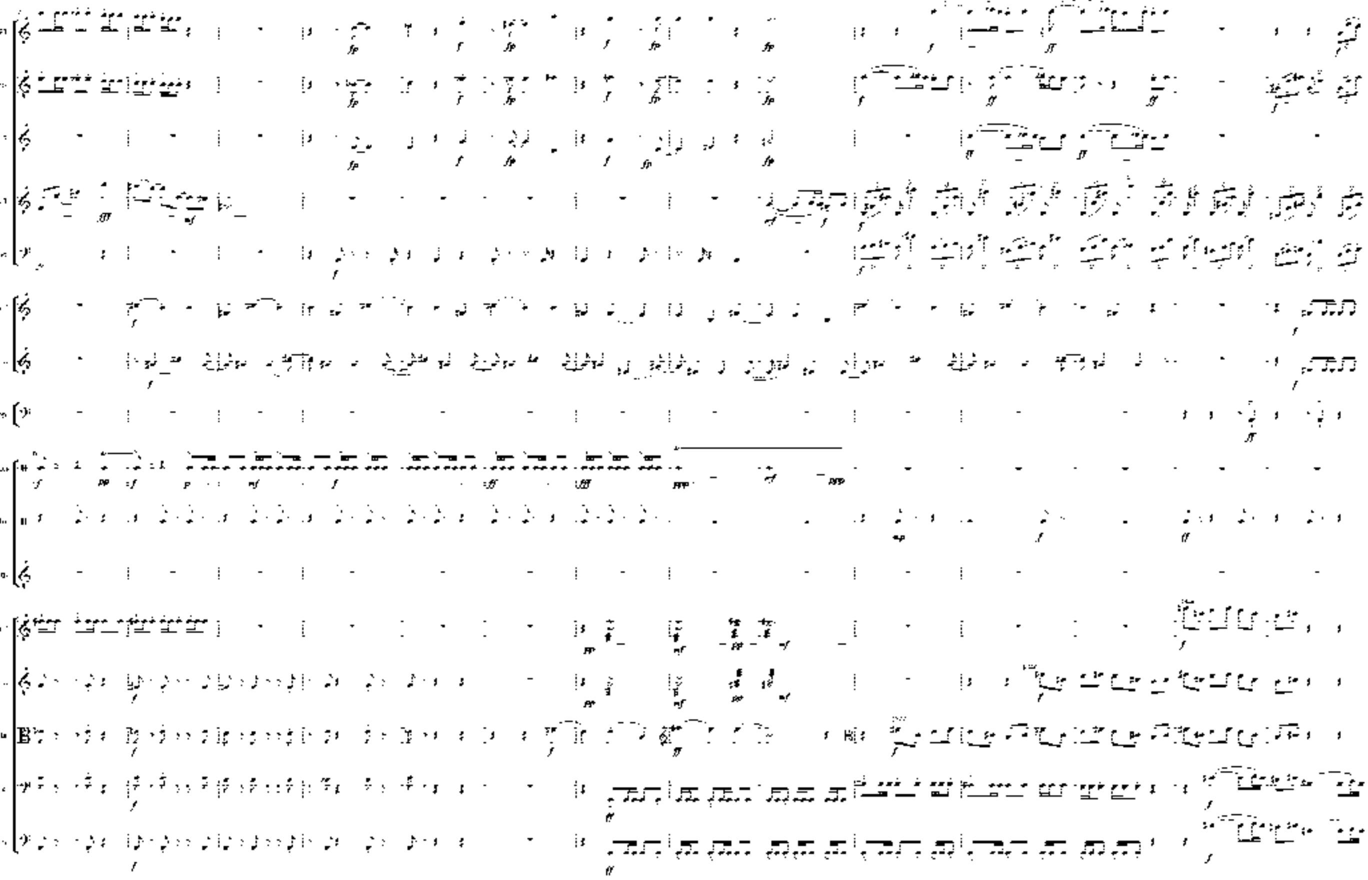

rall.
Begin by a random number and complete the cycle.
83
5:4
3:2

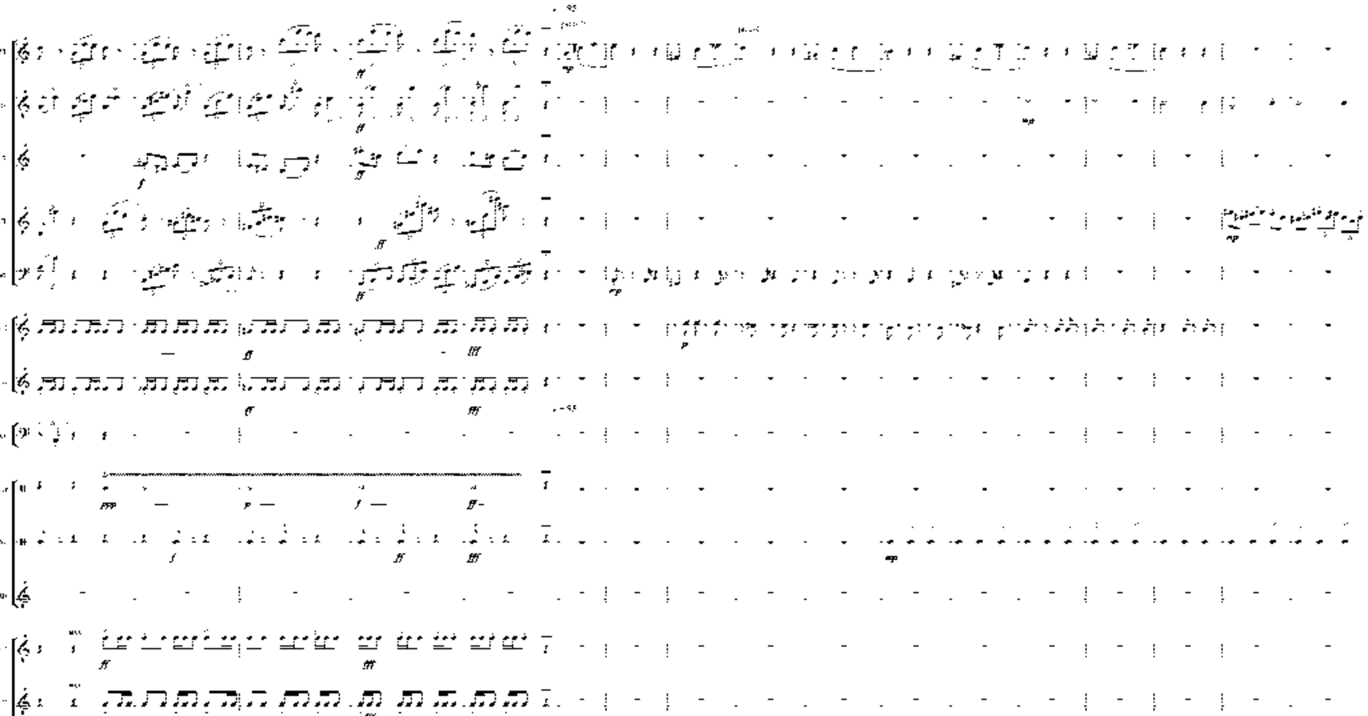
(ca. 7'30")

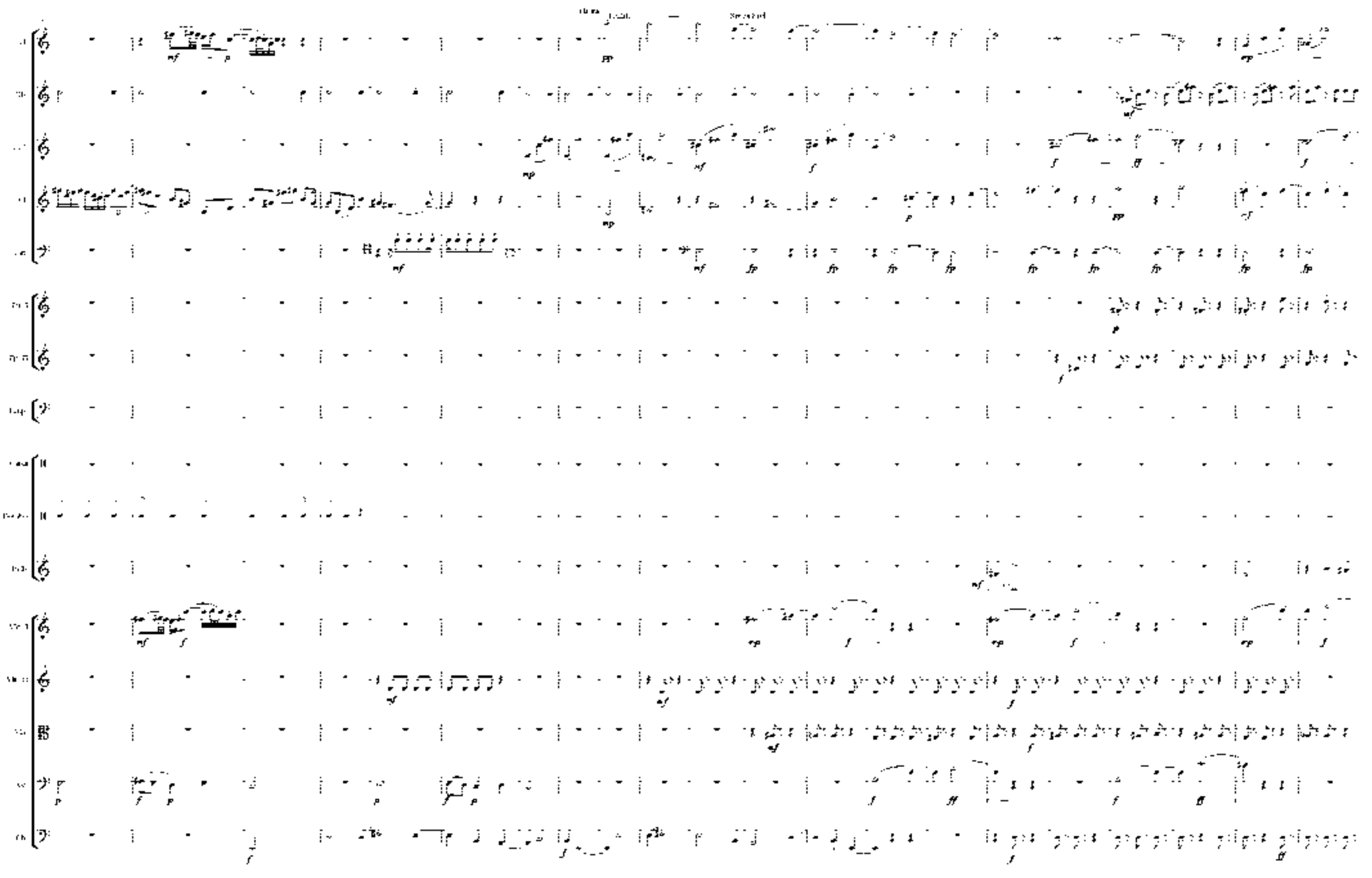
MA Machado

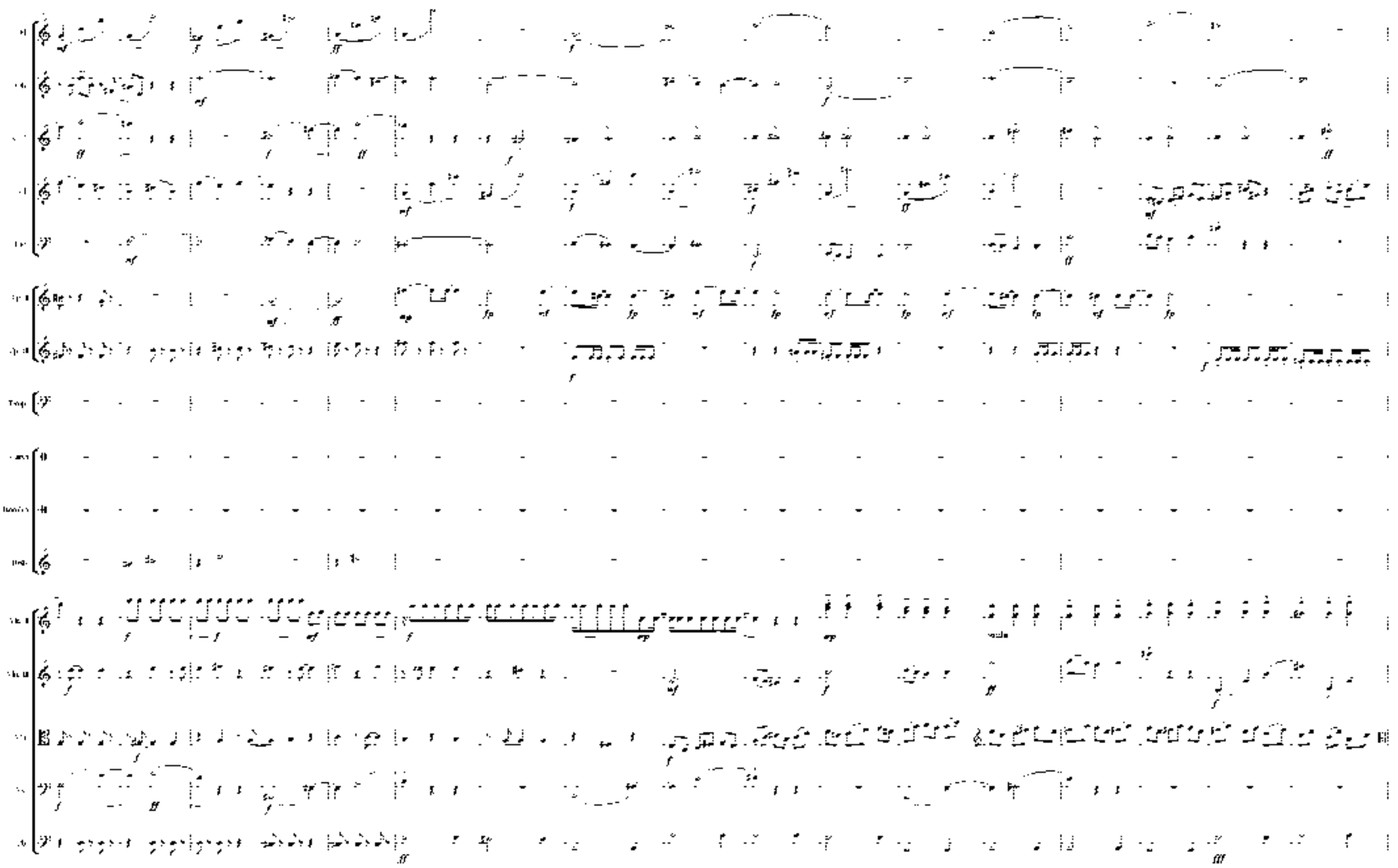
Os 12 Obstinados 480
TINTAS....................519
Auto-Retrato do Pai-Rei e a Catacumba 535
É A Zuzim 573

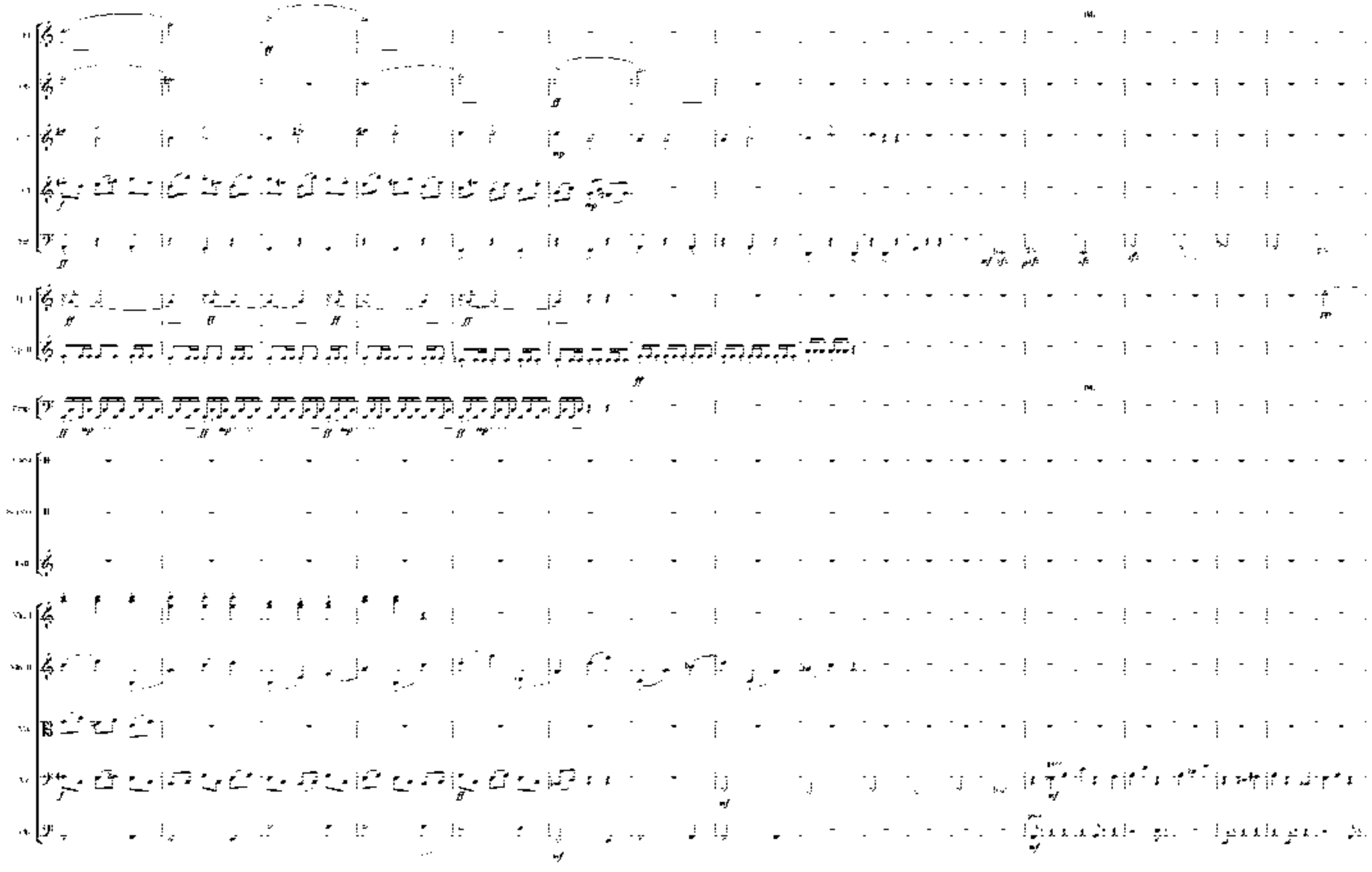

Os 12 Obstinados

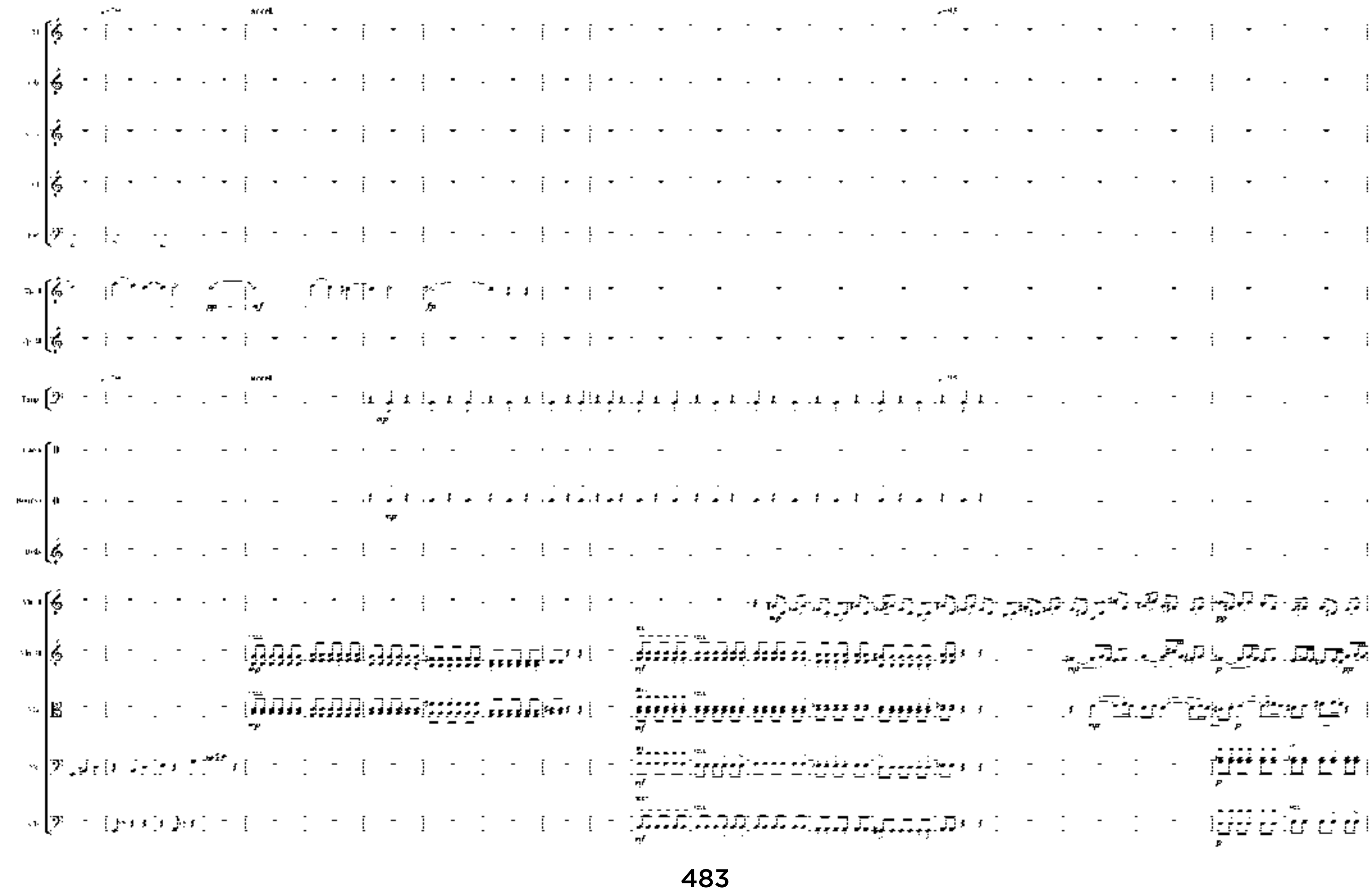


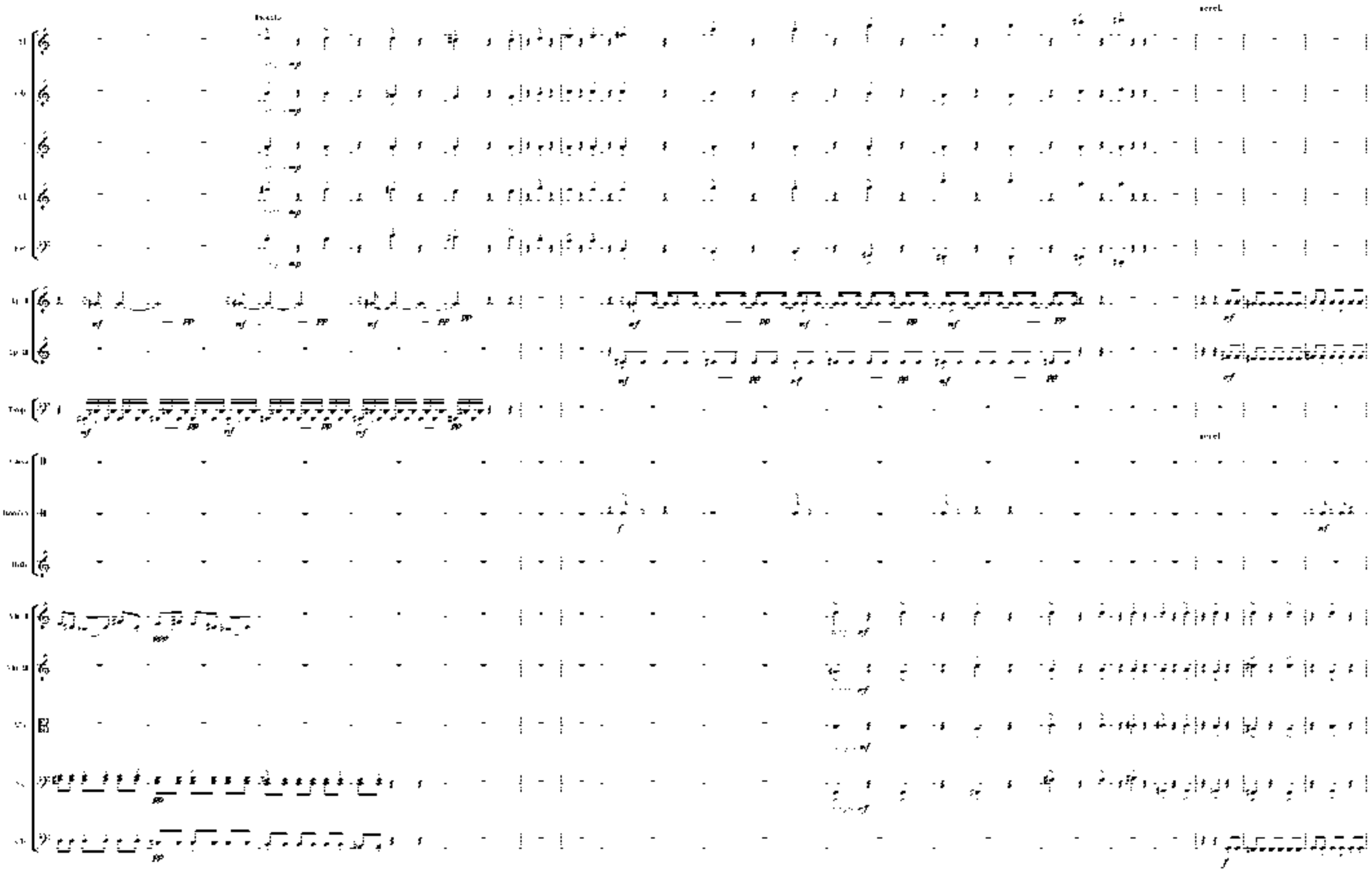


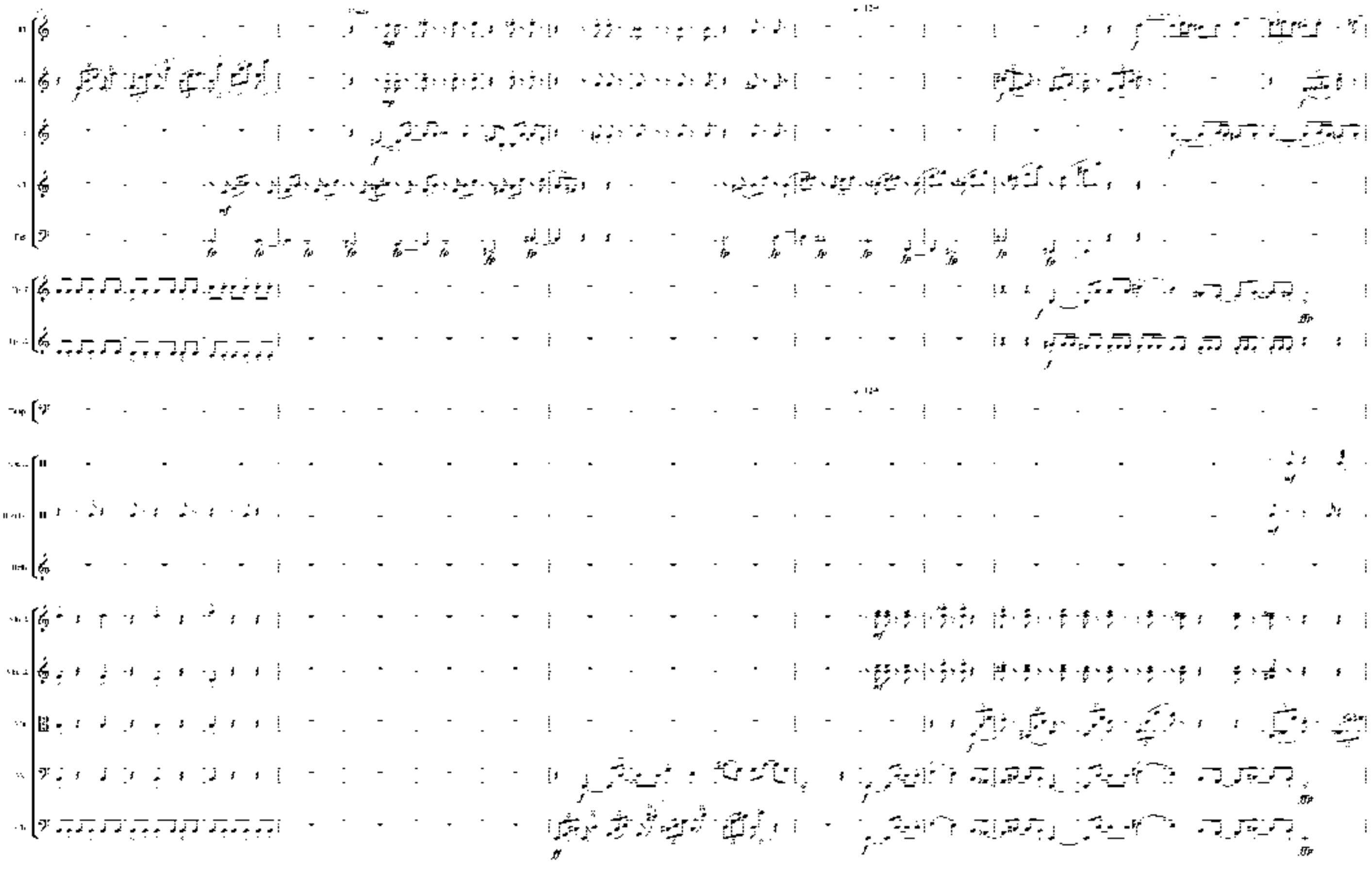


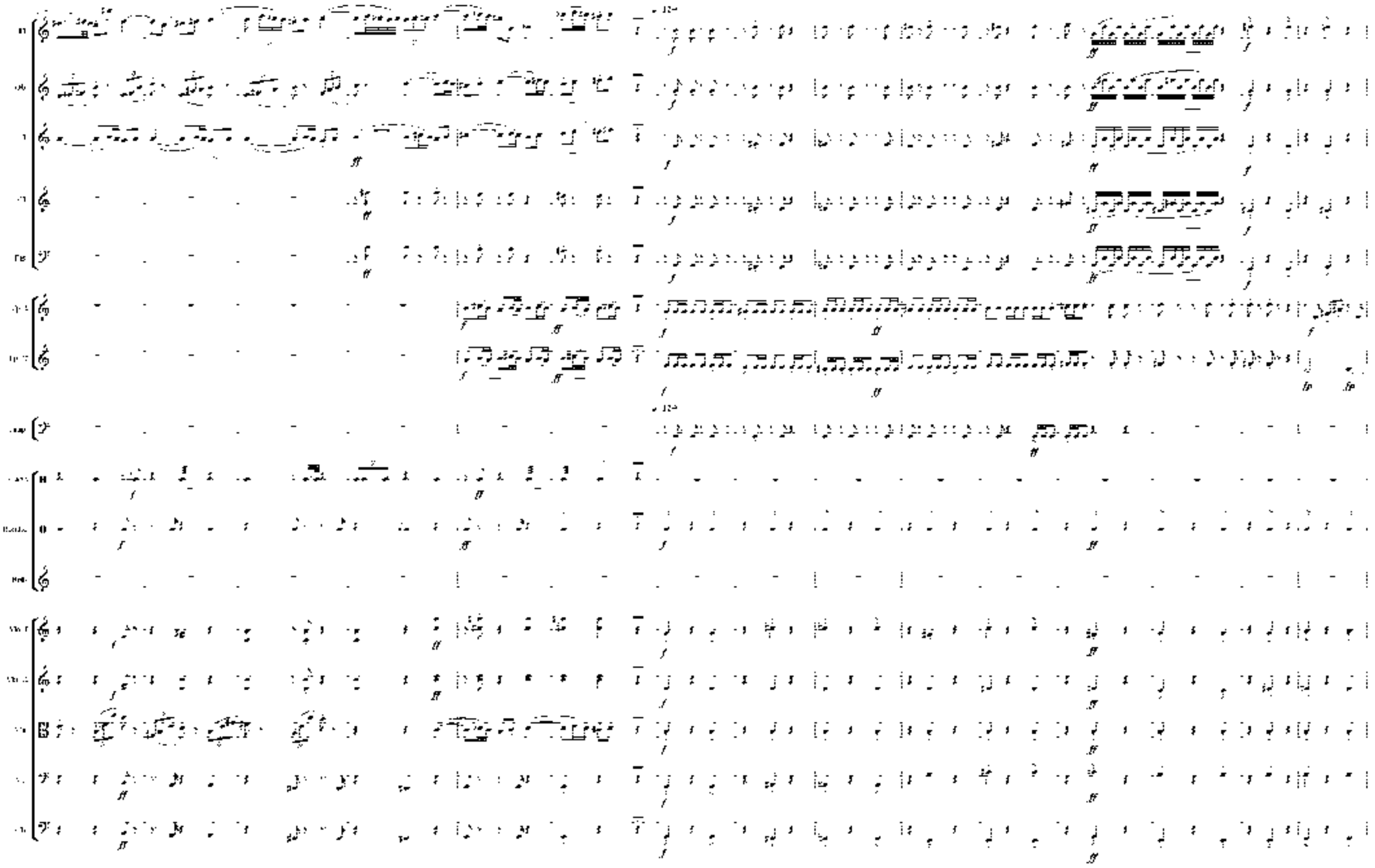


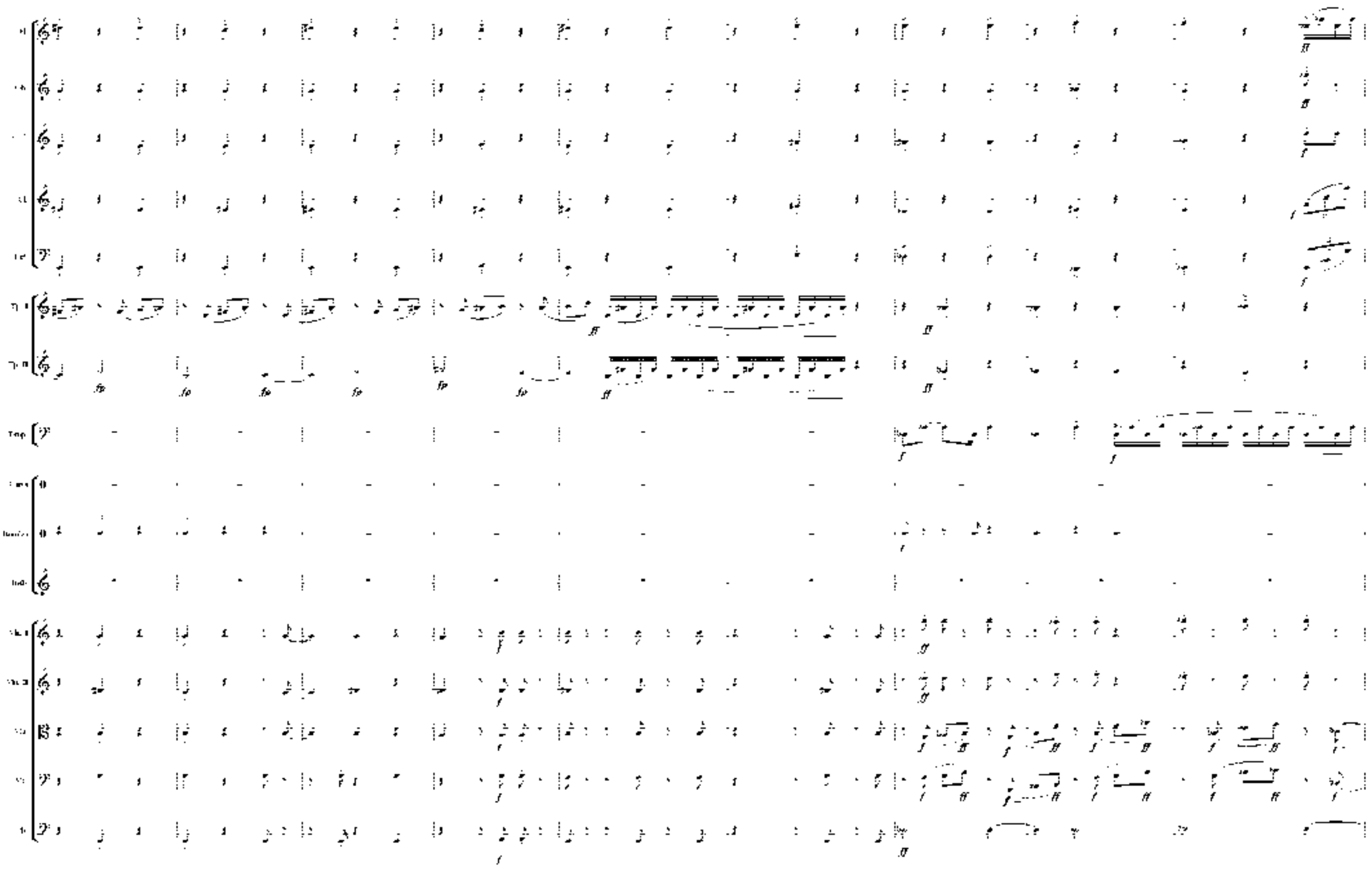


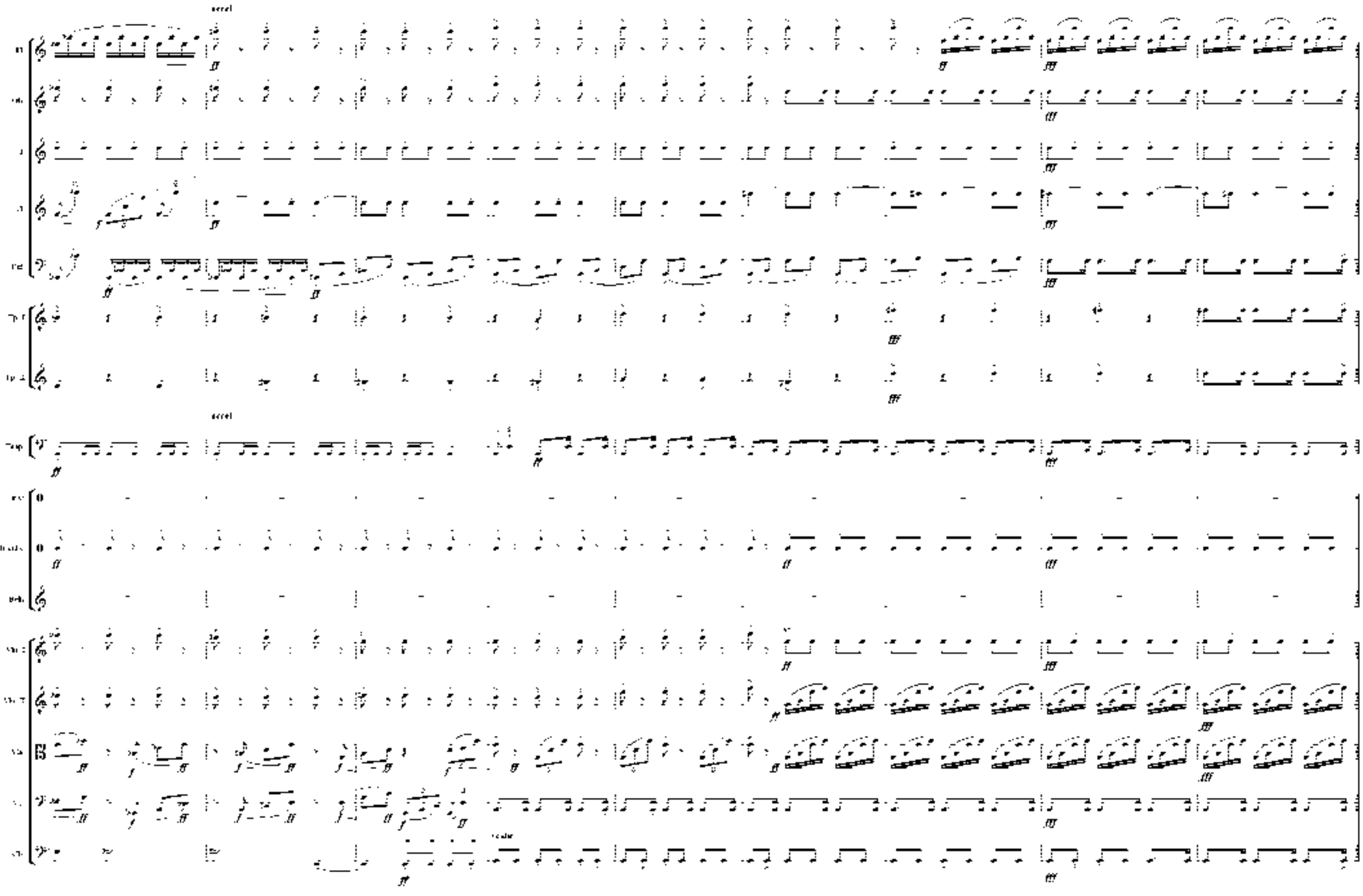








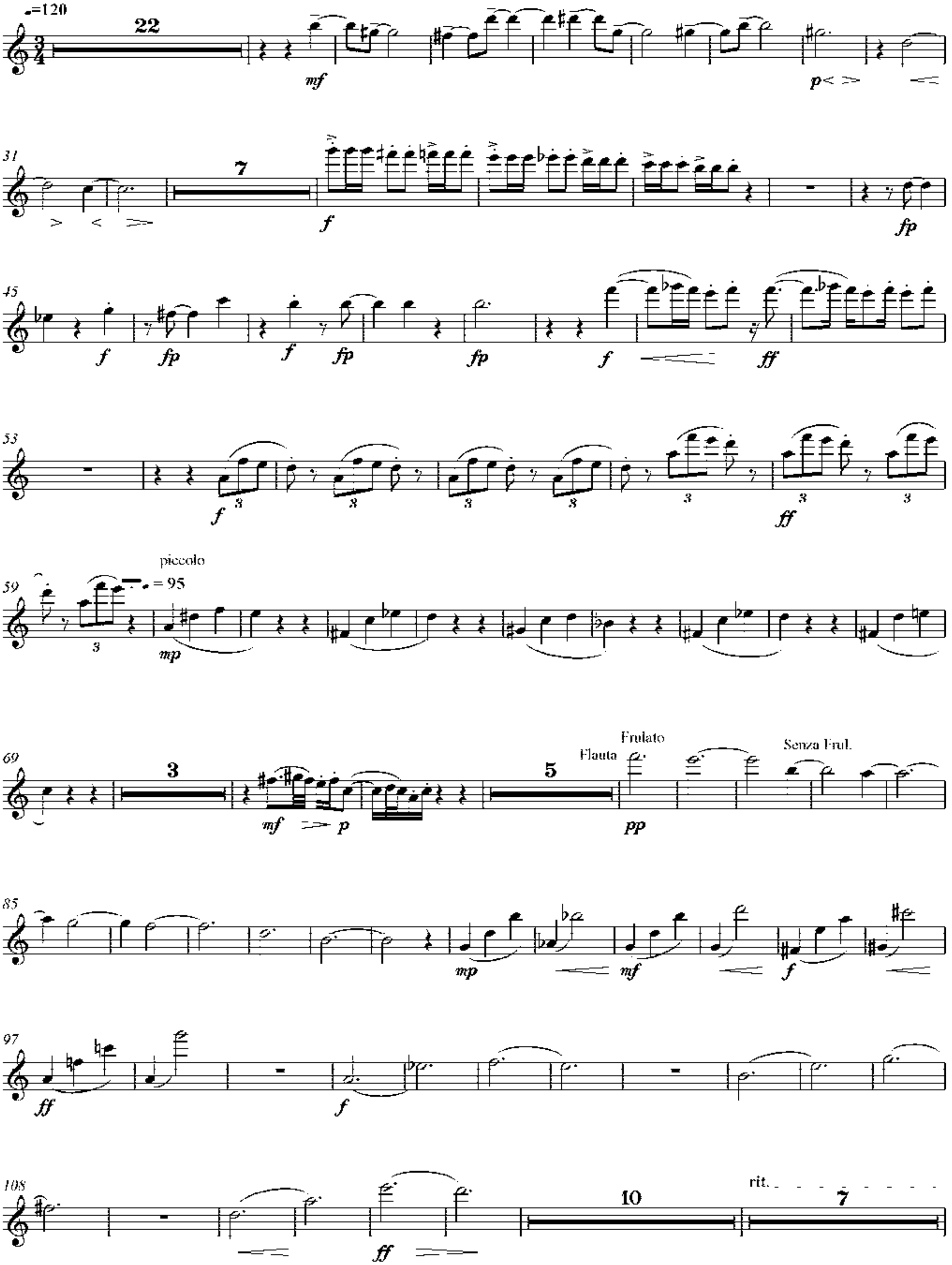


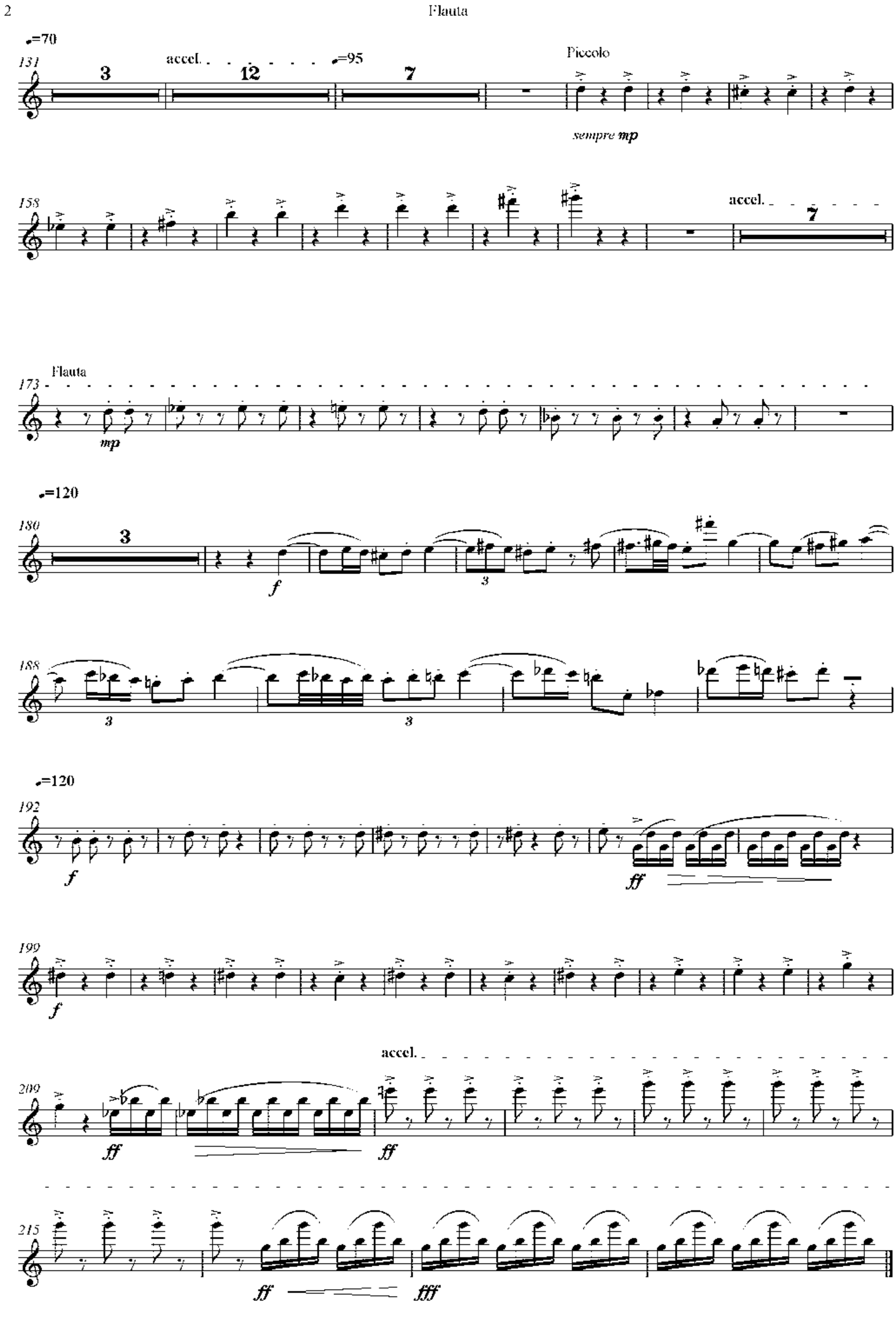


Flauta

Os 12 Obstinados

M. A. Machado
MAI 2012




2
Flauta
=70
131
3
accel.
12
=95
7
Piccolo
sempre mp
158
accel.
7
Flauta
173
mp
=120
180
3
f
3
188
3
3
=120
192
f
ff
199
f
209
accel.
ff
ff
215
ff
fff

Oboé

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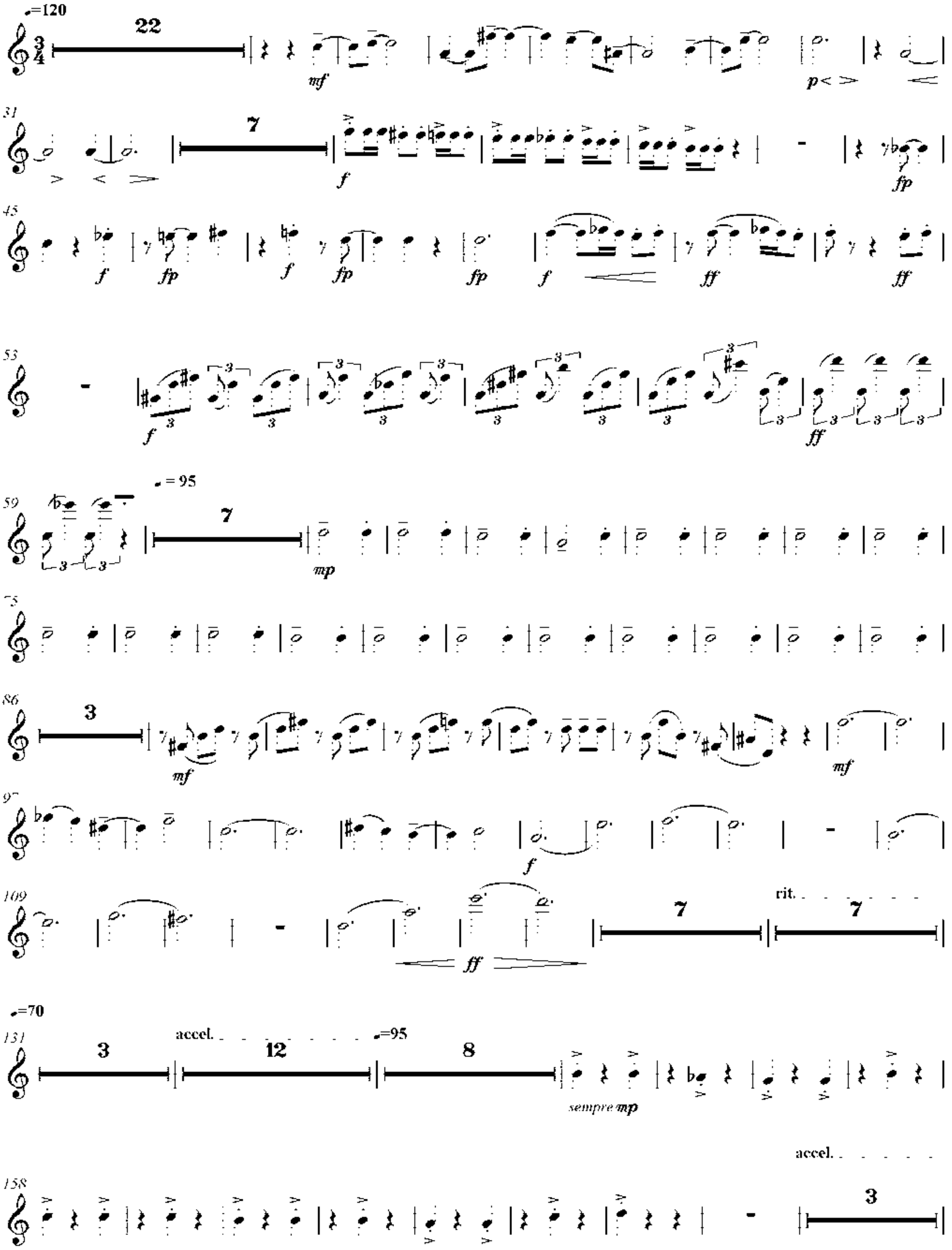

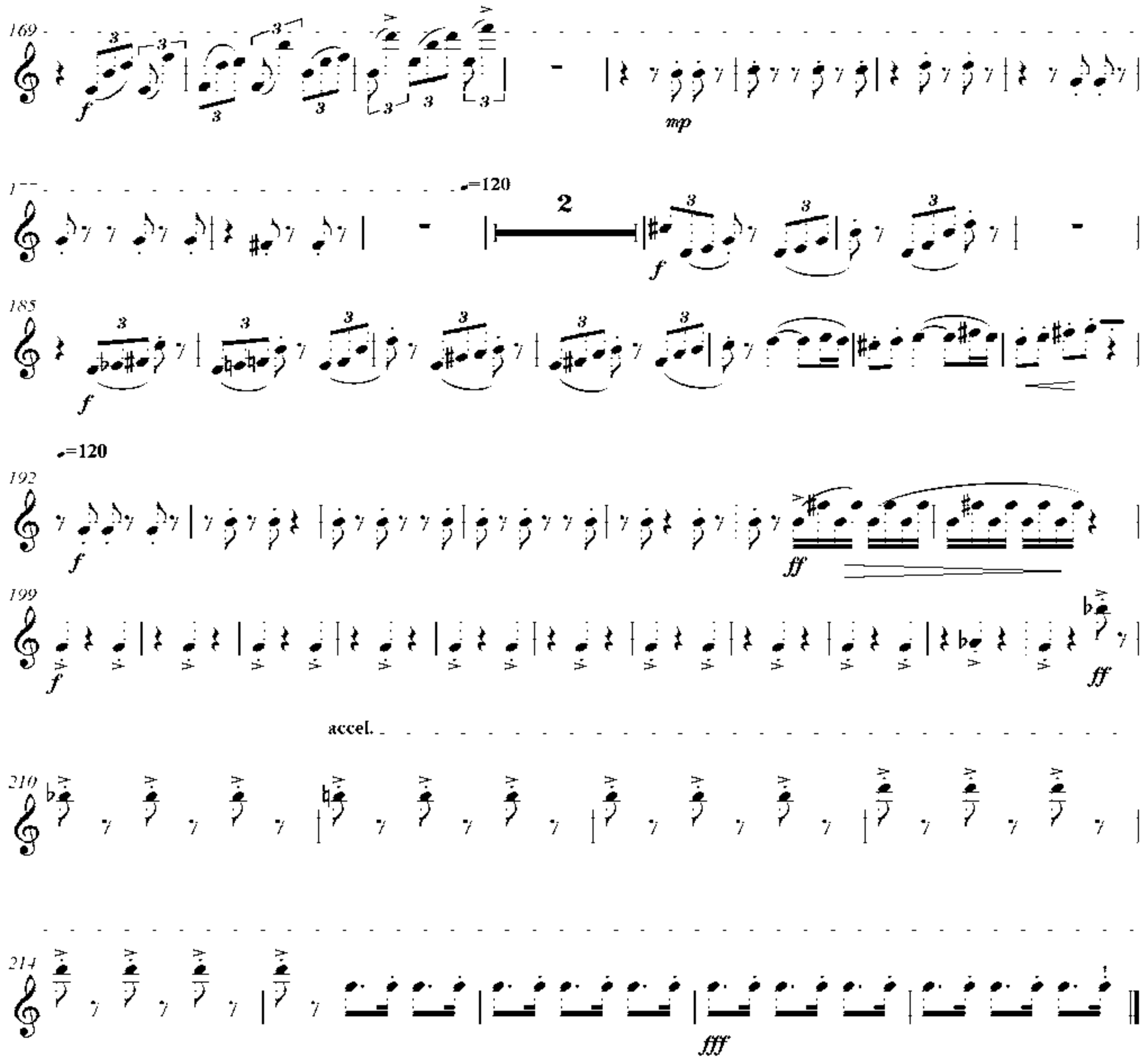
169
3
3
3
3
3
3
3
3
f
mp
♩.=120
2
3
3
3
f
185
3
3
3
3
3
3
f
♩.=120
192
f
ff
199
f
ff
accel.
210
214
fff

Corninglês

Os 12 Obstinados

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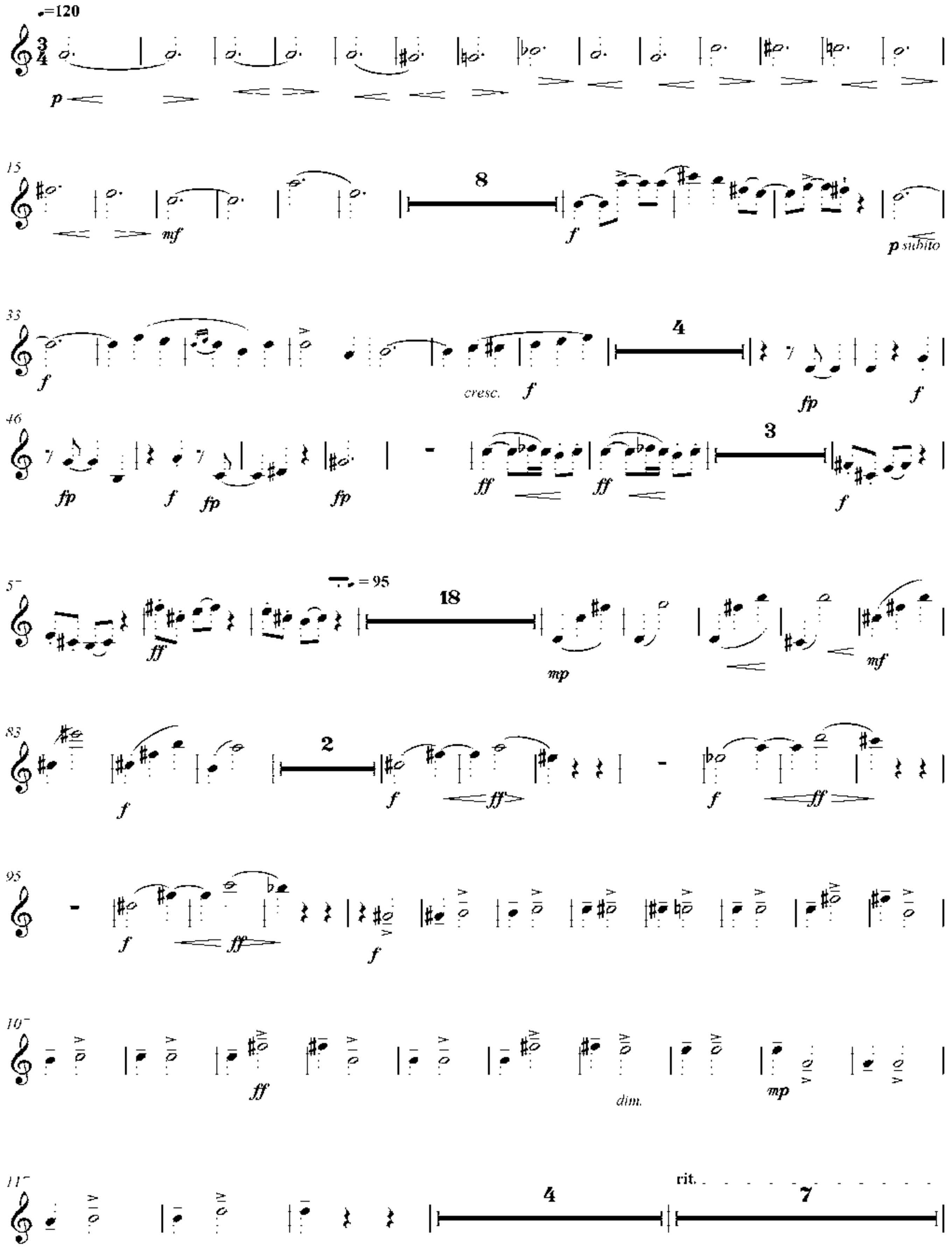

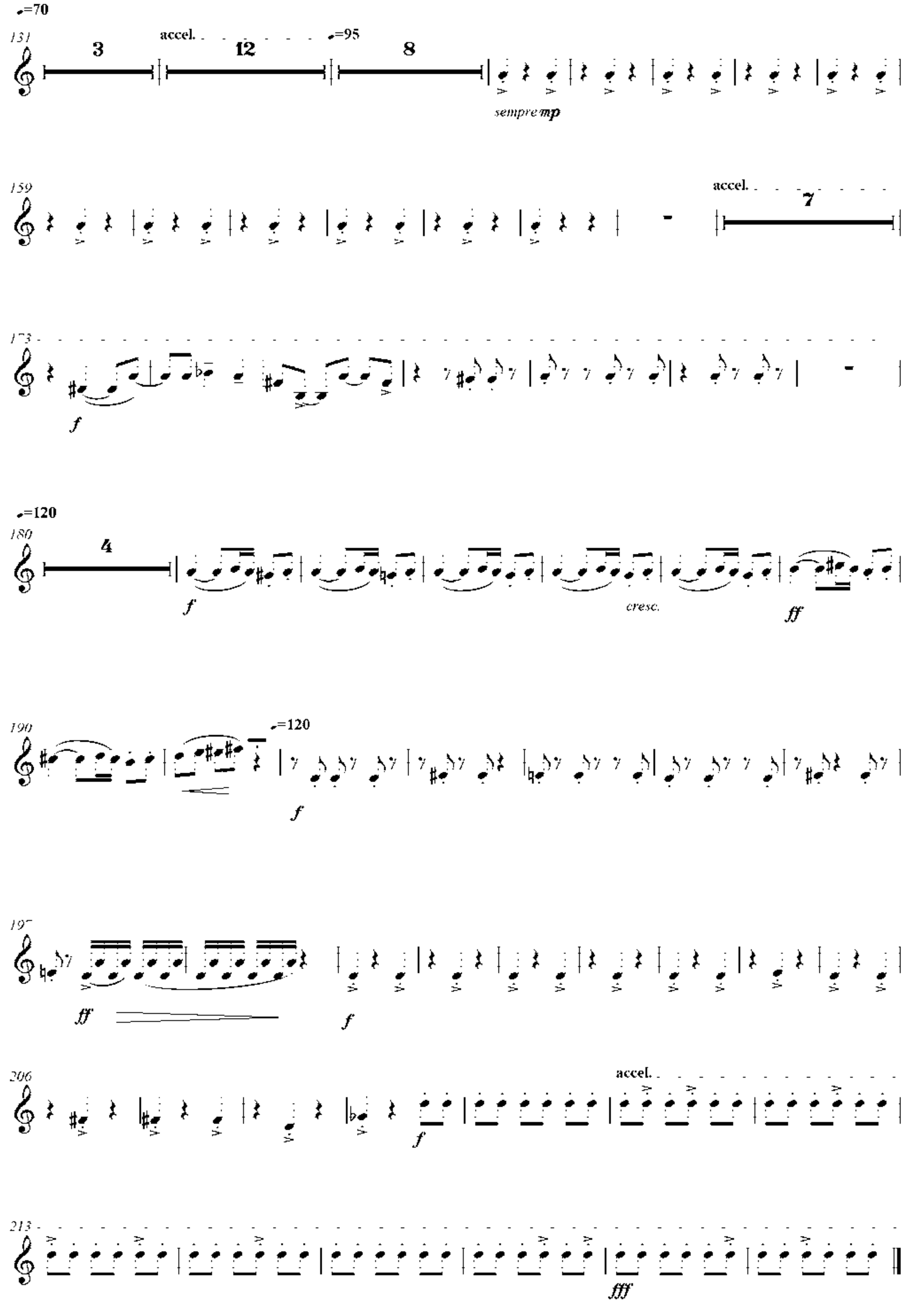

=70
131
3
accel.
12
=95
8
sempre mp
159
accel.
7
173
f
=120
180
4
f
cresc.
ff
190
=120
f
ff
f
206
accel.
f
213
fff

Clarinete em Bb

Os 12 Obstinados

M. A. Machado
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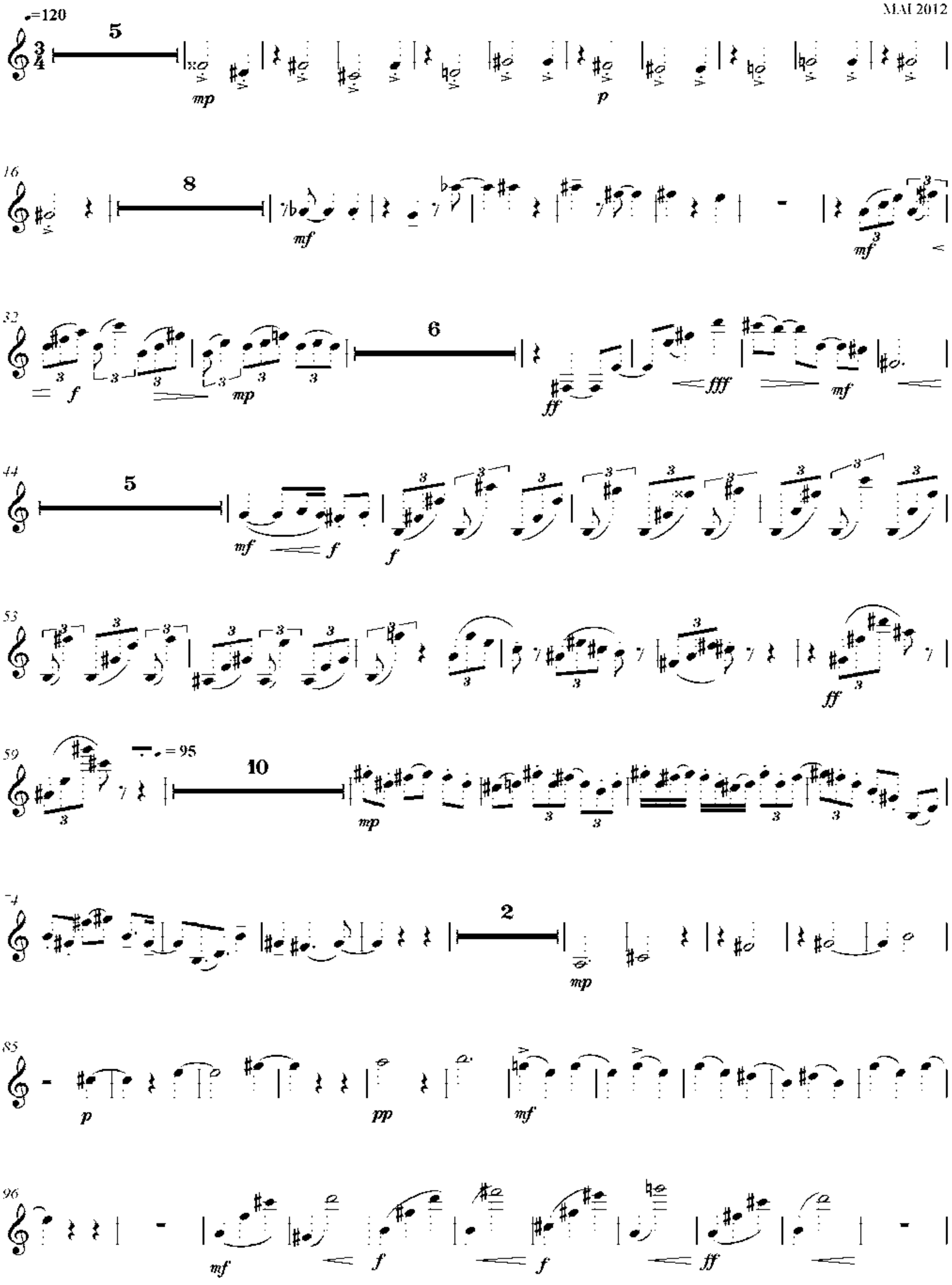
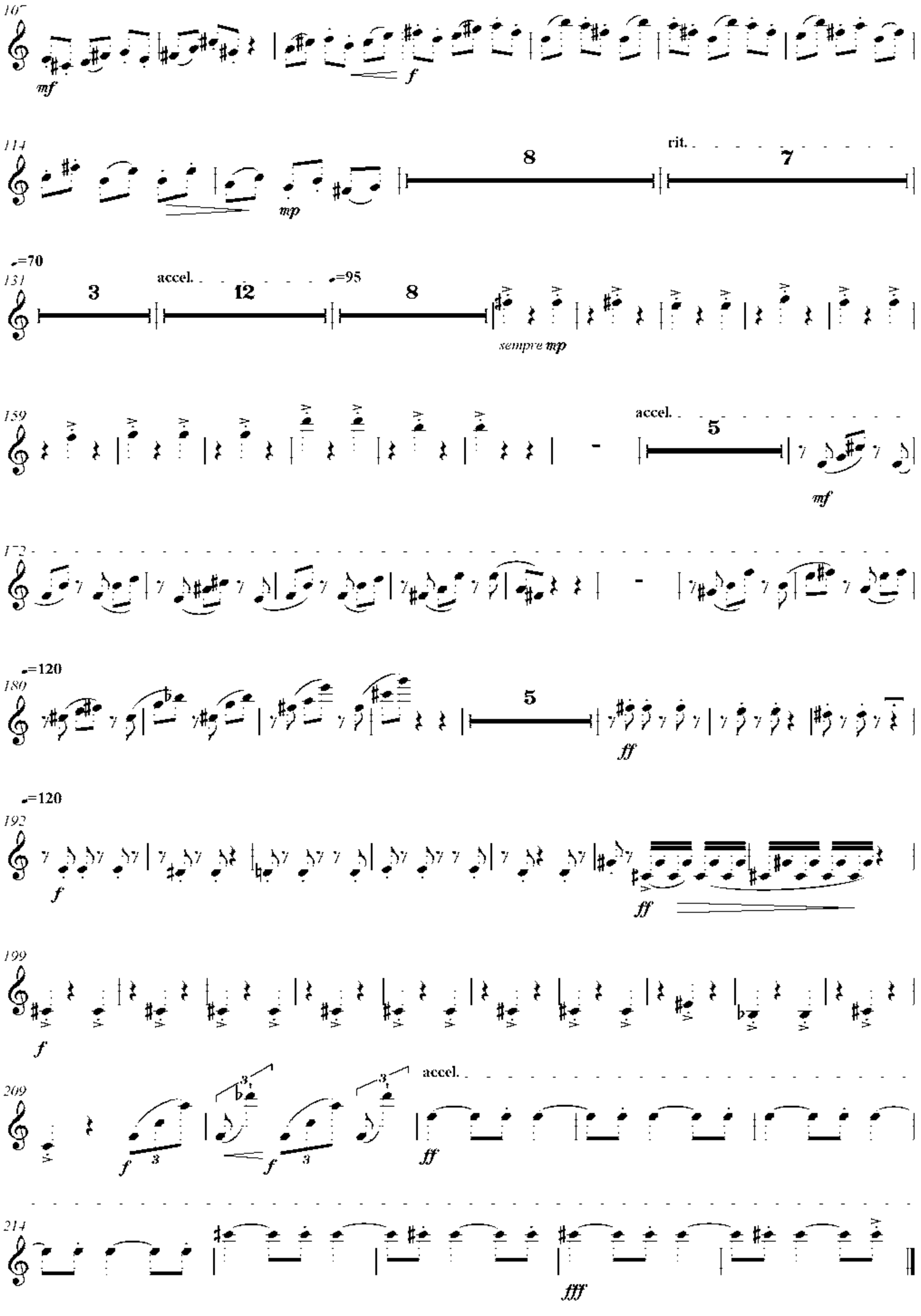


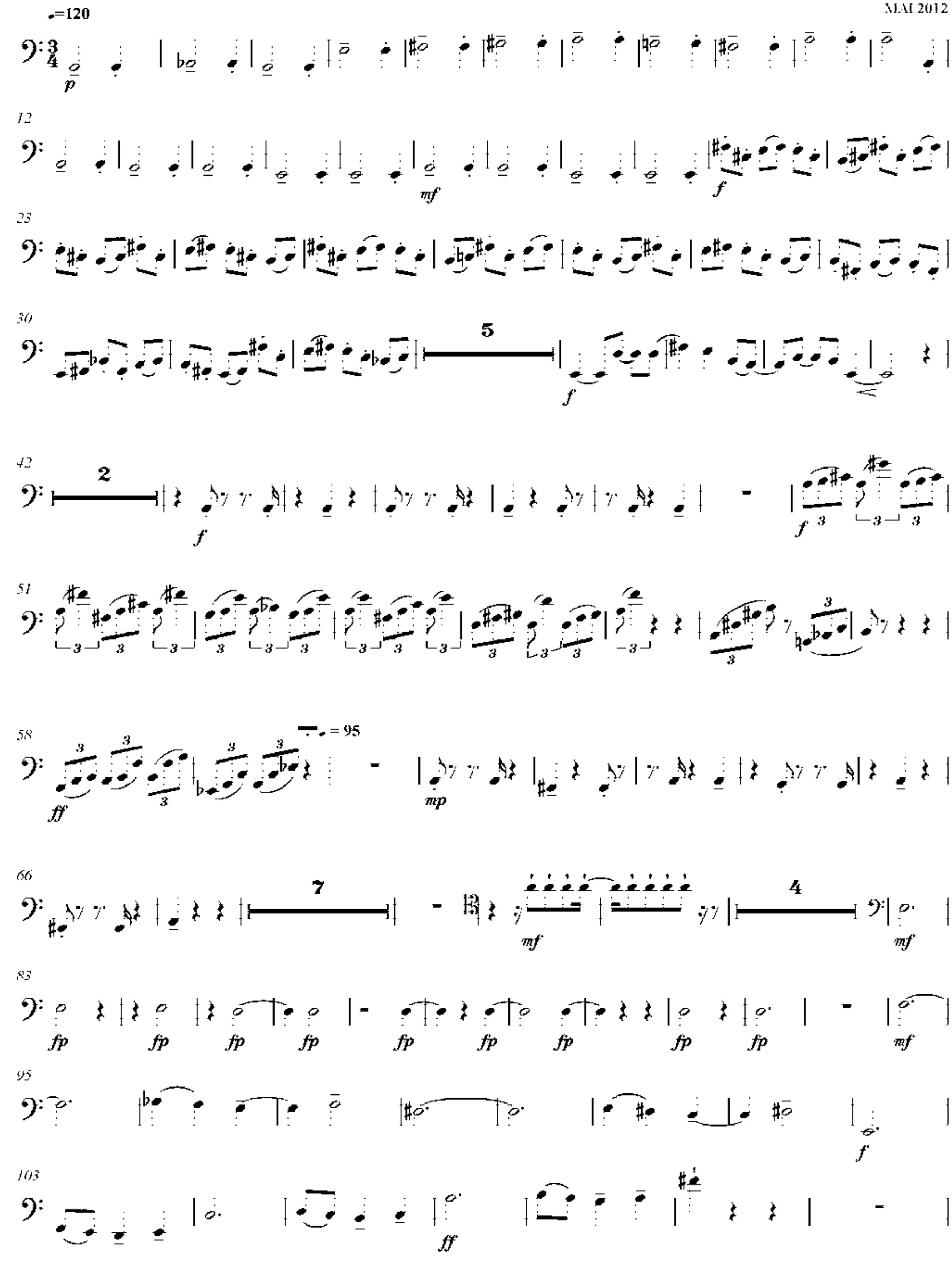


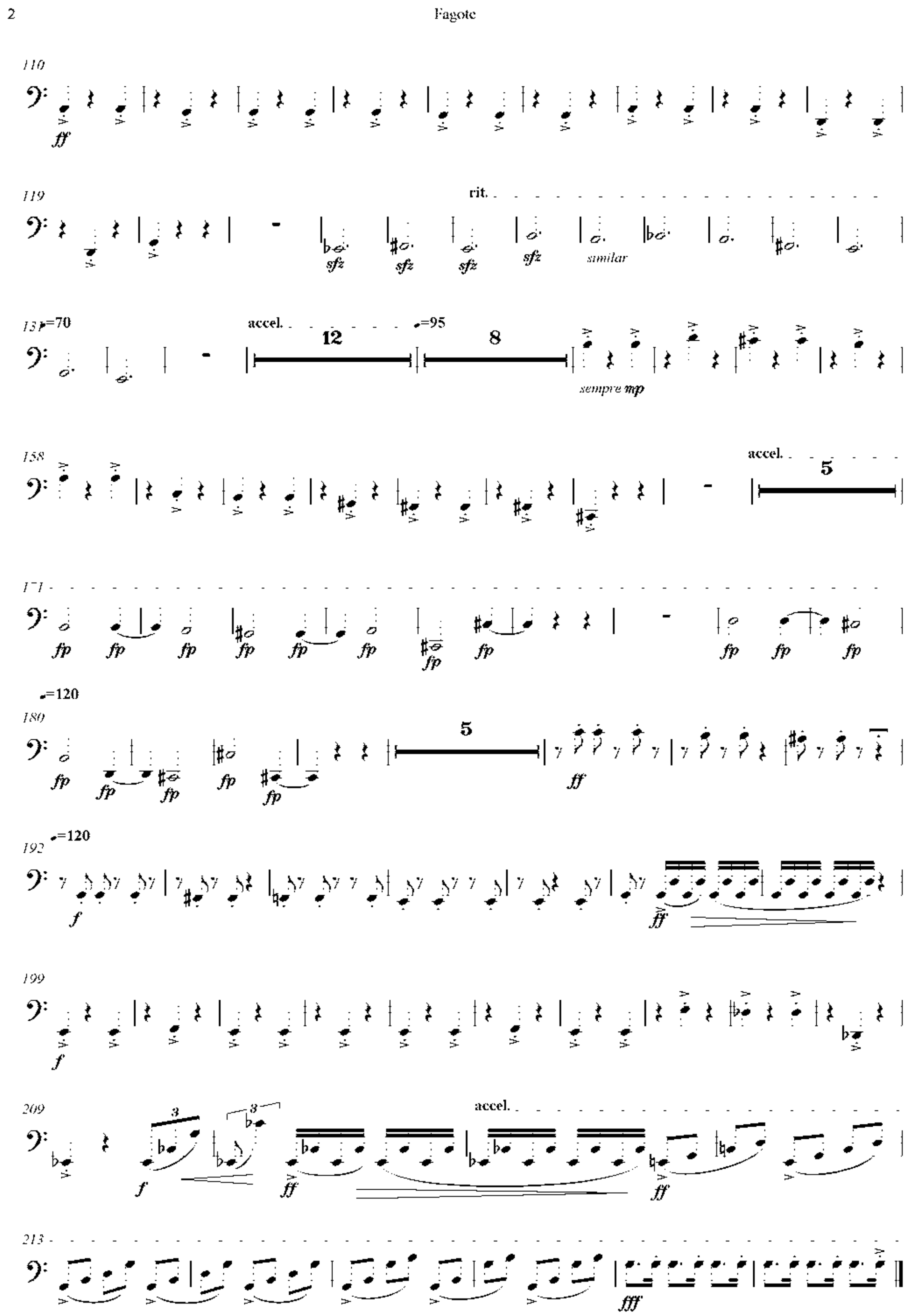
mf
f
mp
rit.
8
7
♩=70
accel.
♩=95
3
12
sempre mp
5
♩=120
ff
f
fff

Fagote

Os 12 Obstinados

M. A. Machado
MAI 2012

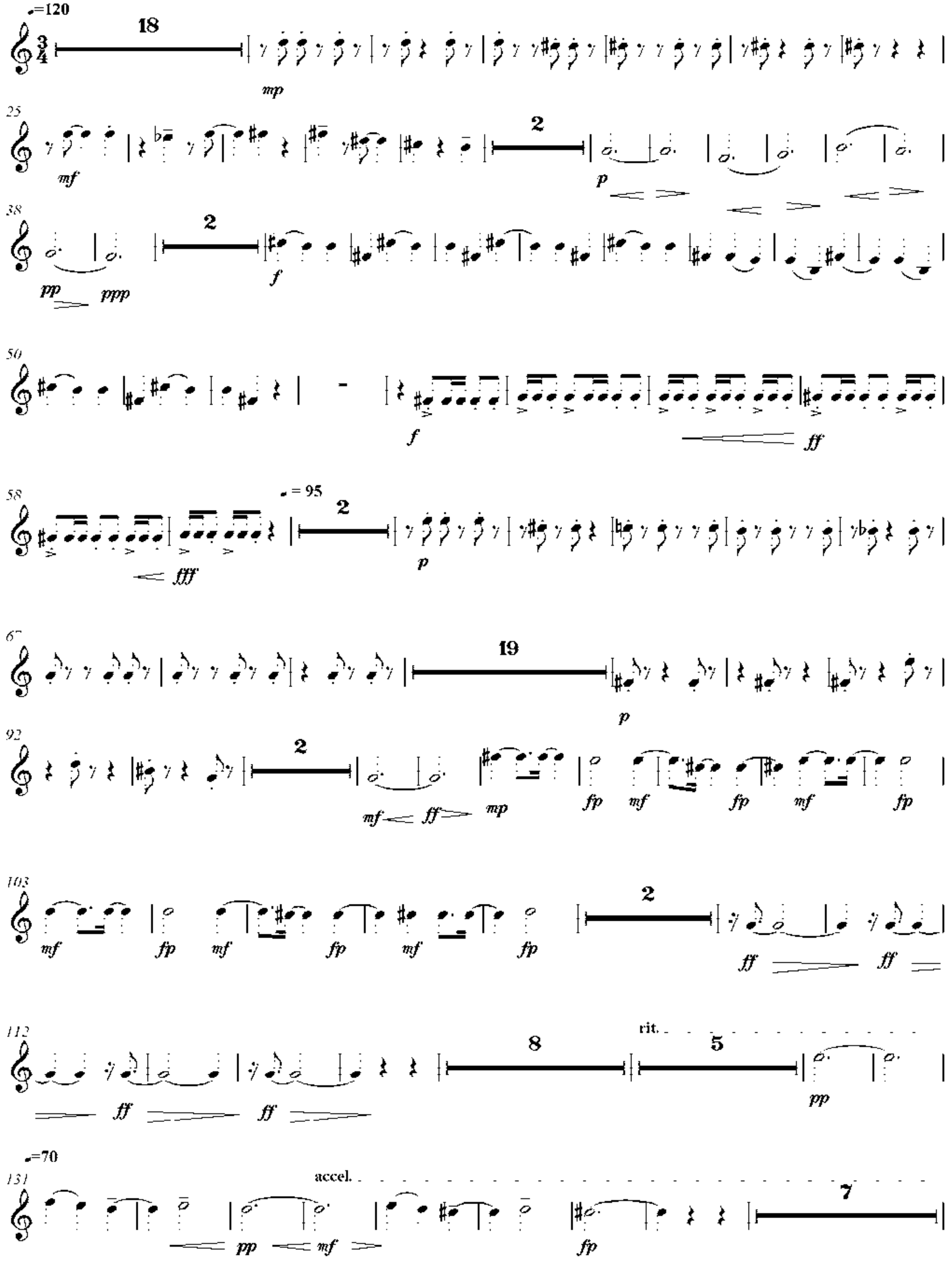


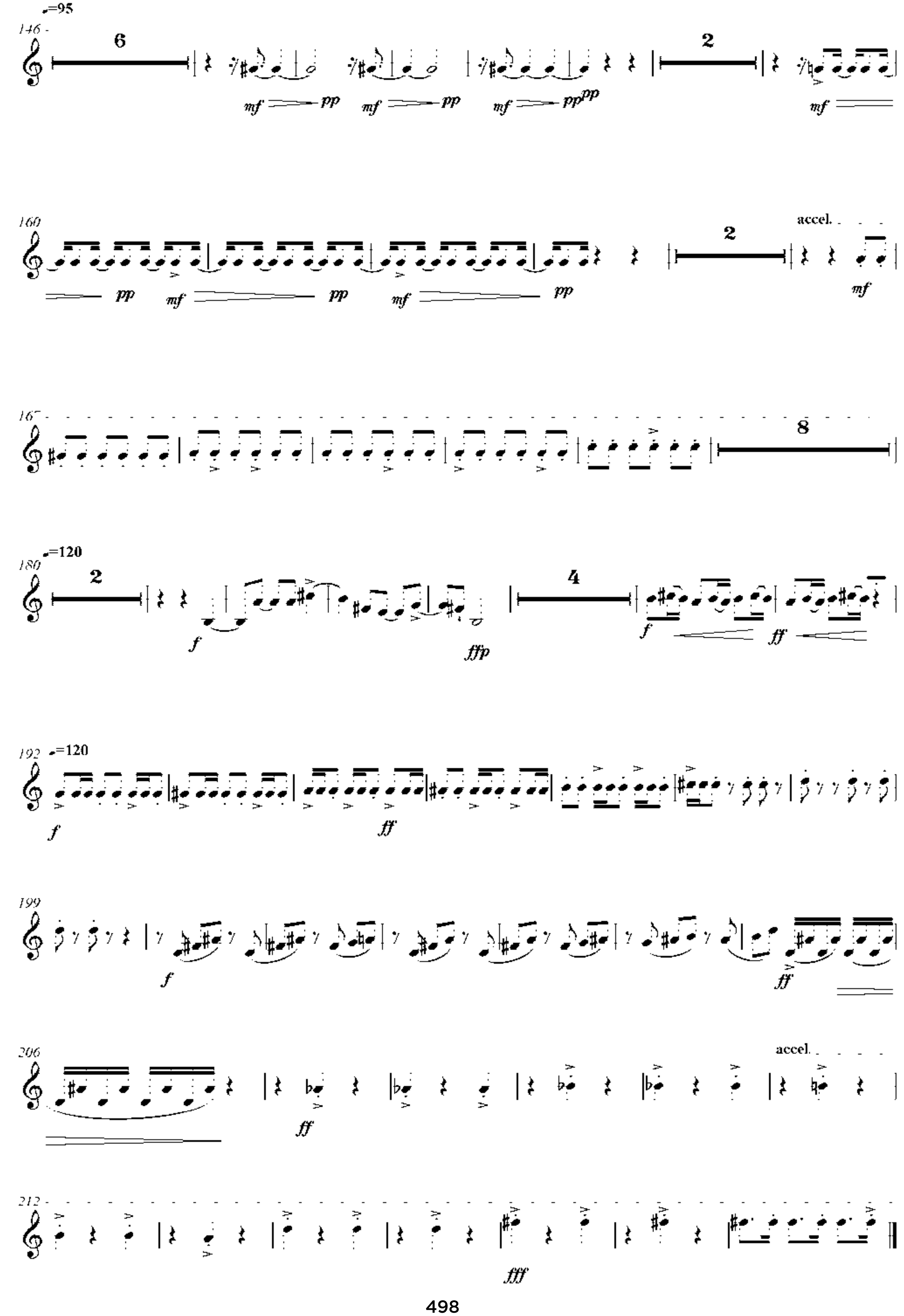

2
Fagote
110
ff
119
rit.
sfz
similar
accel.
12
8
sempre mp
158
accel.
5
fp
180
ff
192
f
199
209
3
accel.
213
fff

Trompa em Fá I

Os 12 Obstinados

M. A. Machado
MAI 2012

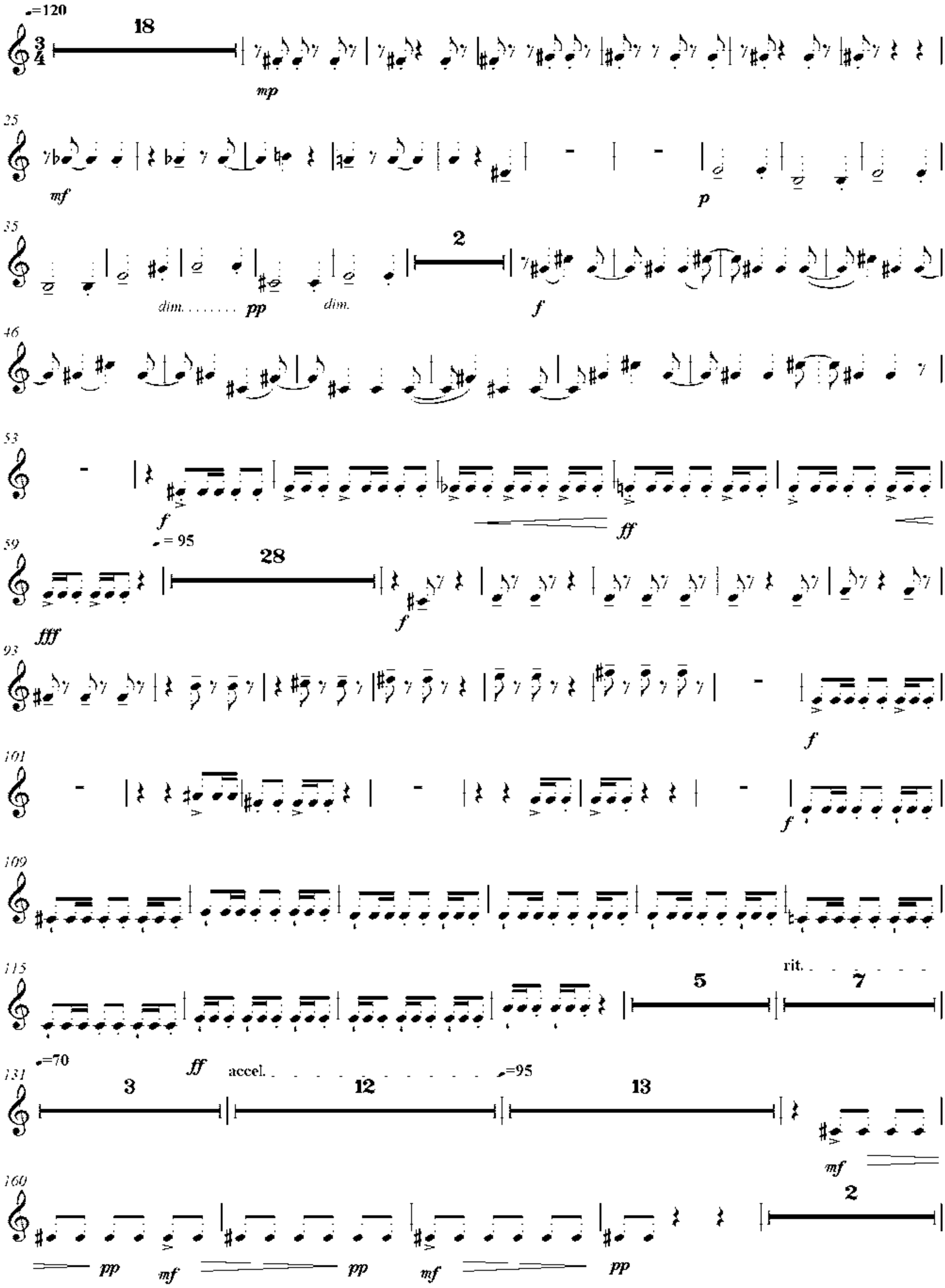



=95
accel.
=120
=120
accel.

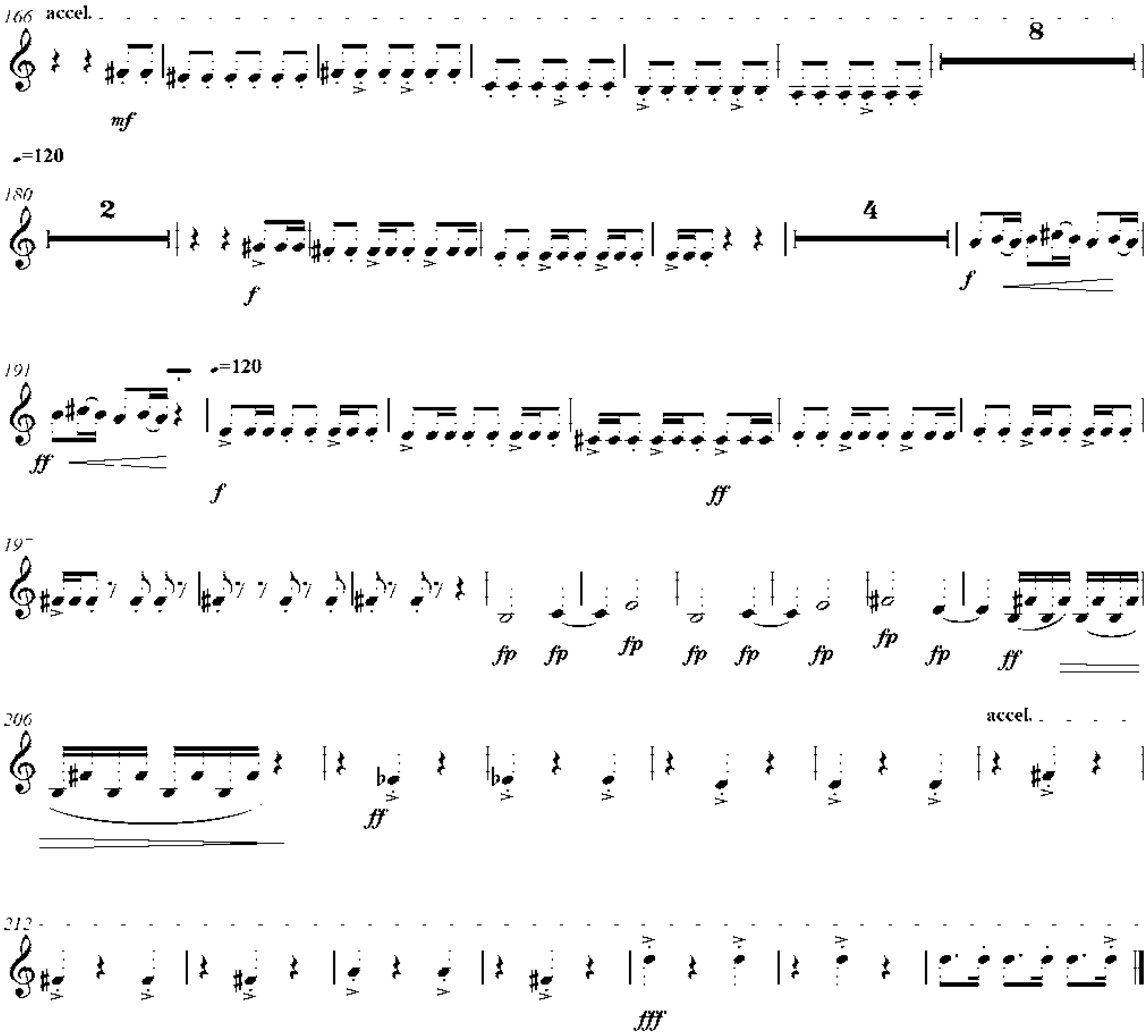
Trompa em Fá II

Os 12 Obstinados

M. A. Machado
MAI 2012



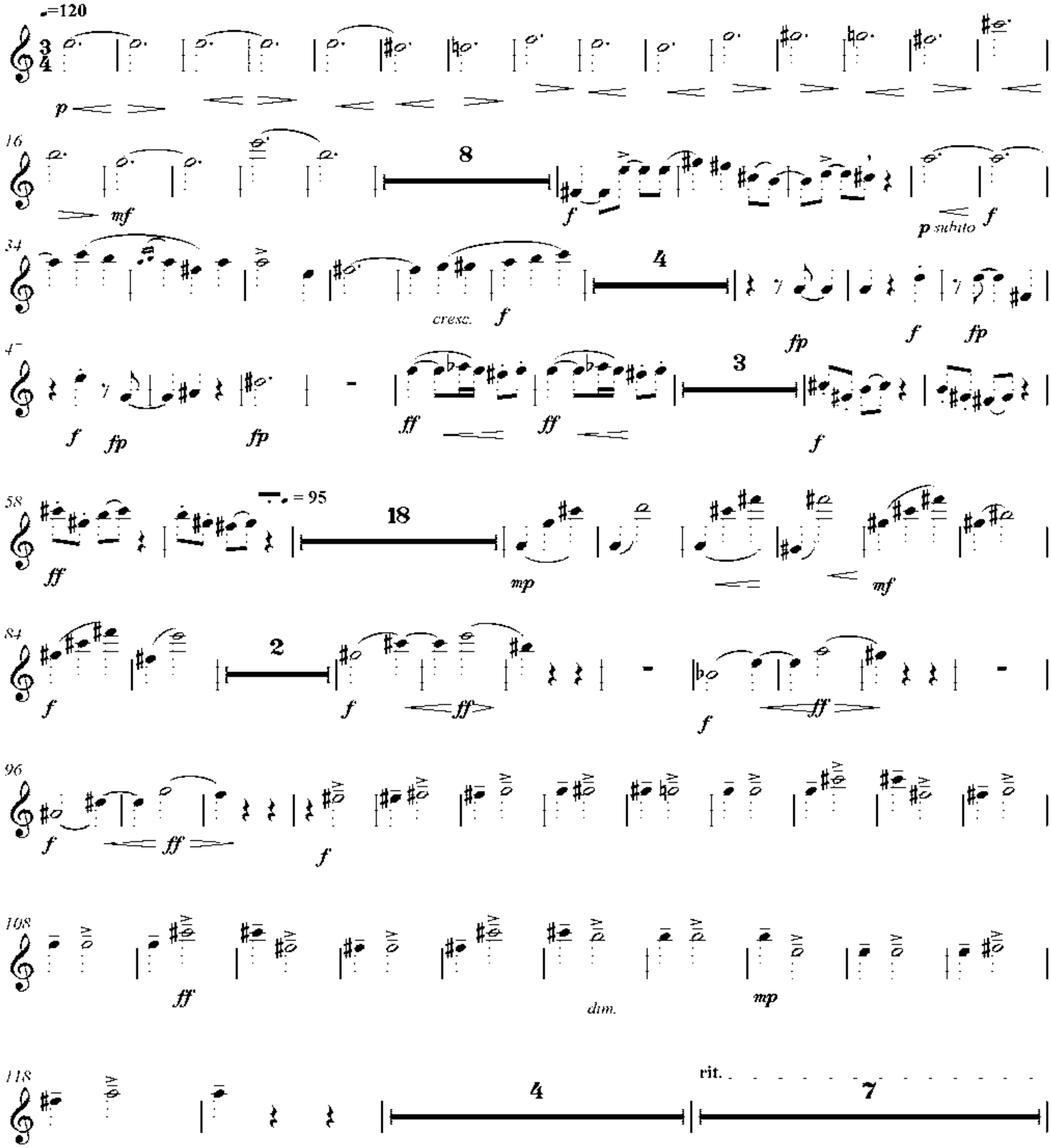
Trompa em Fá II

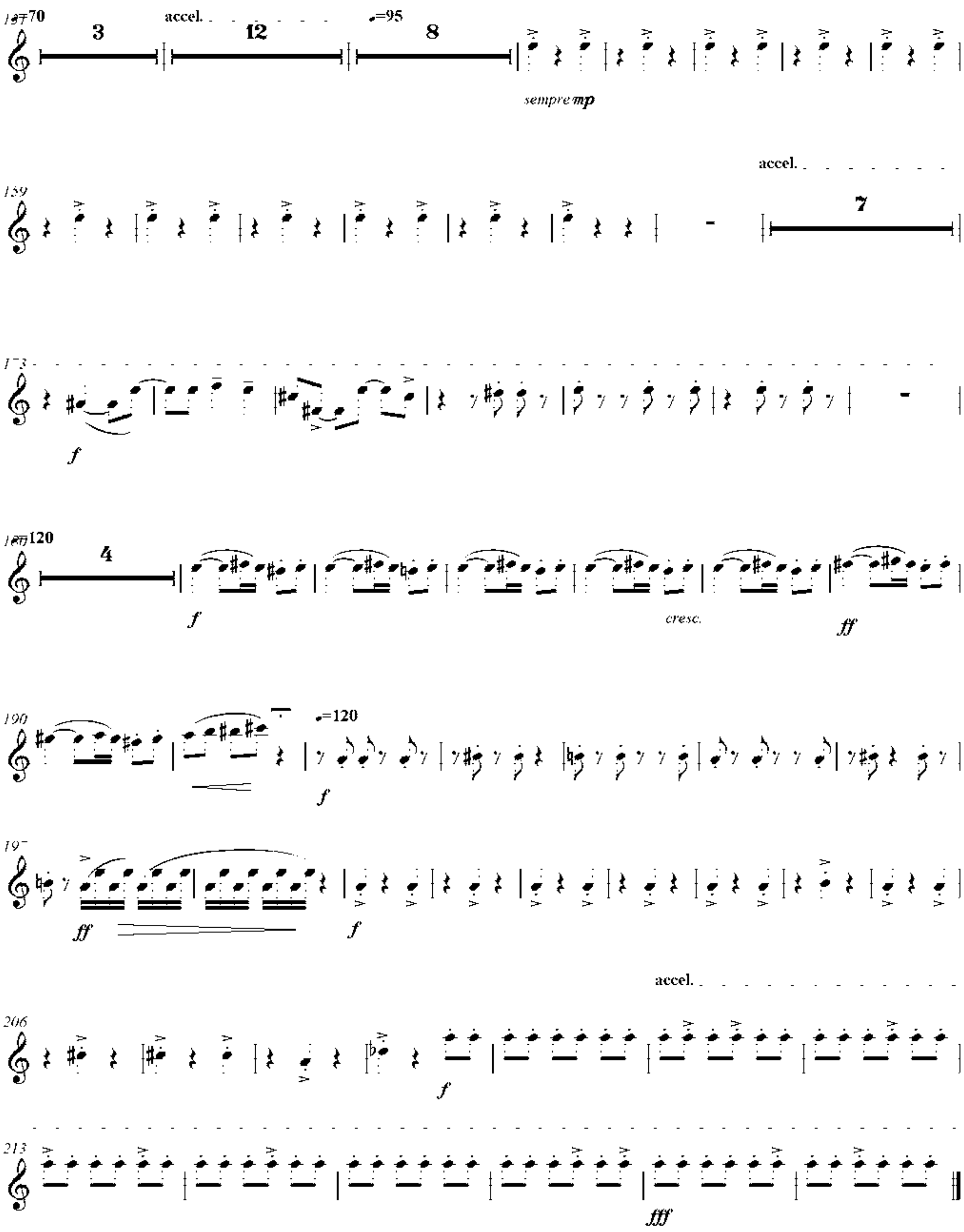


Sax Tenor

Os 12 Obstinados

M. A. Machado
MAI 2012

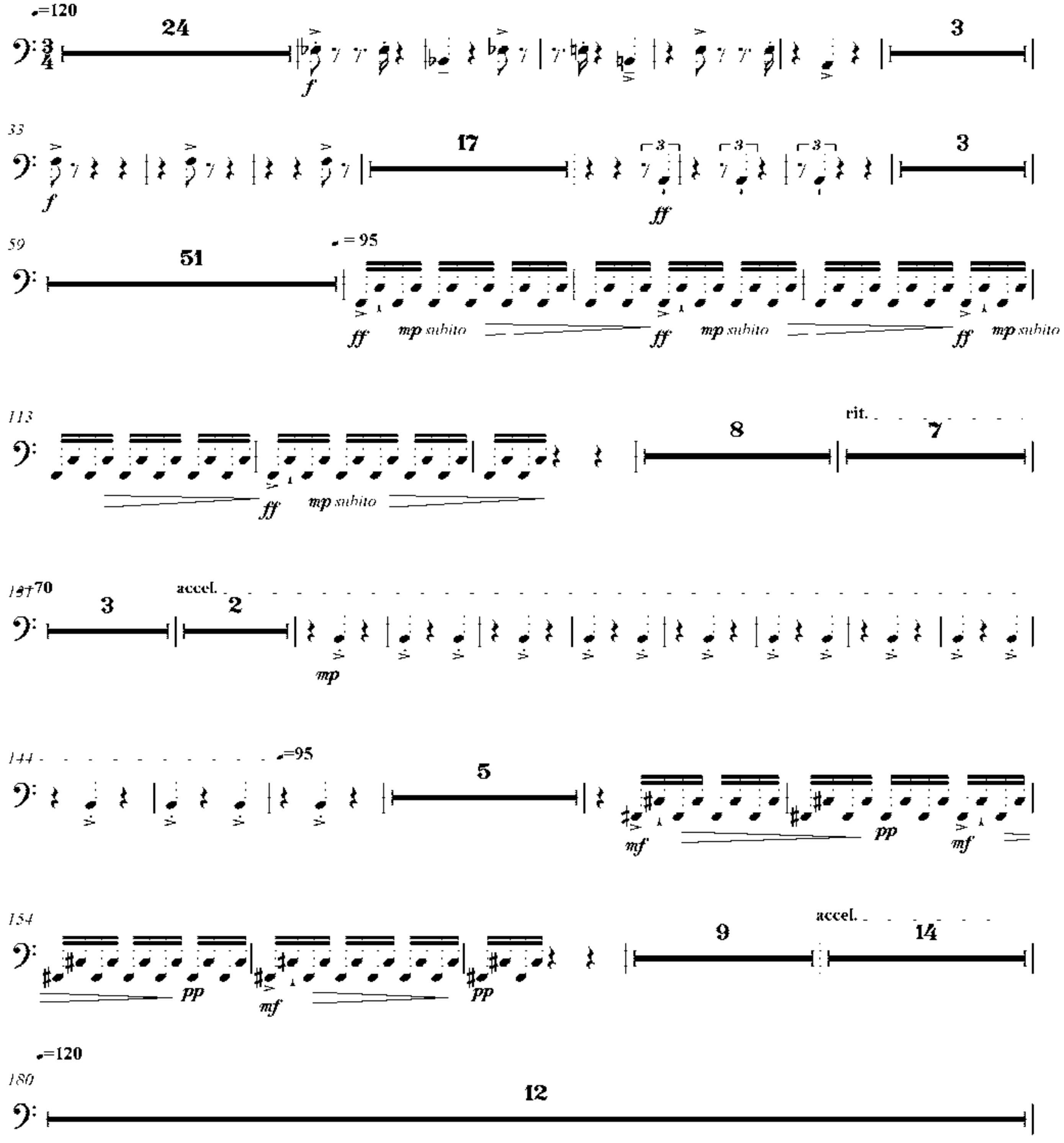


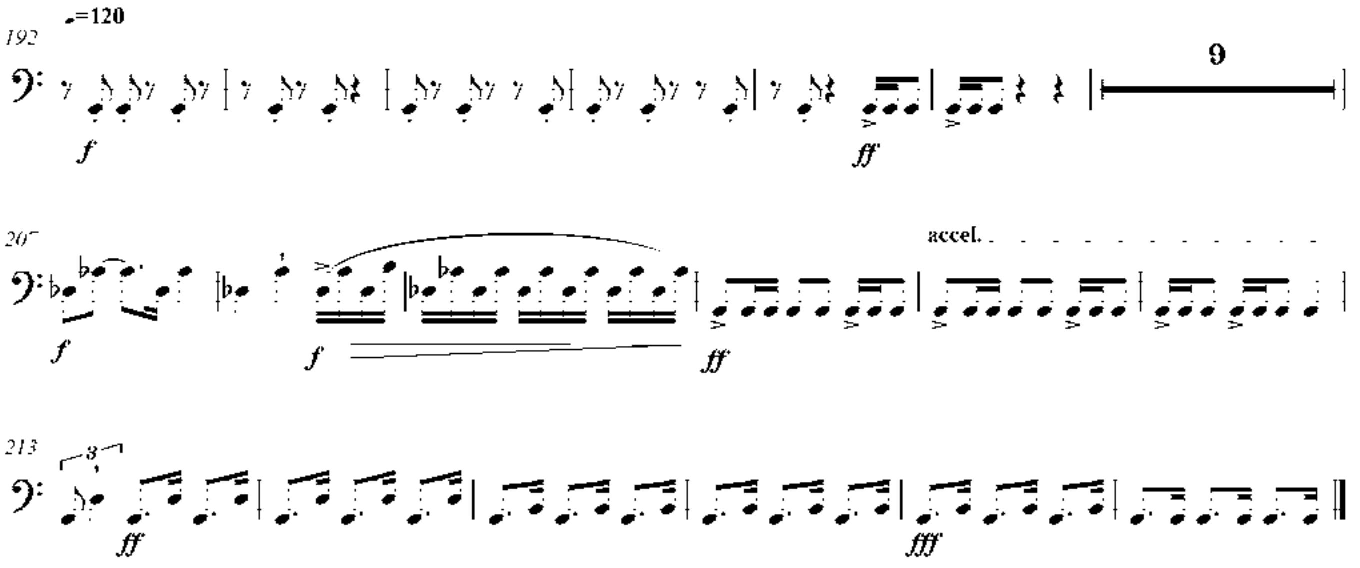

accel.
8
sempre mp
159
accel.
7
f
4
f
cresc.
ff
190
f
ff
f
206
accel.
f
213
fff

Timpani

Os 12 Obstinados

M. A. Machado
MAI 2012

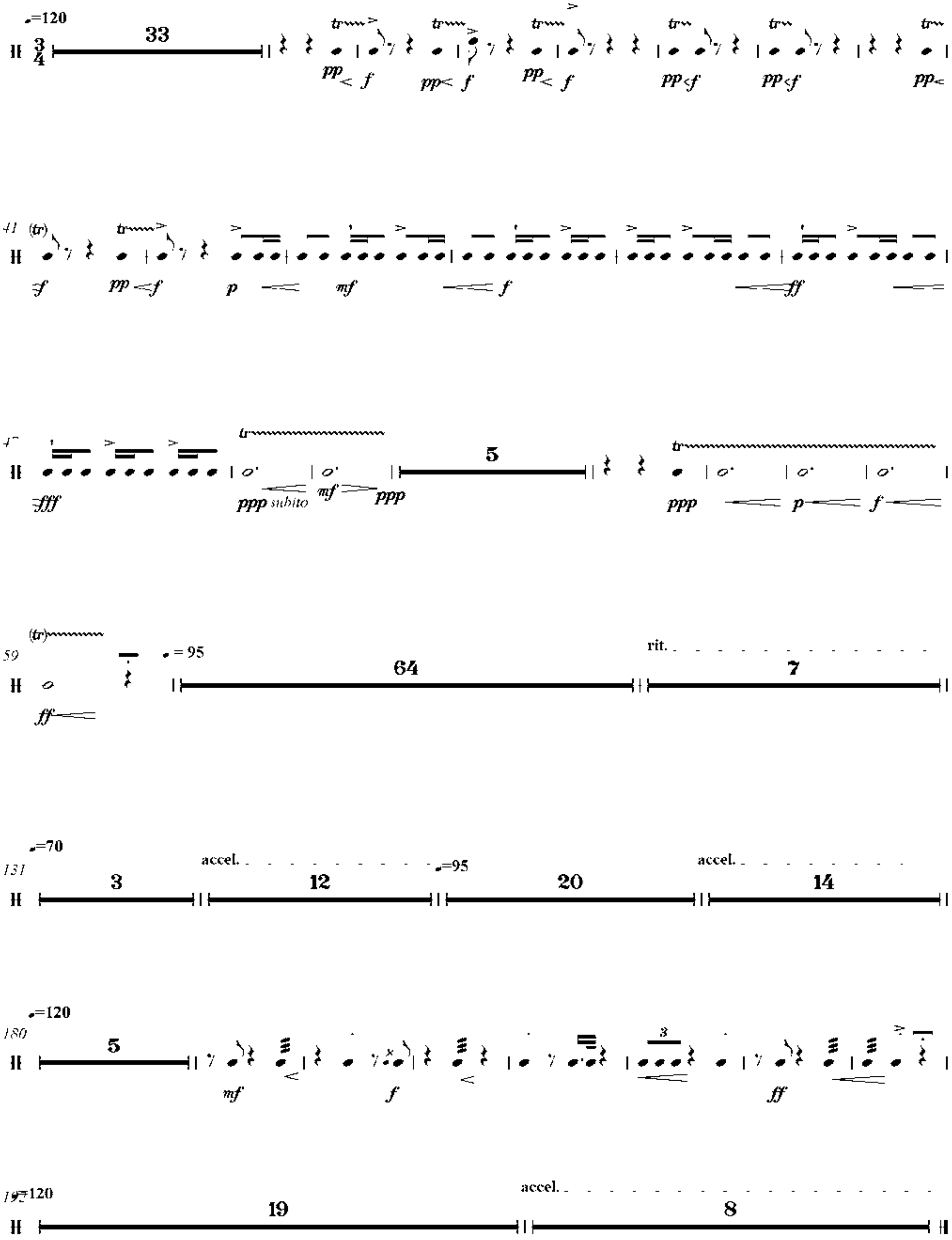



=120
192
9
f
ff
accel.
f
f
ff
213
3
ff
fff

Caixa Clara

Os 12 Obstinados

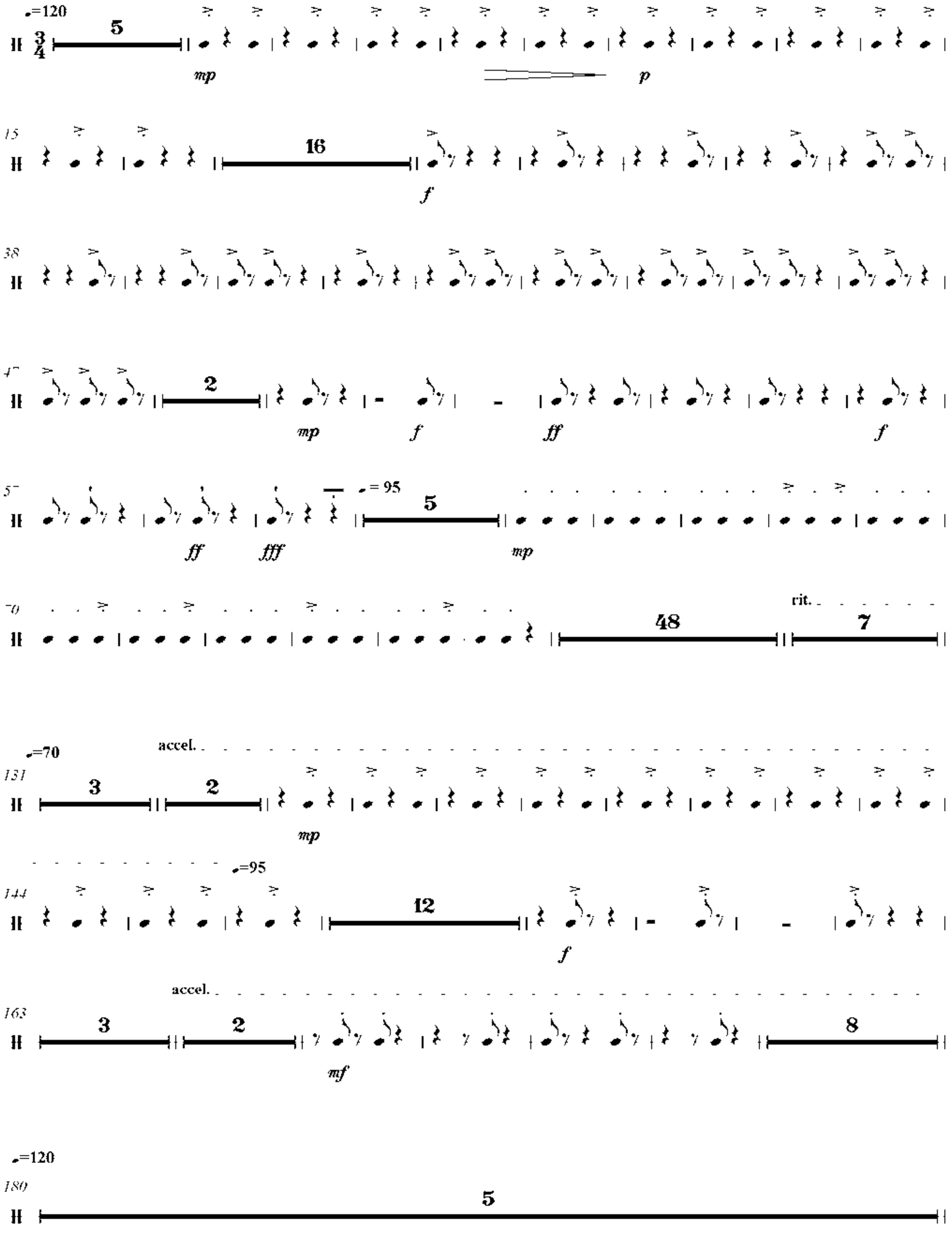
M. A. Machado
MAI 2012

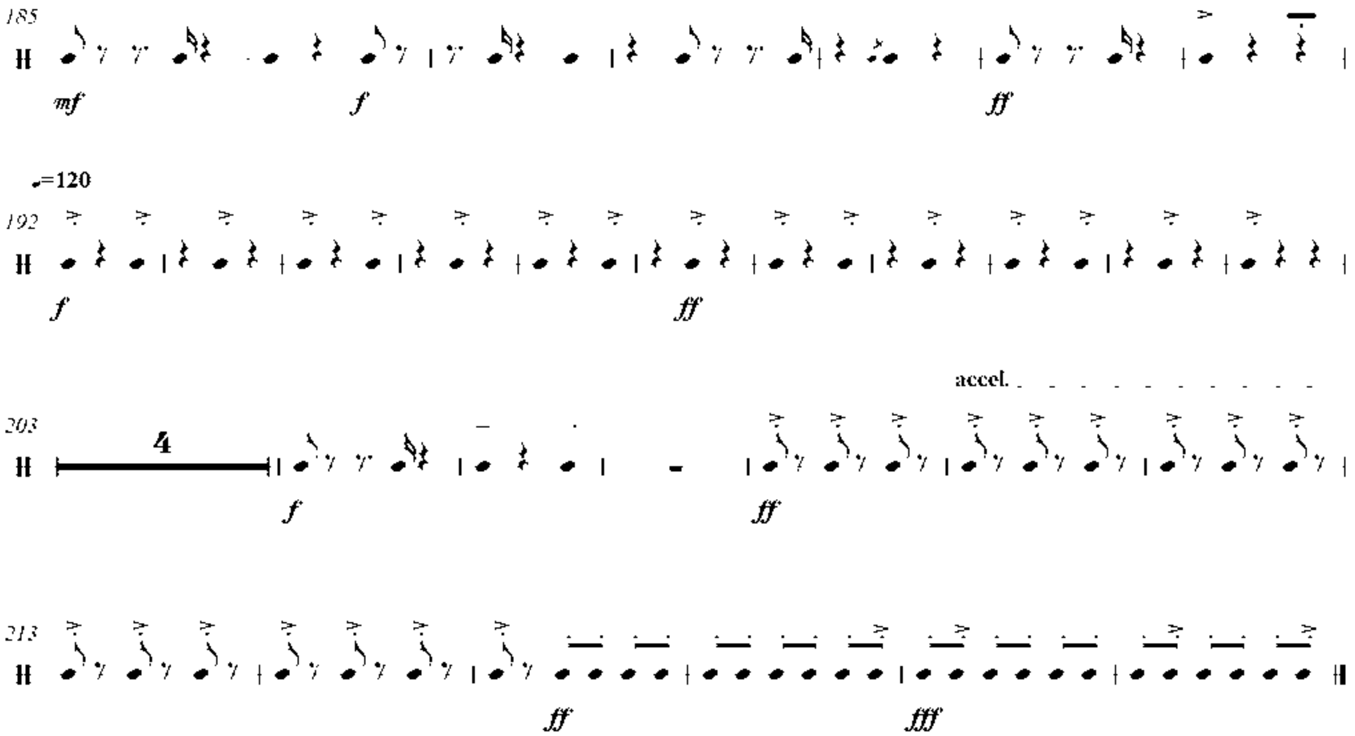


Bombo

Os 12 Obstinados

M. A. Machado
MAI 2012

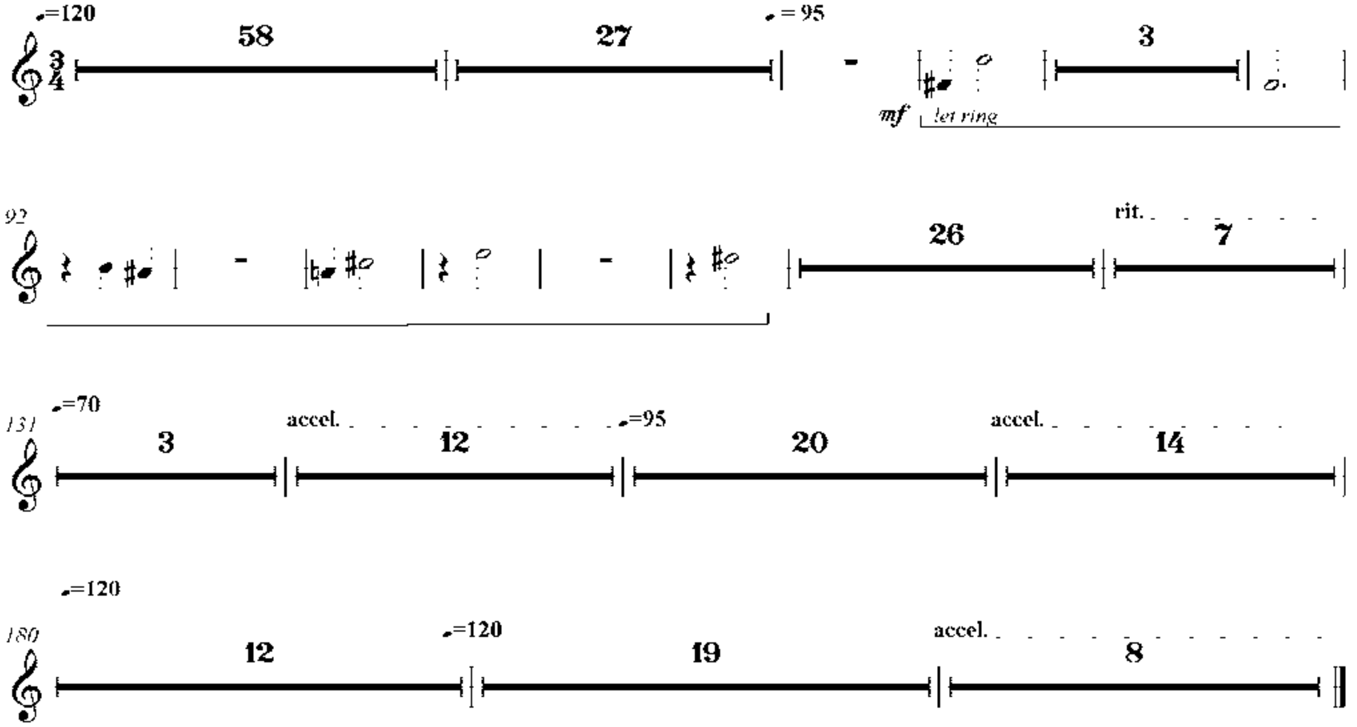



185
mf
f
ff
♩=120
192
f
ff
accel.
203
4
f
ff
213
ff
fff

Bells

Os 12 Obstinados

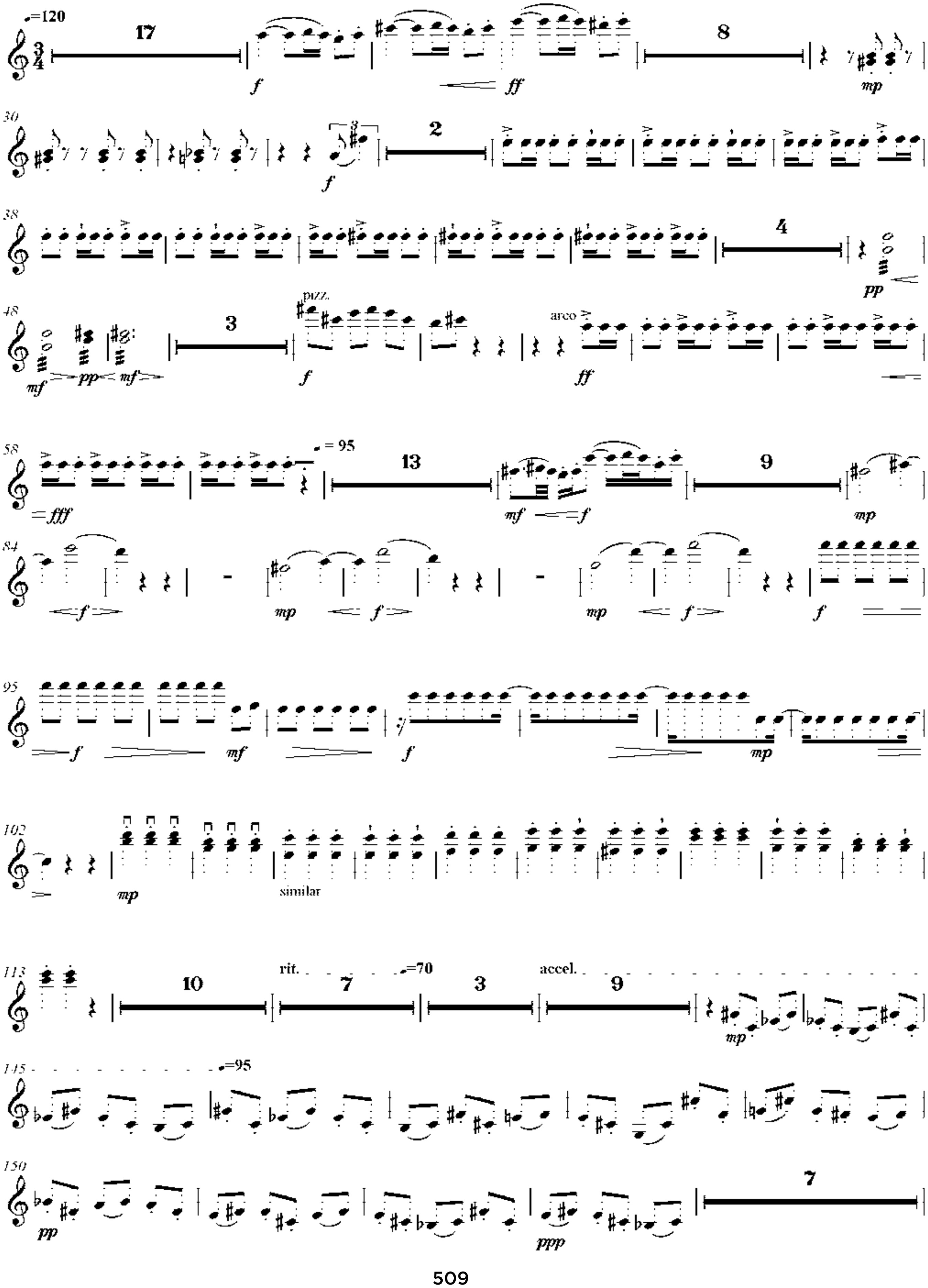
M. A. Machado
MAI 2012



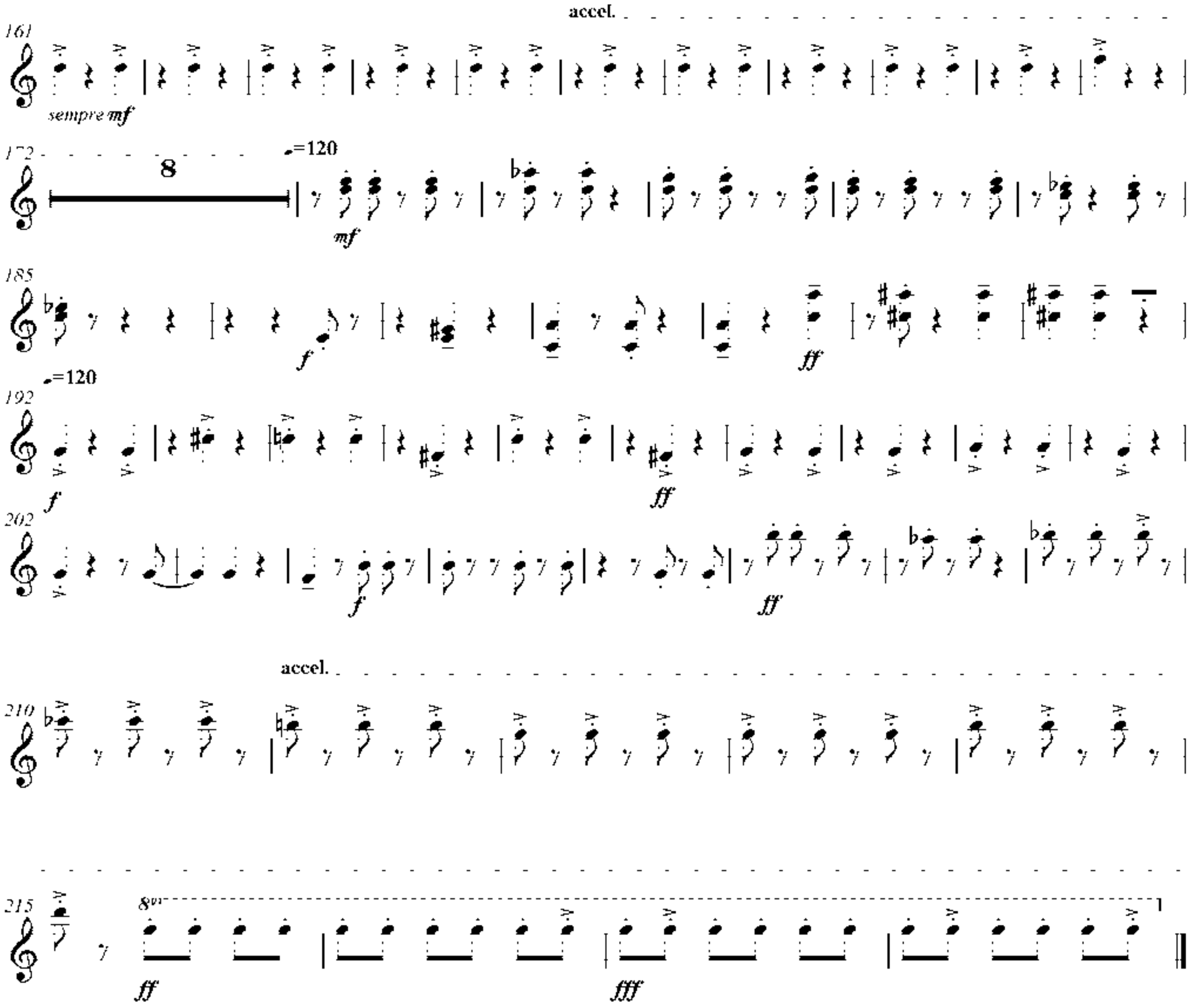
Violino I

Os 12 Obstinados

M. A. Machado
MAI 2012



Violino I


accel.
161
sempre mf
172
8
=120
mf
185
f
ff
=120
192
f
ff
202
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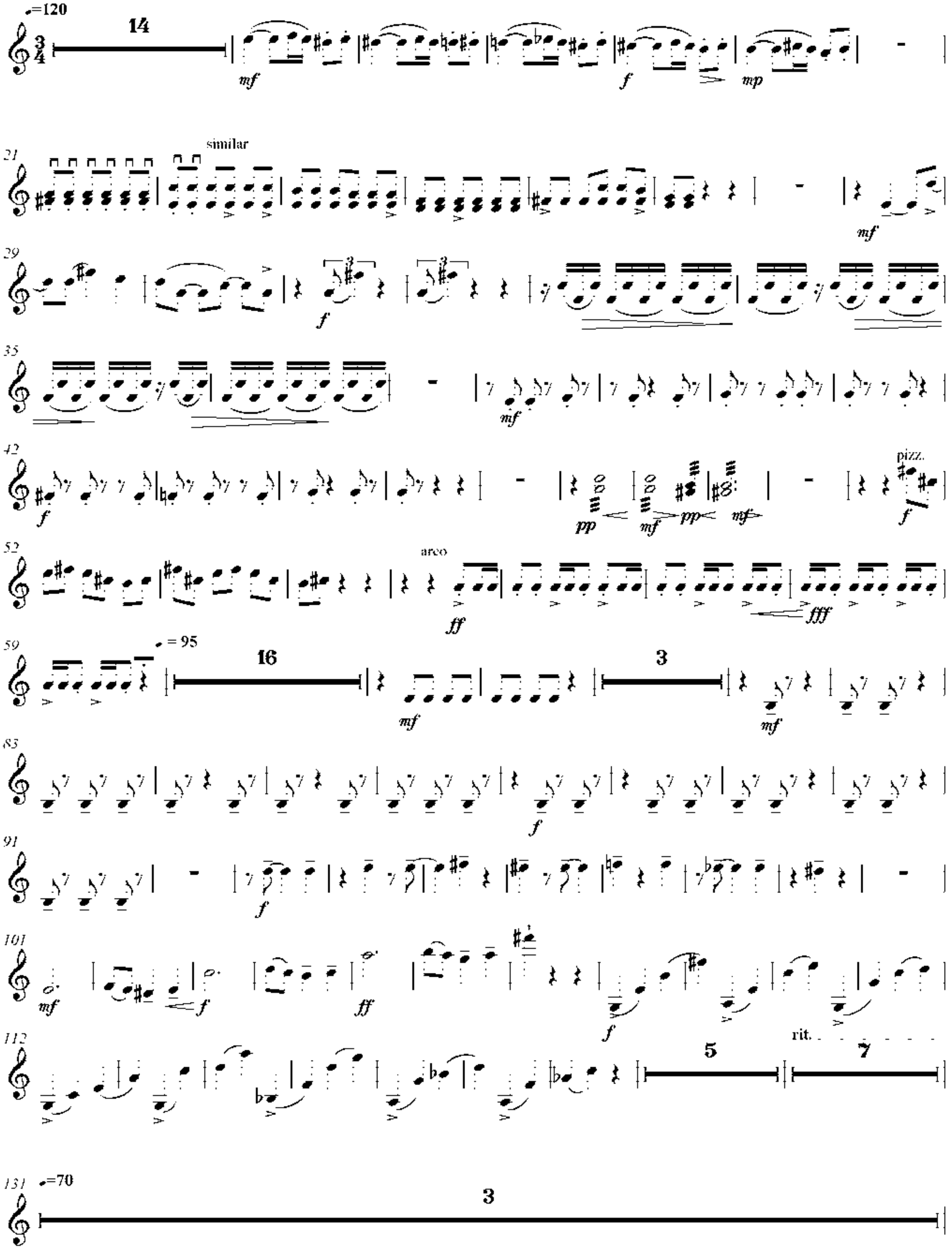
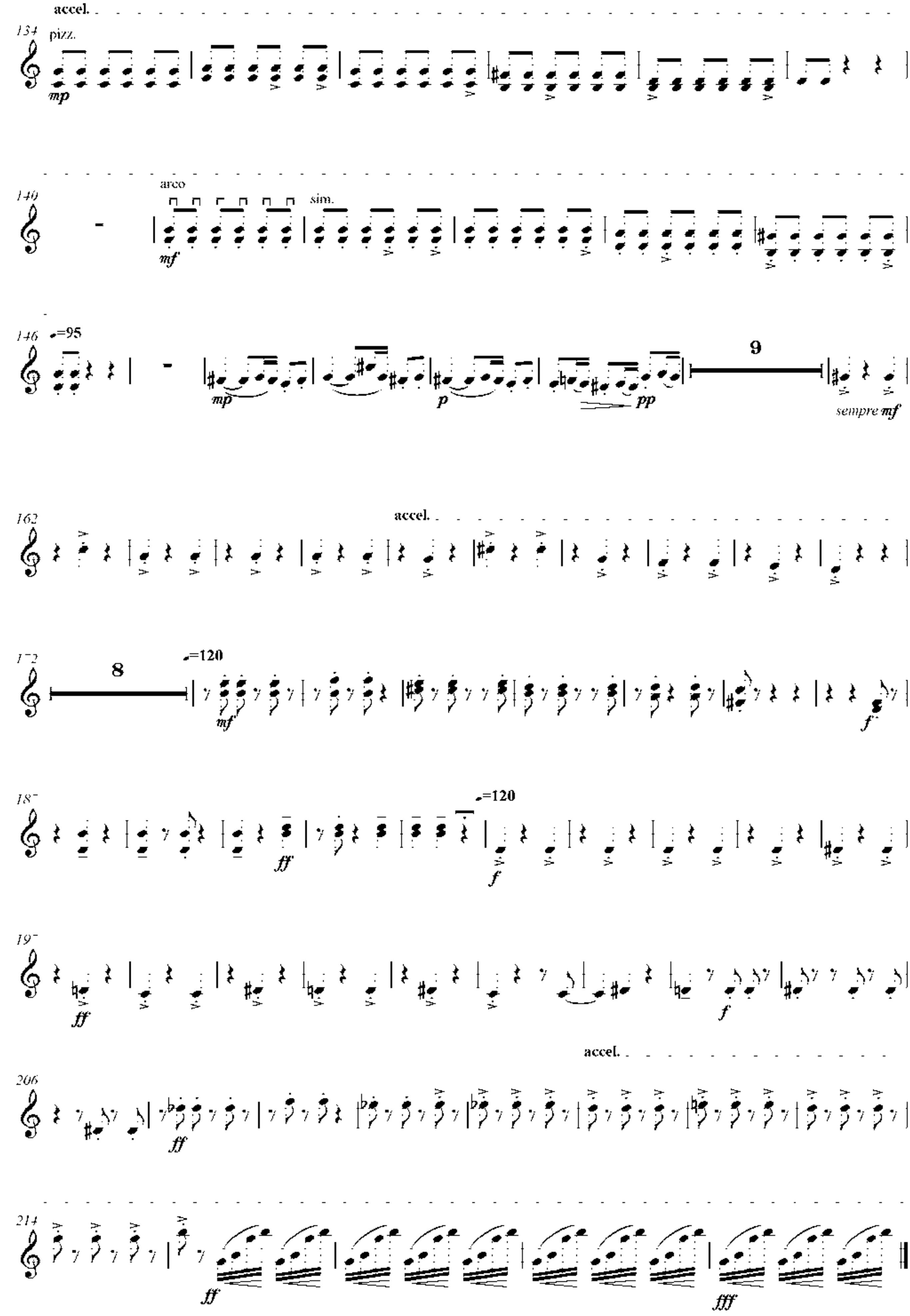
ff
accel.
210
215
8va
ff
fff

Violino II

Os 12 Obstinados

M. A. Machado
MAI 2012

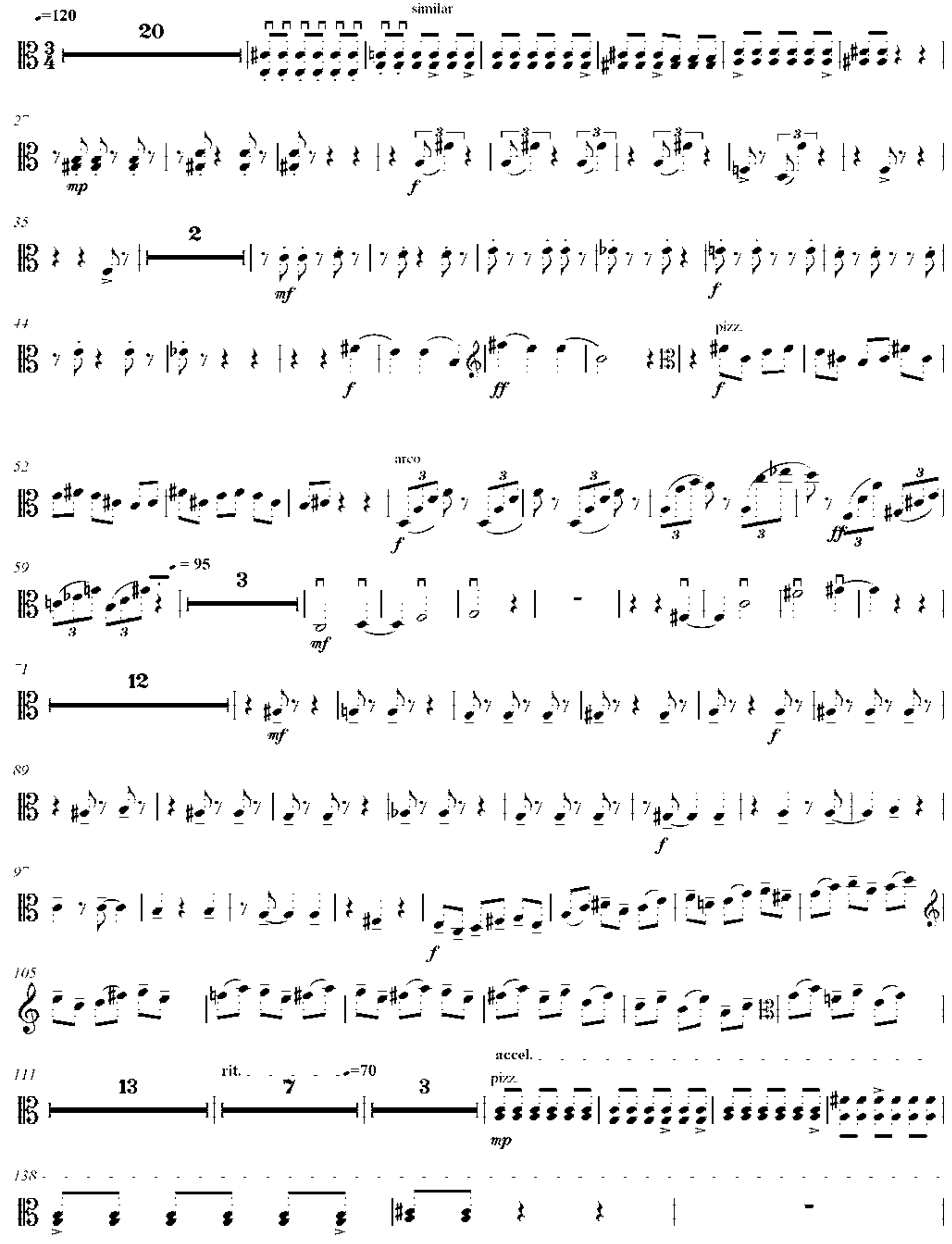


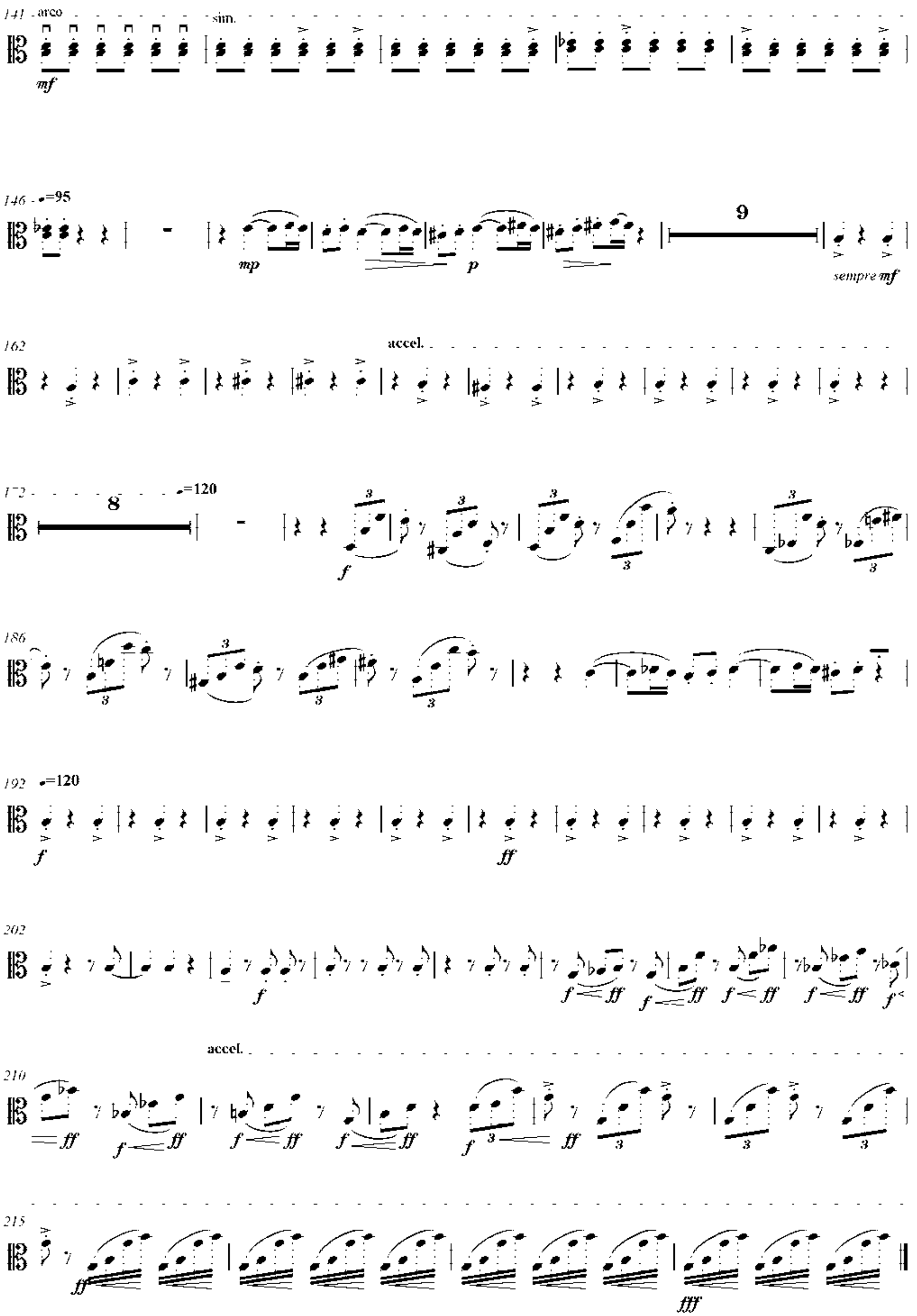

accel.
134
pizz.
mp
140
arco
sim.
mf
146
=95
mp
p
pp
9
sempre mf
162
accel.
172
8
=120
mf
f
187
ff
=120
f
197
ff
f
206
accel.
ff
214
ff
fff

Viola

Os 12 Obstinados

M. A. Machado
MAI 2012

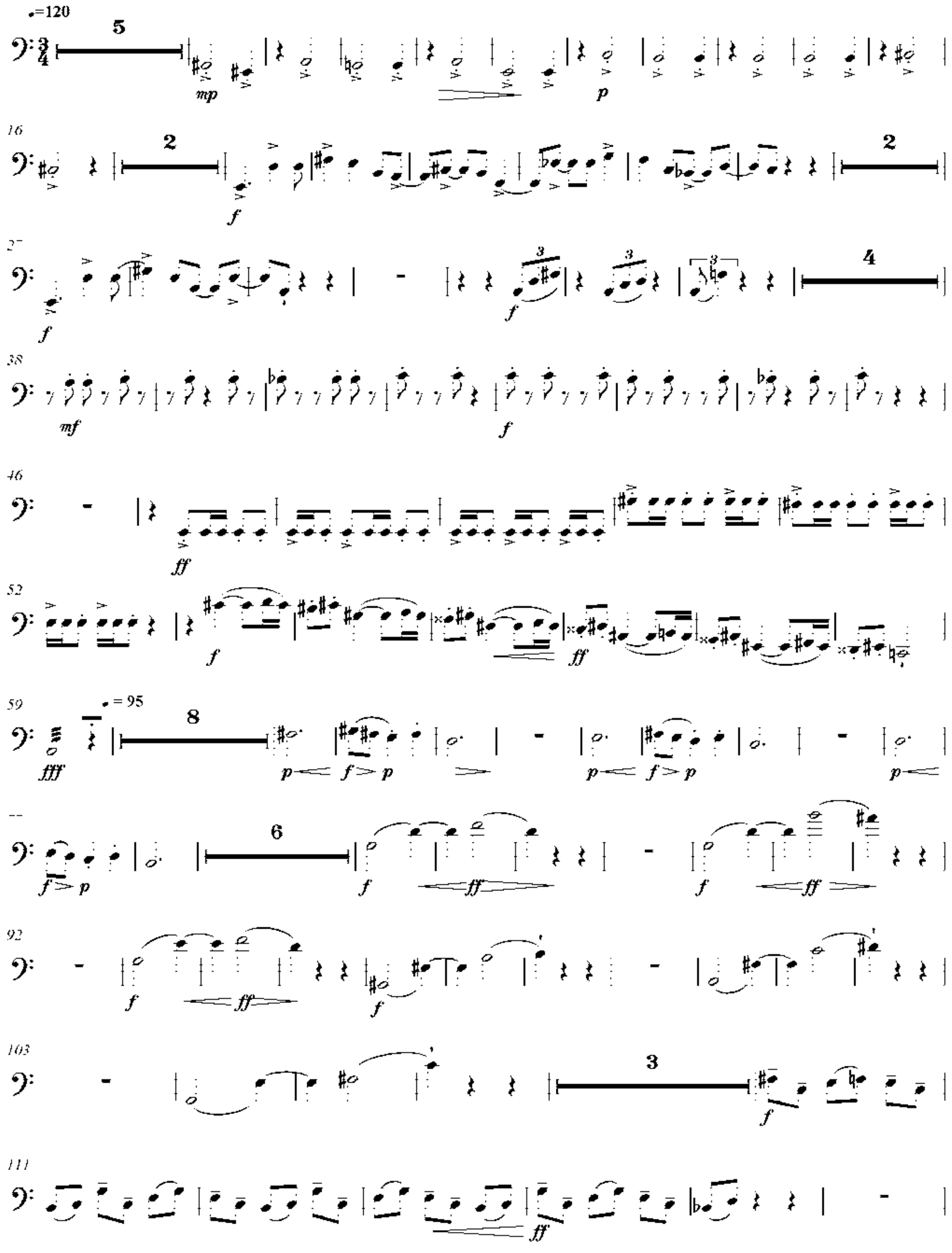



141
arco
sim.
mf
146
♩=95
mp
p
9
sempre mf
162
accel.
172
8
♩=120
f
186
192
♩=120
f
ff
202
f
f ff
210
accel.
ff
f ff
215
ff
fff

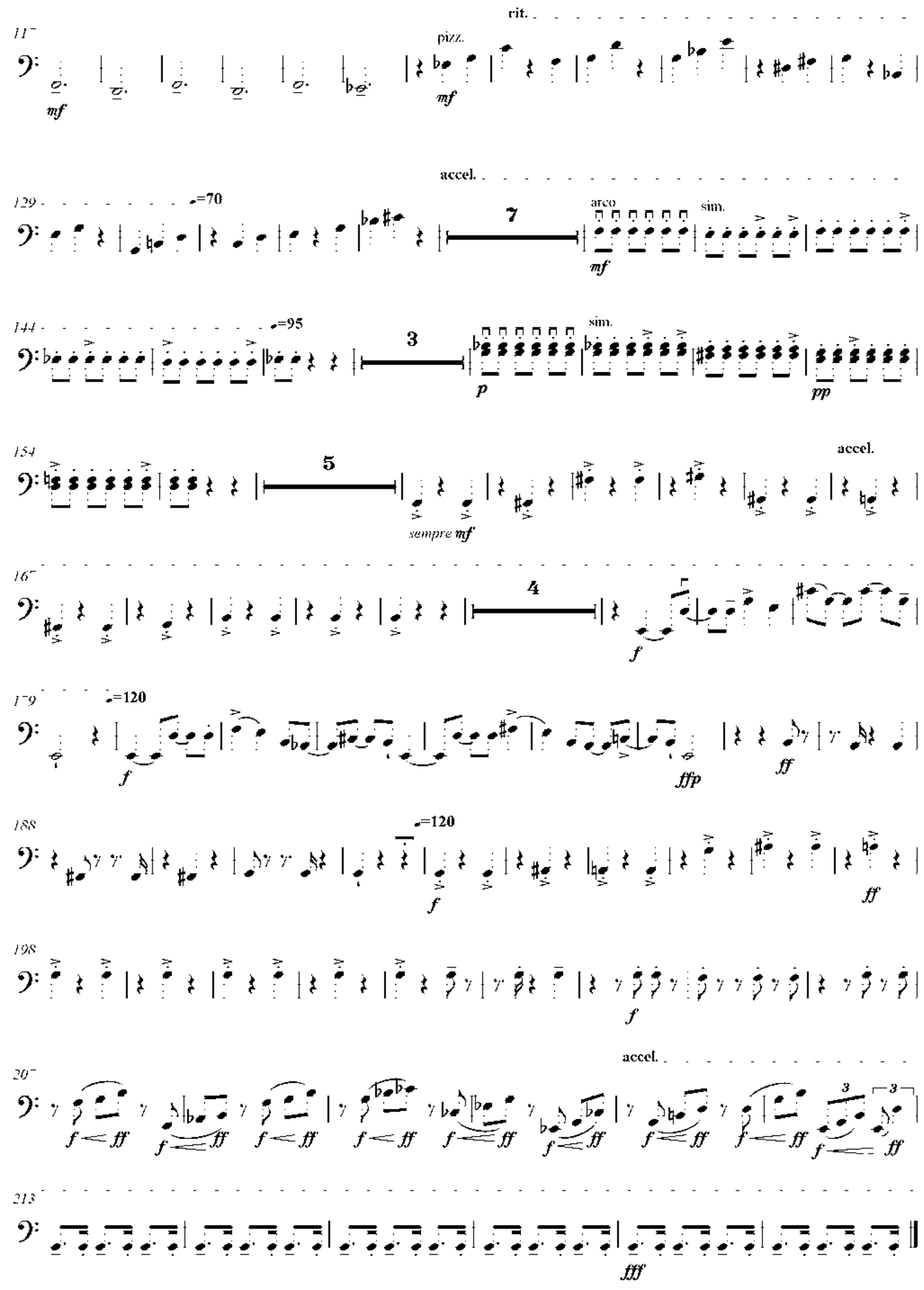
Violoncelo

Os 12 Obstinados

M. A. Machado
MAI 2012



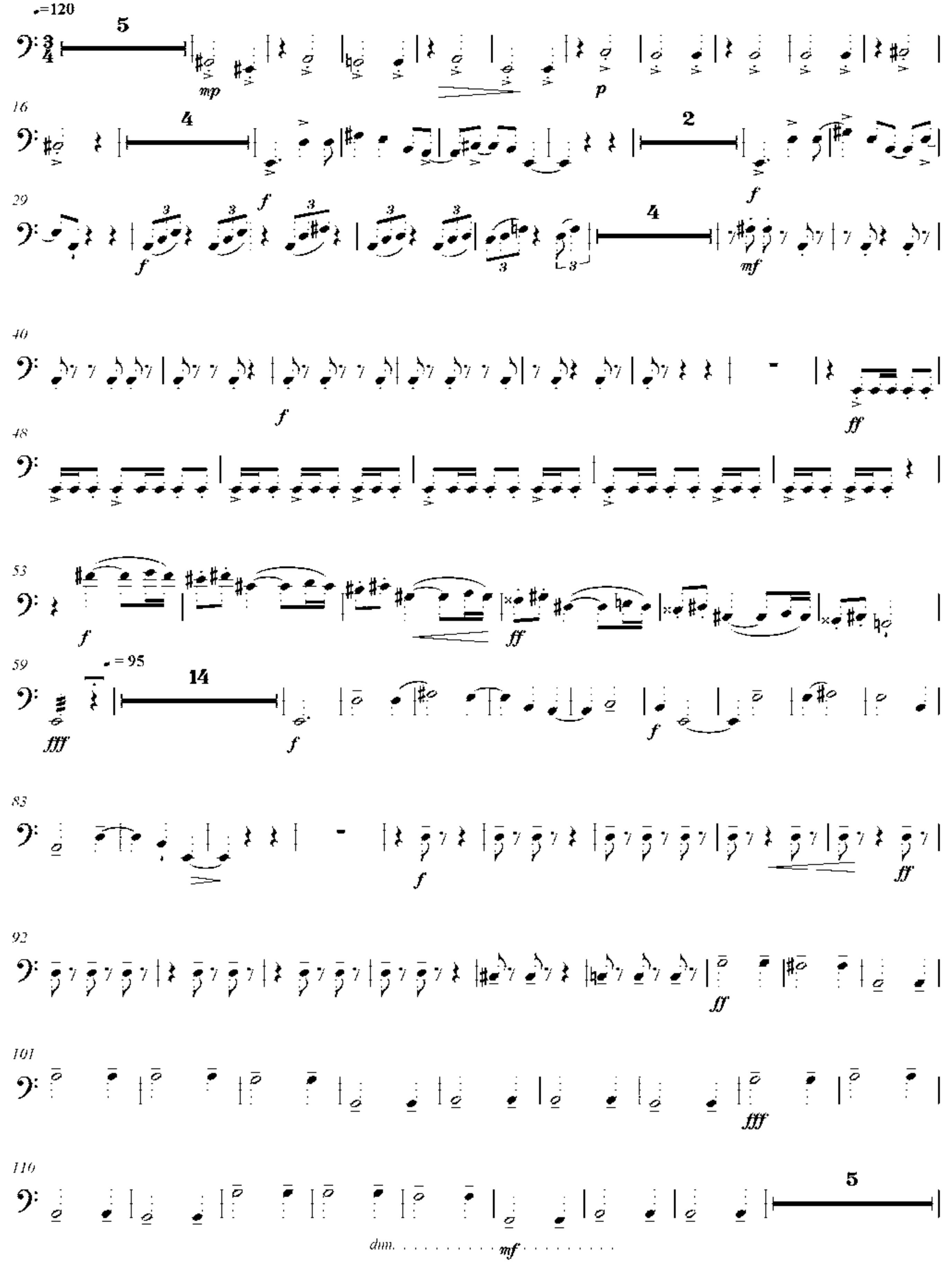
Violoncelo


rit.
pizz.
mf
accel.
♩=70
7
arco
sim.
♩=95
3
p
pp
5
sempre mf
4
f
♩=120
ffp
ff
f < ff
fff

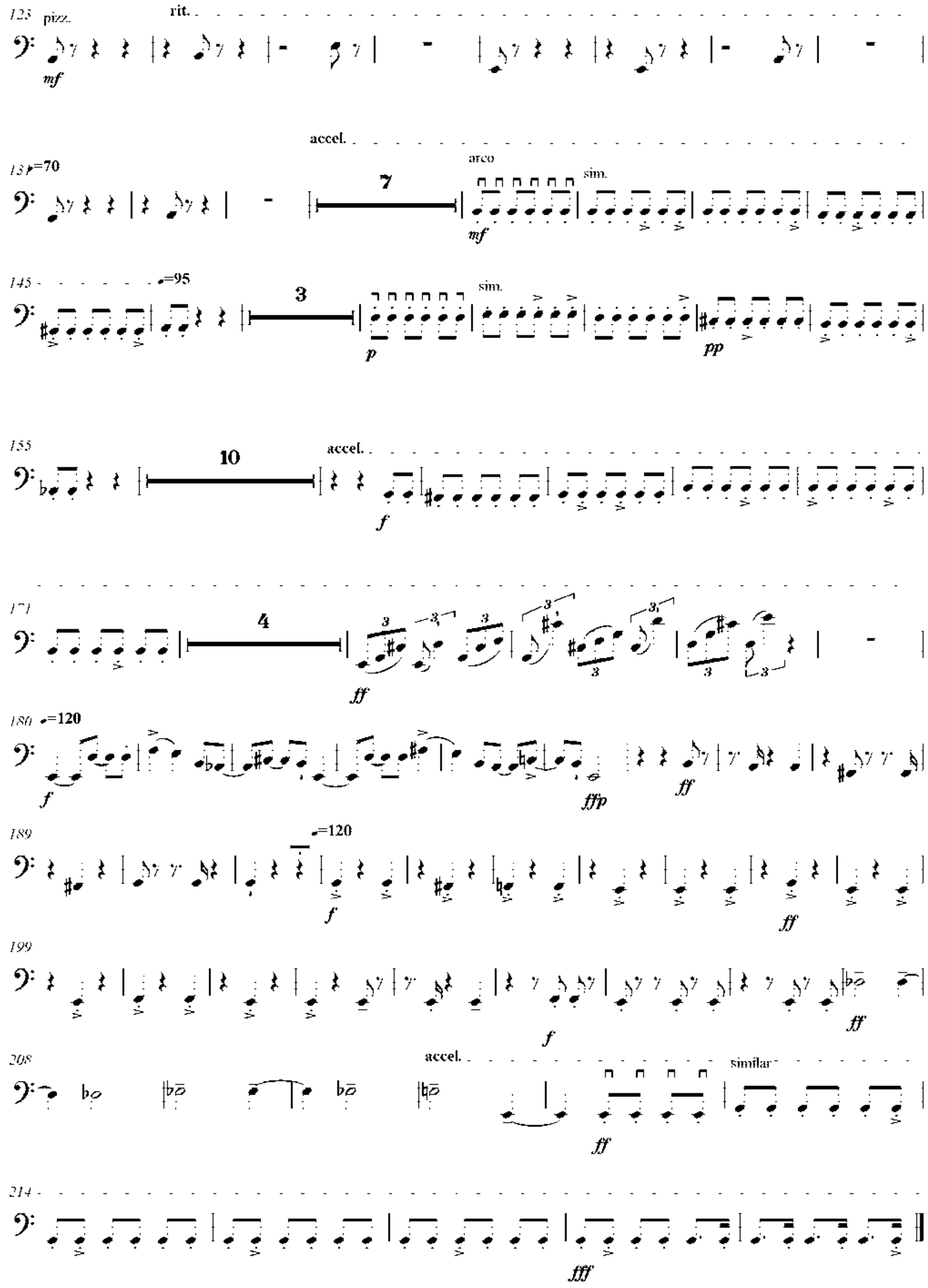
Contrabaixo

Os 12 Obstinados

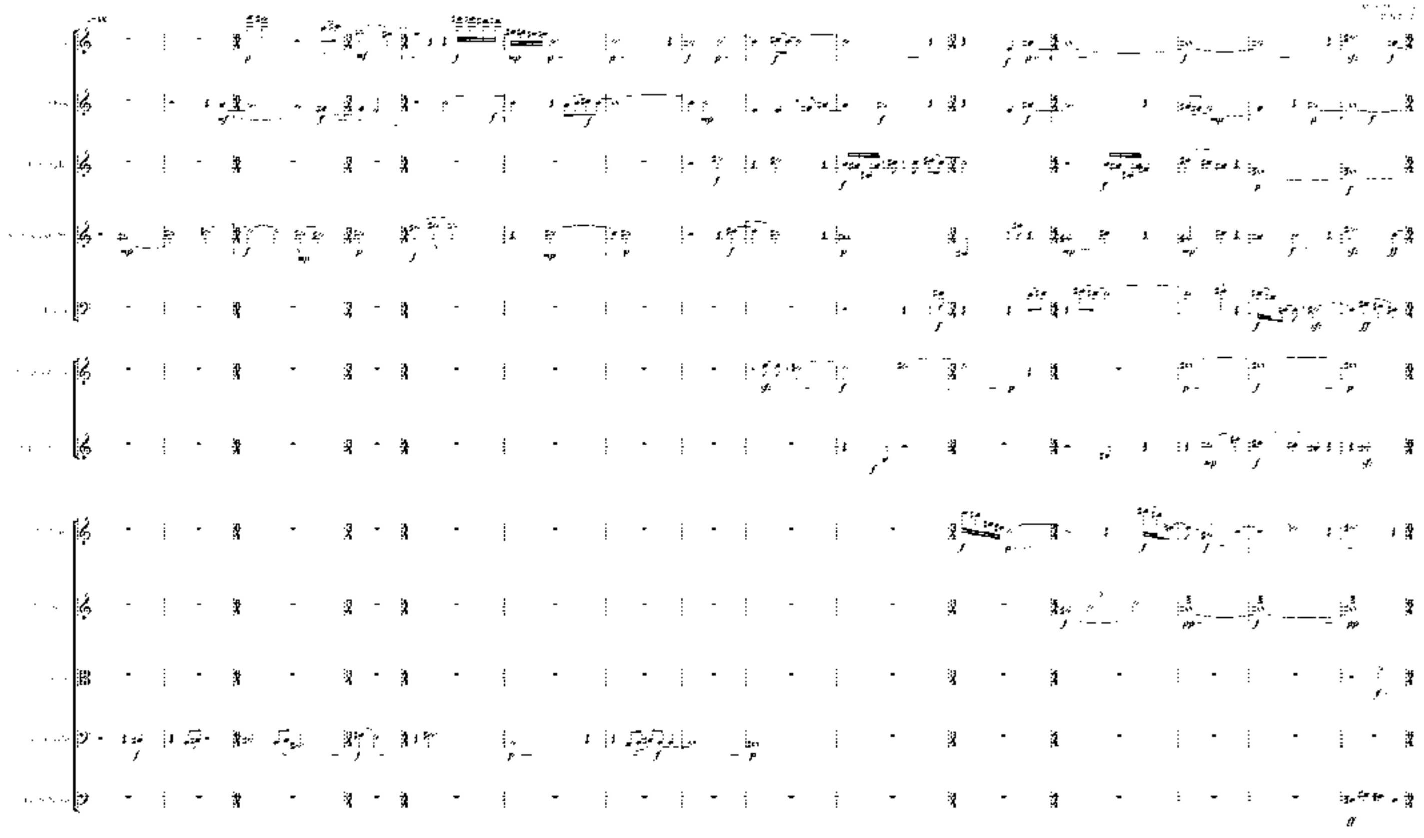
M. A. Machado
MAI 2012

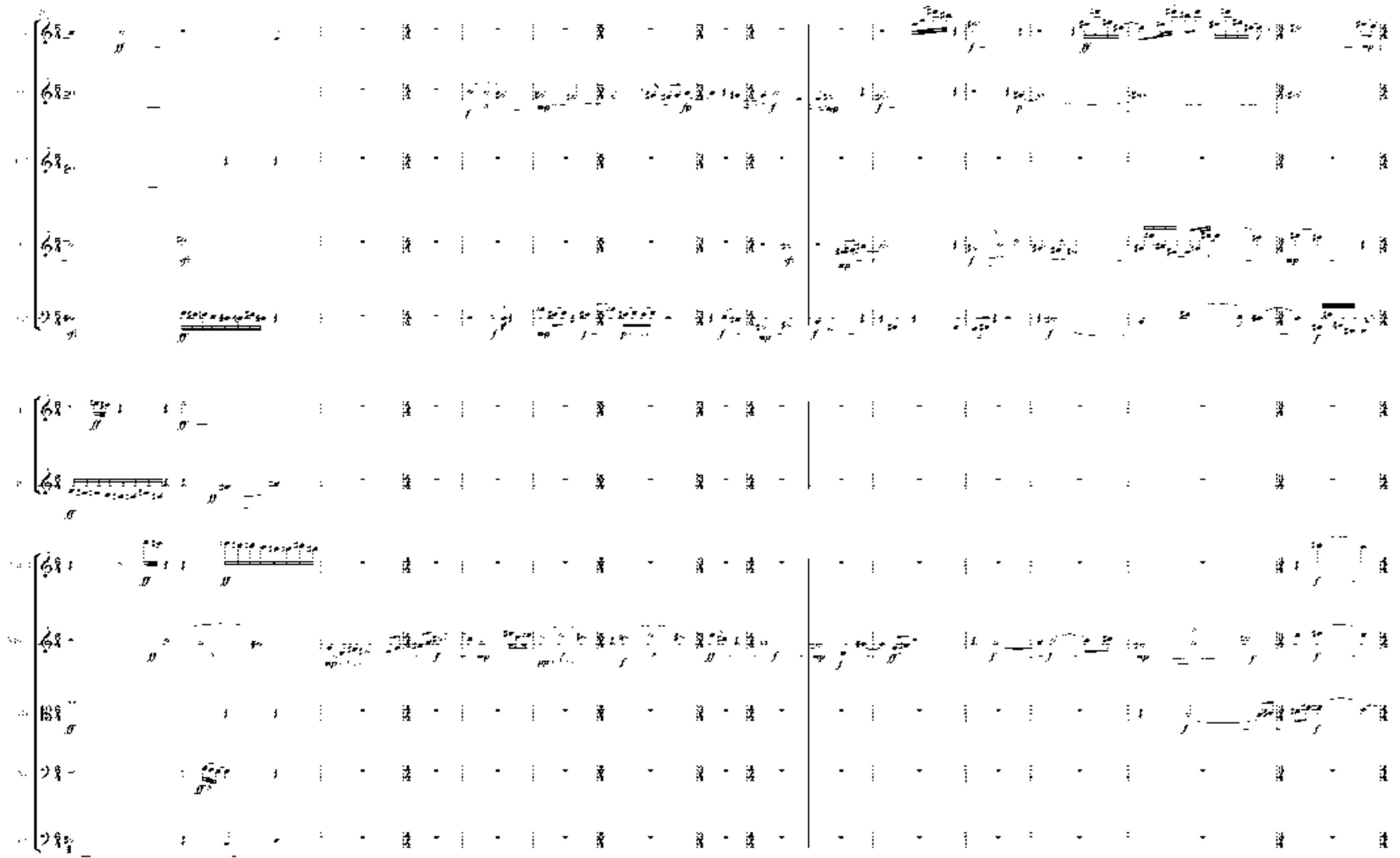


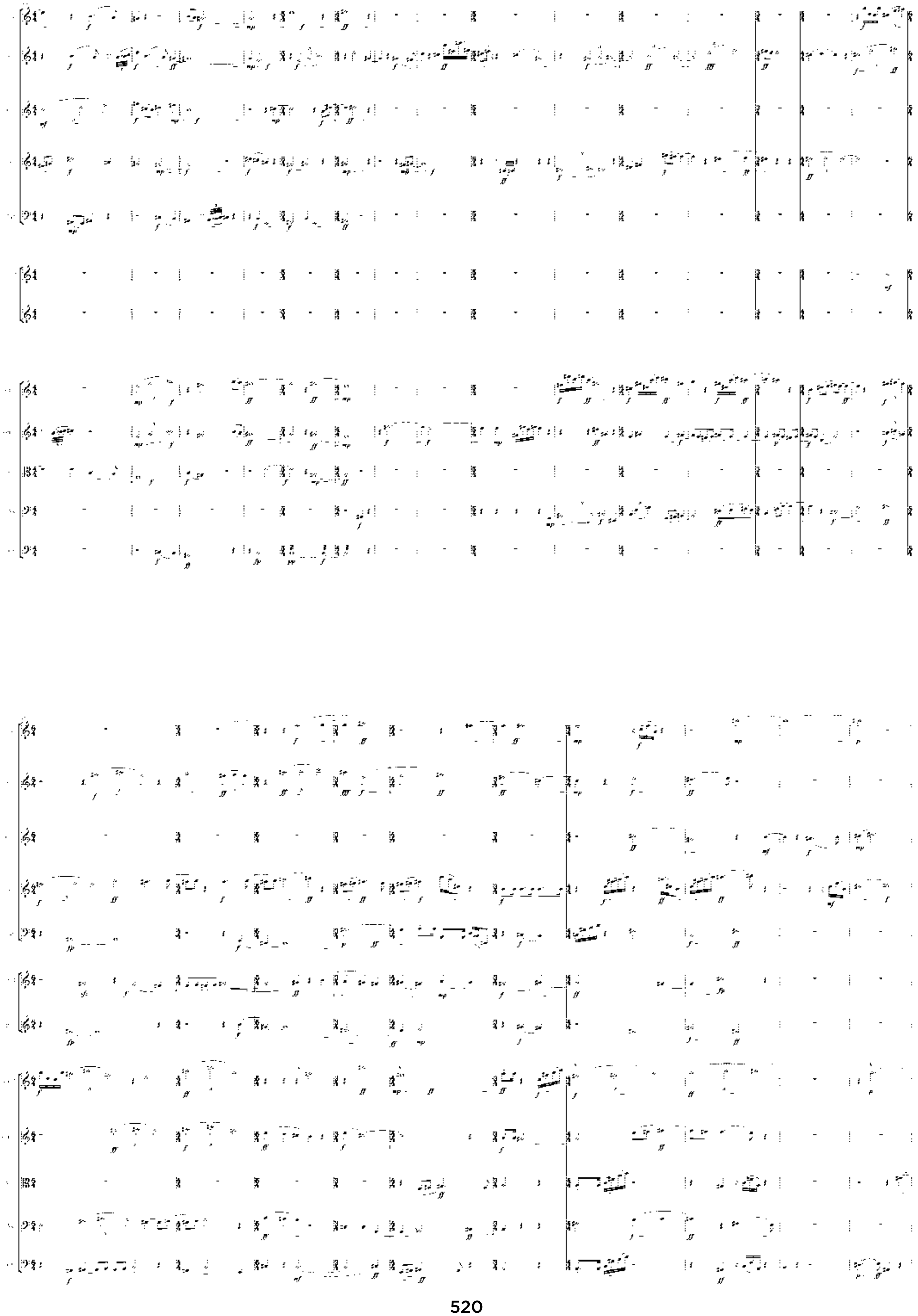
Contrabaixo

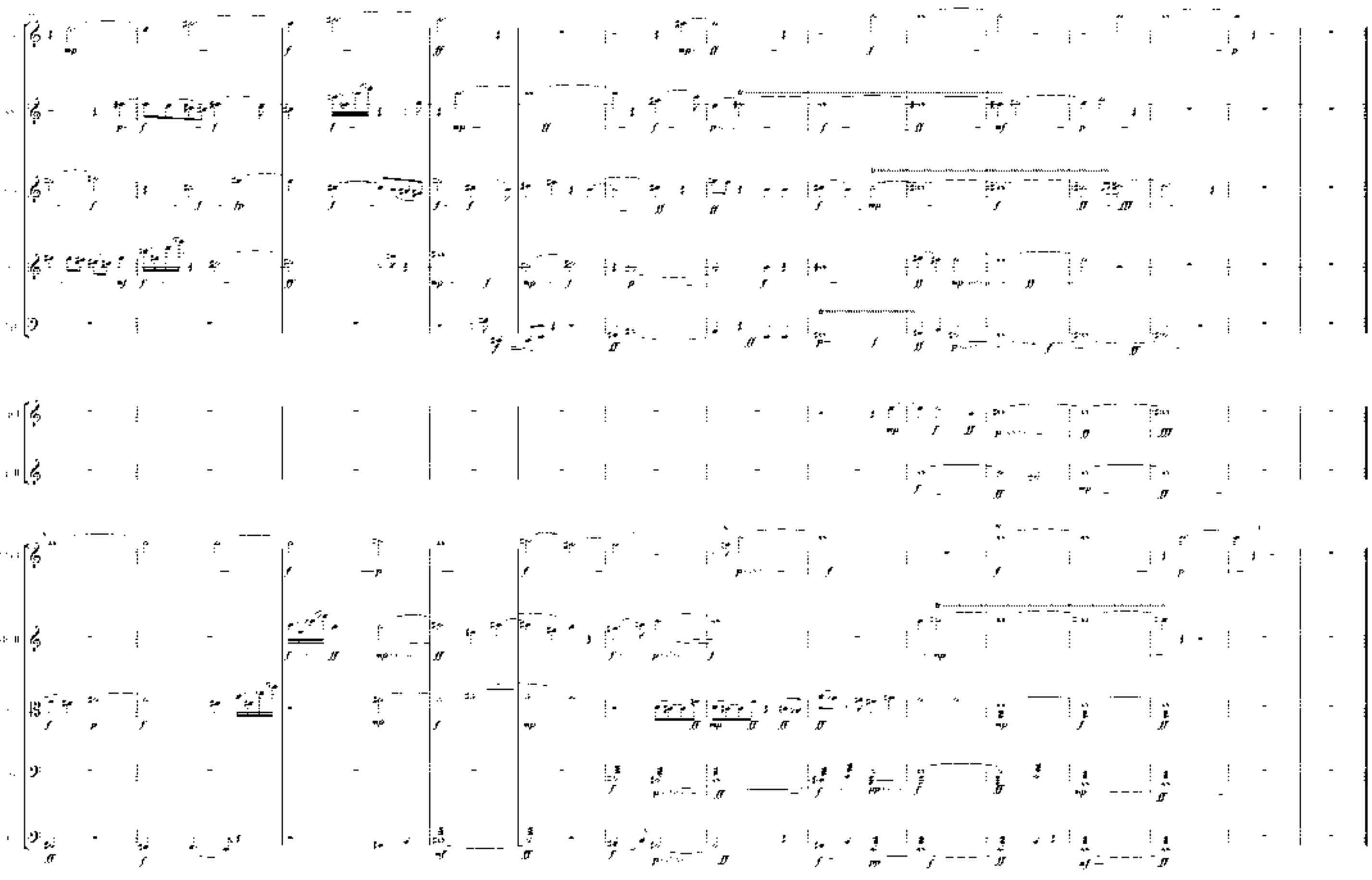


canTo
Imortal e
soNâmbulo ao
concerTo-
pAssacalha em
Sol maior





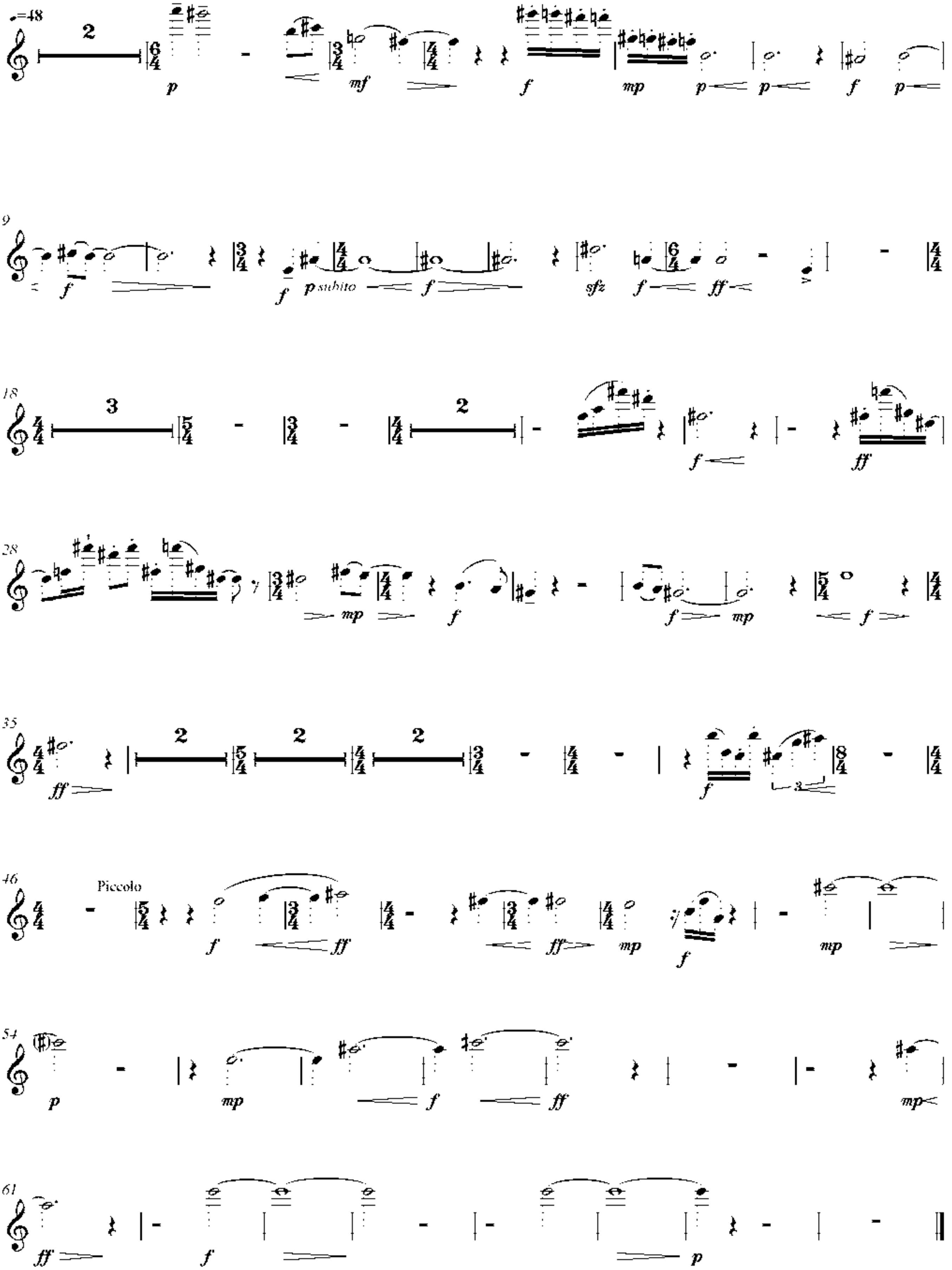




Flauta

TINTAS

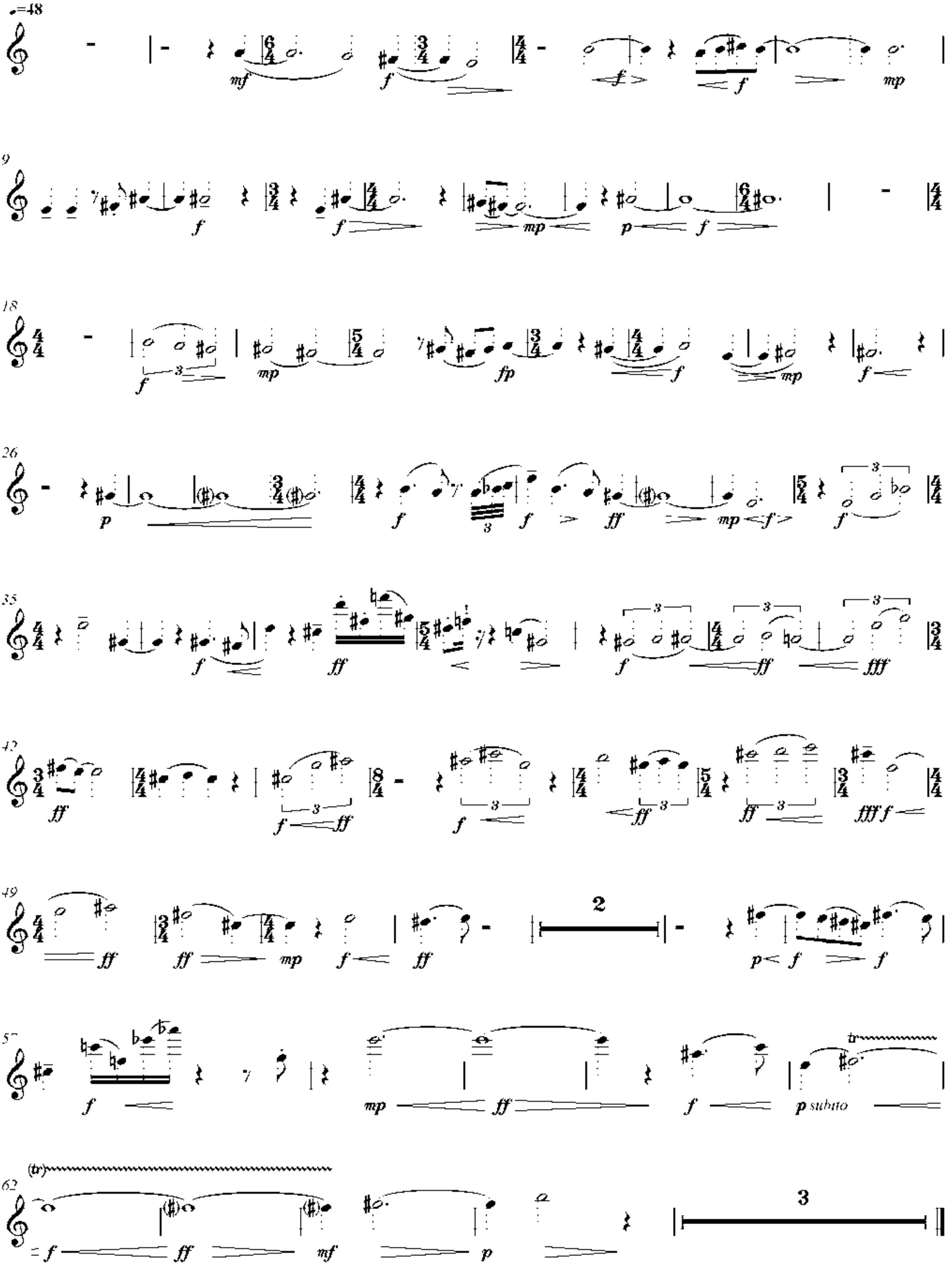
M. A. Machado
JUN 2012



Oboé

TINTAS

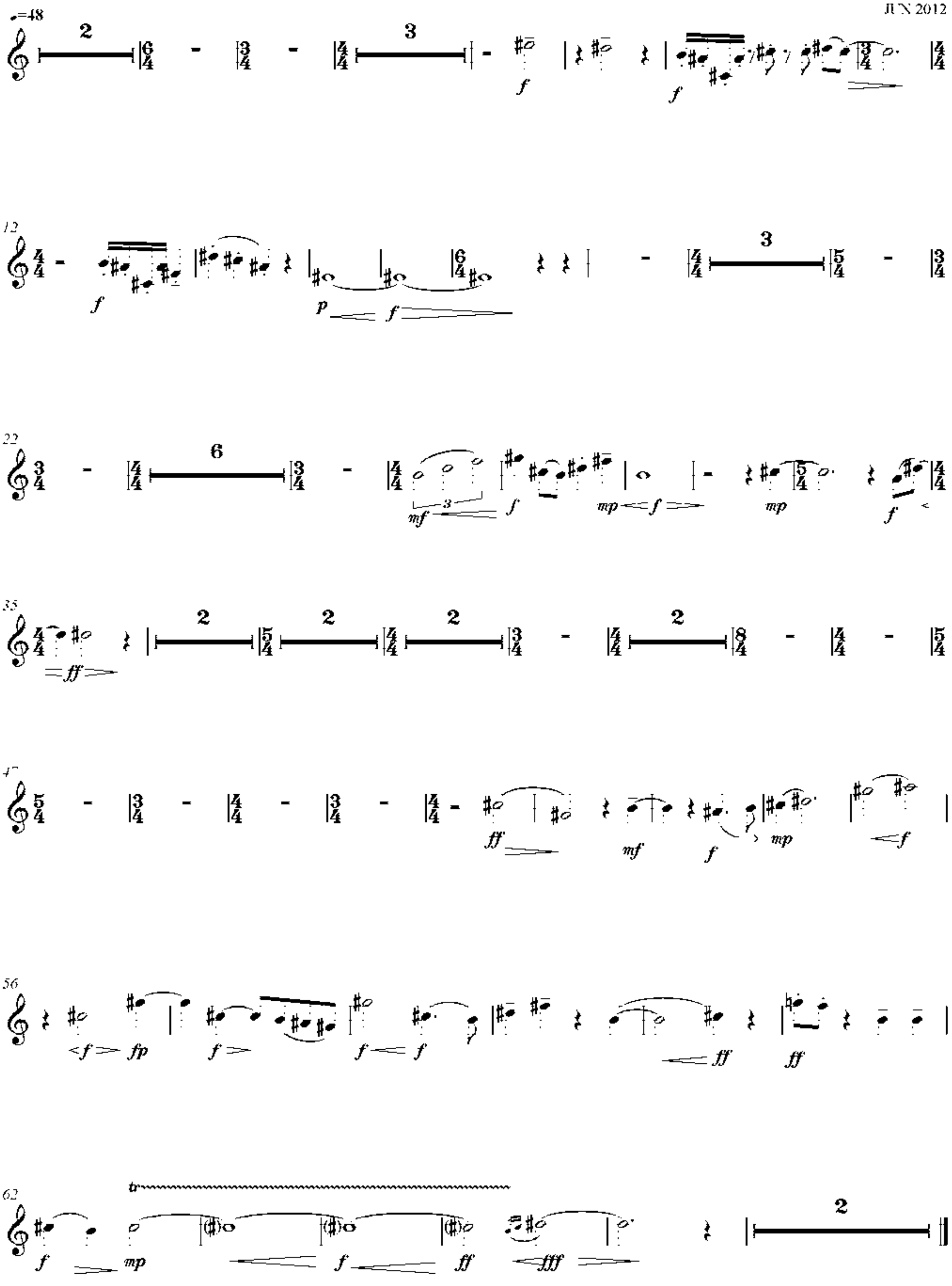
M. A. Machado
JUN 2012



Corninglês

TINTAS

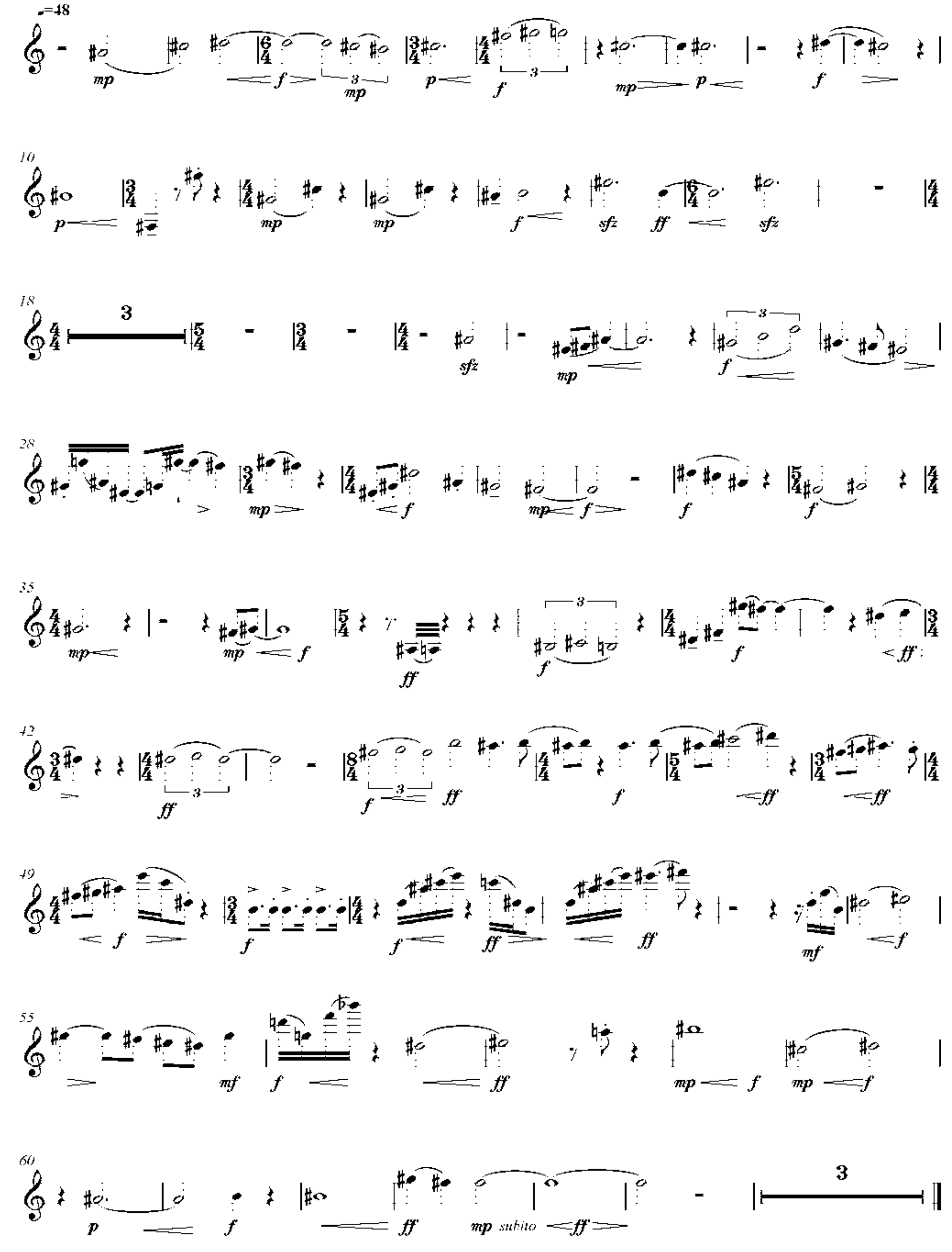
M. A. Machado
JUN 2012



Clarinete em Si♭

TINTAS

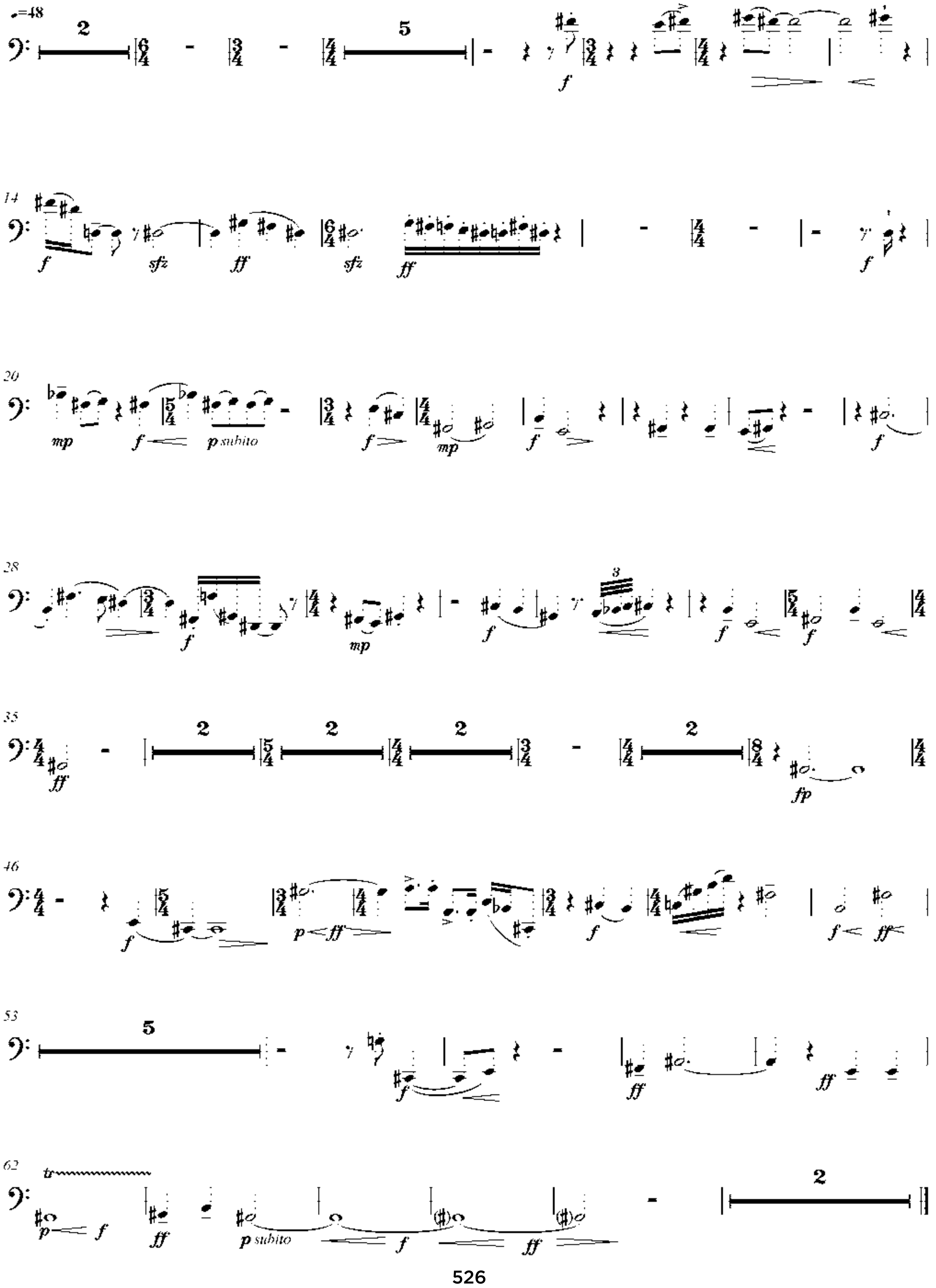
M. A. Machado
JUN 2012



Fagote

TINTAS

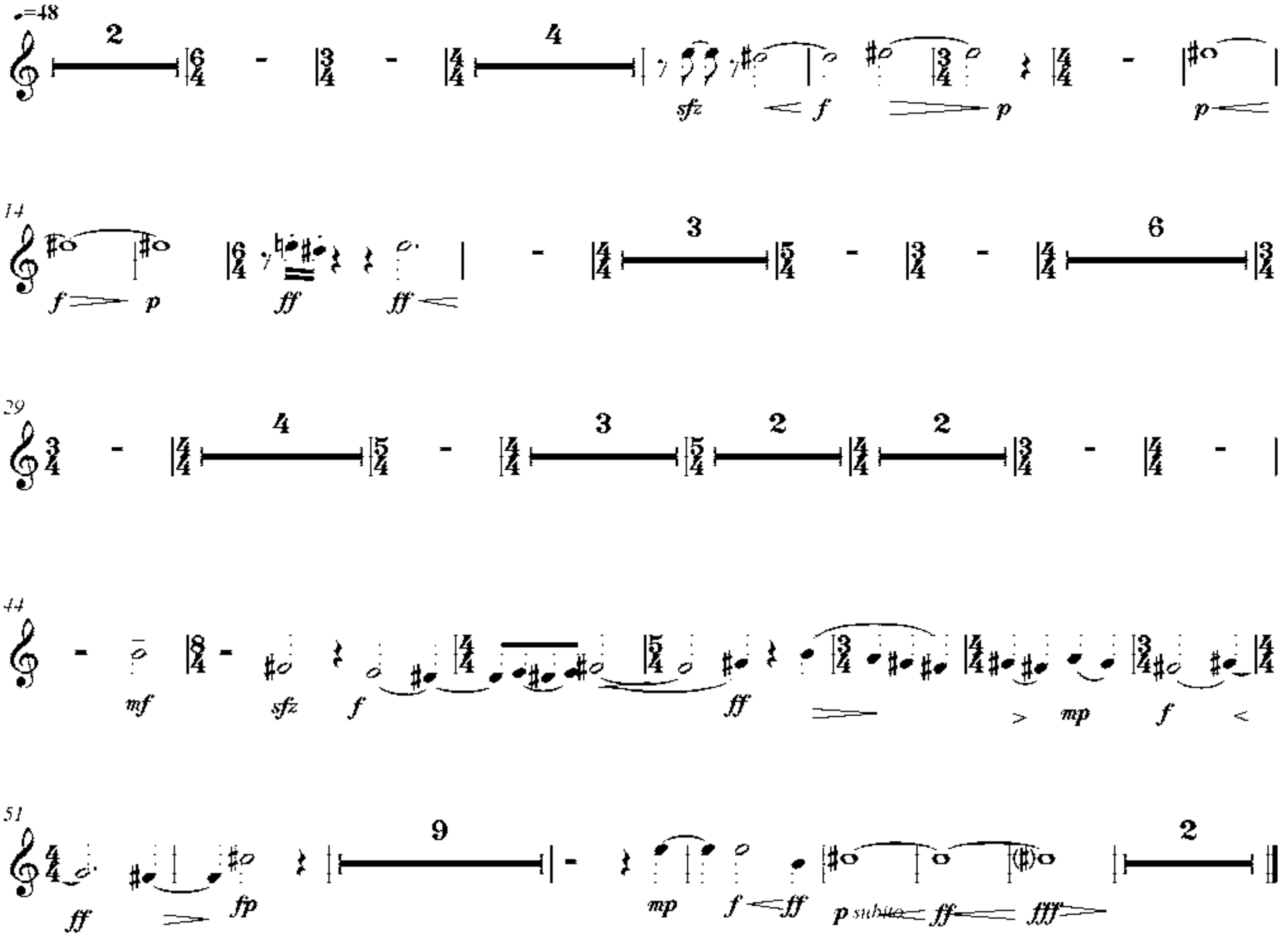
M. A. Machado
JUN 2012



Trompa I em Fá

TINTAS

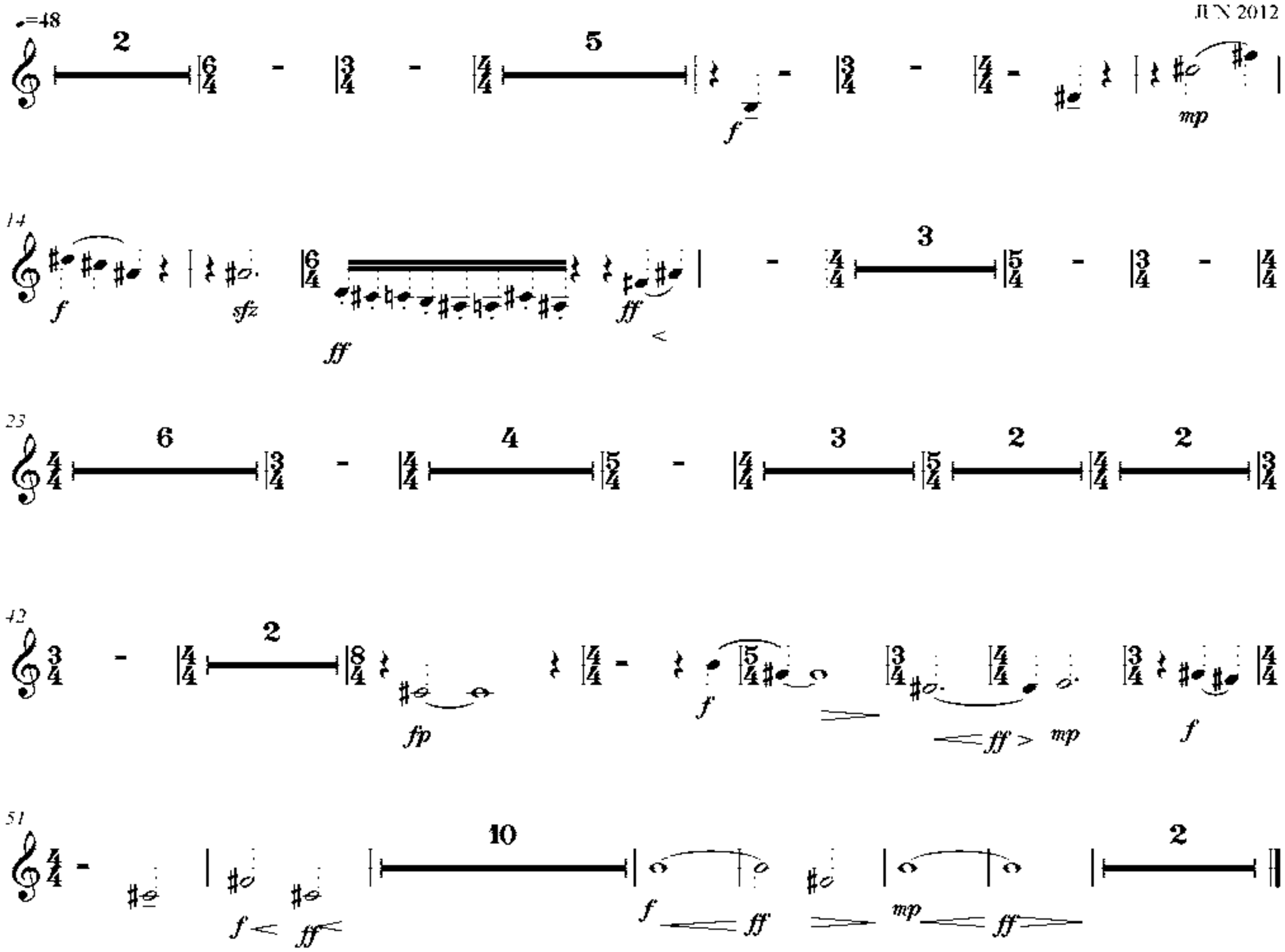
M. A. Machado
JUN 2012



Trompa II em Fá

TINTAS

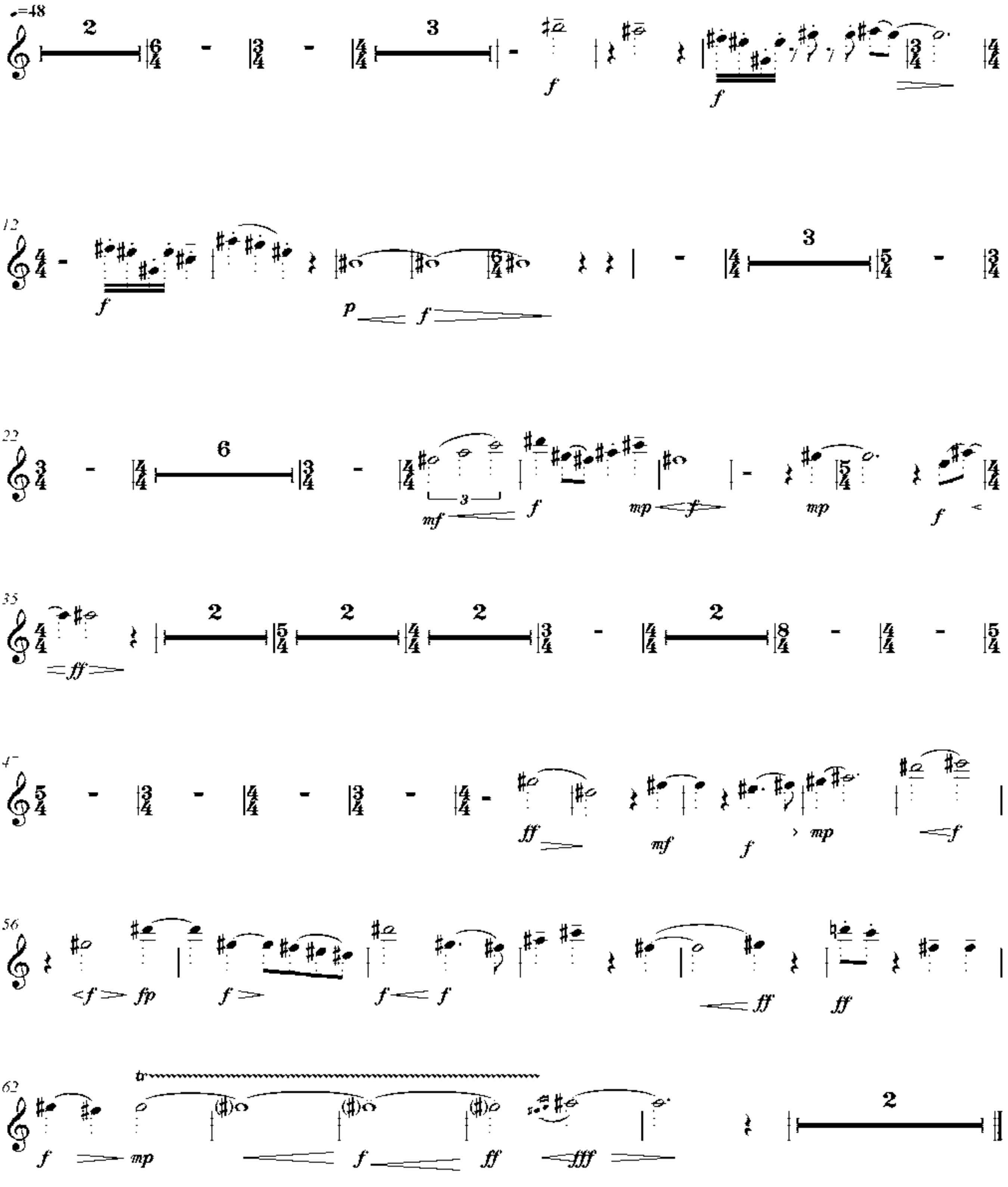
M. A. Machado
JUN 2012



Sax Tenor

TINTAS

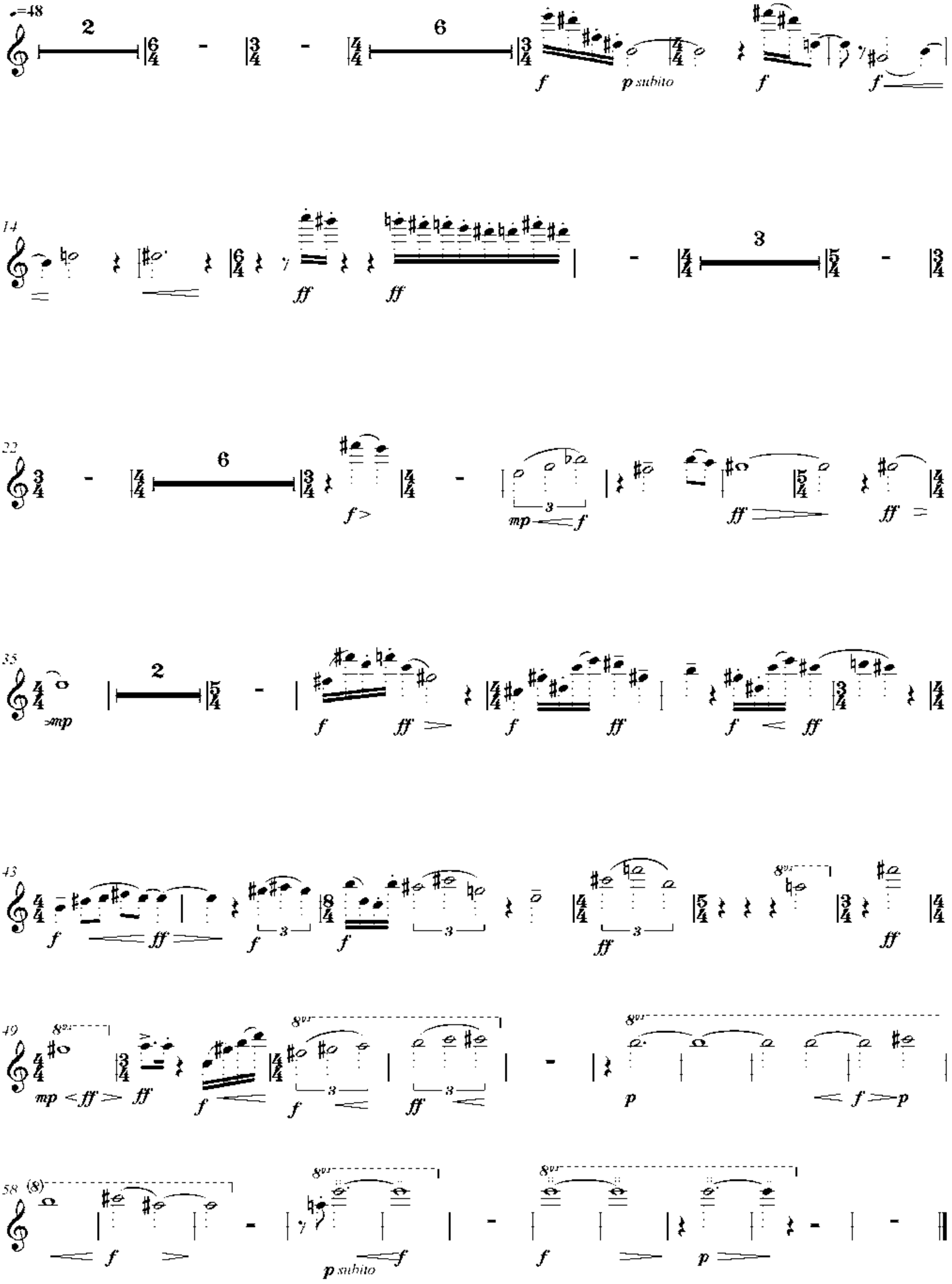
M. A. Machado
JUN 2012



Violino I

TINTAS

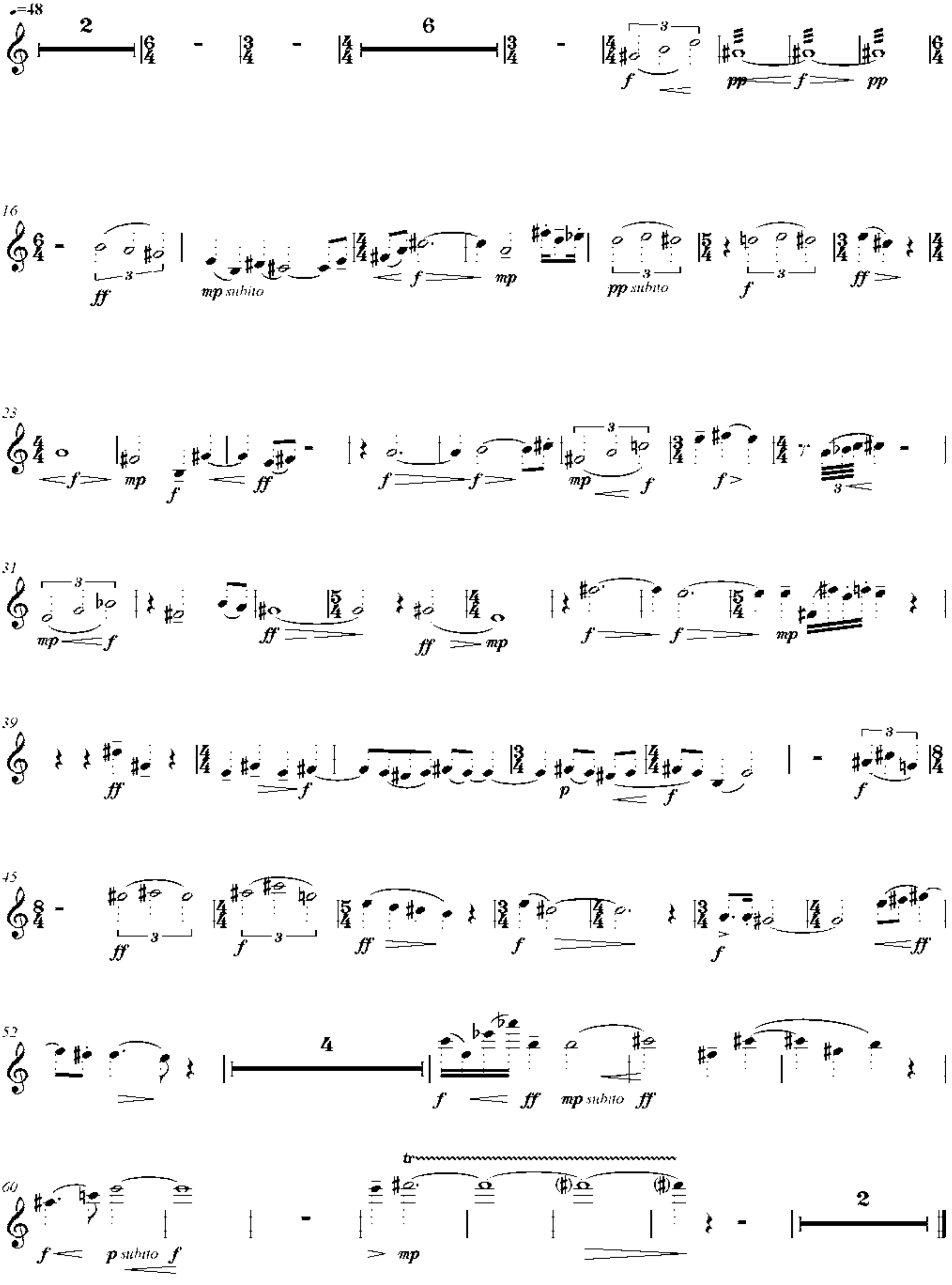
M. A. Machado
JUN 2012



Violino II

TINTAS

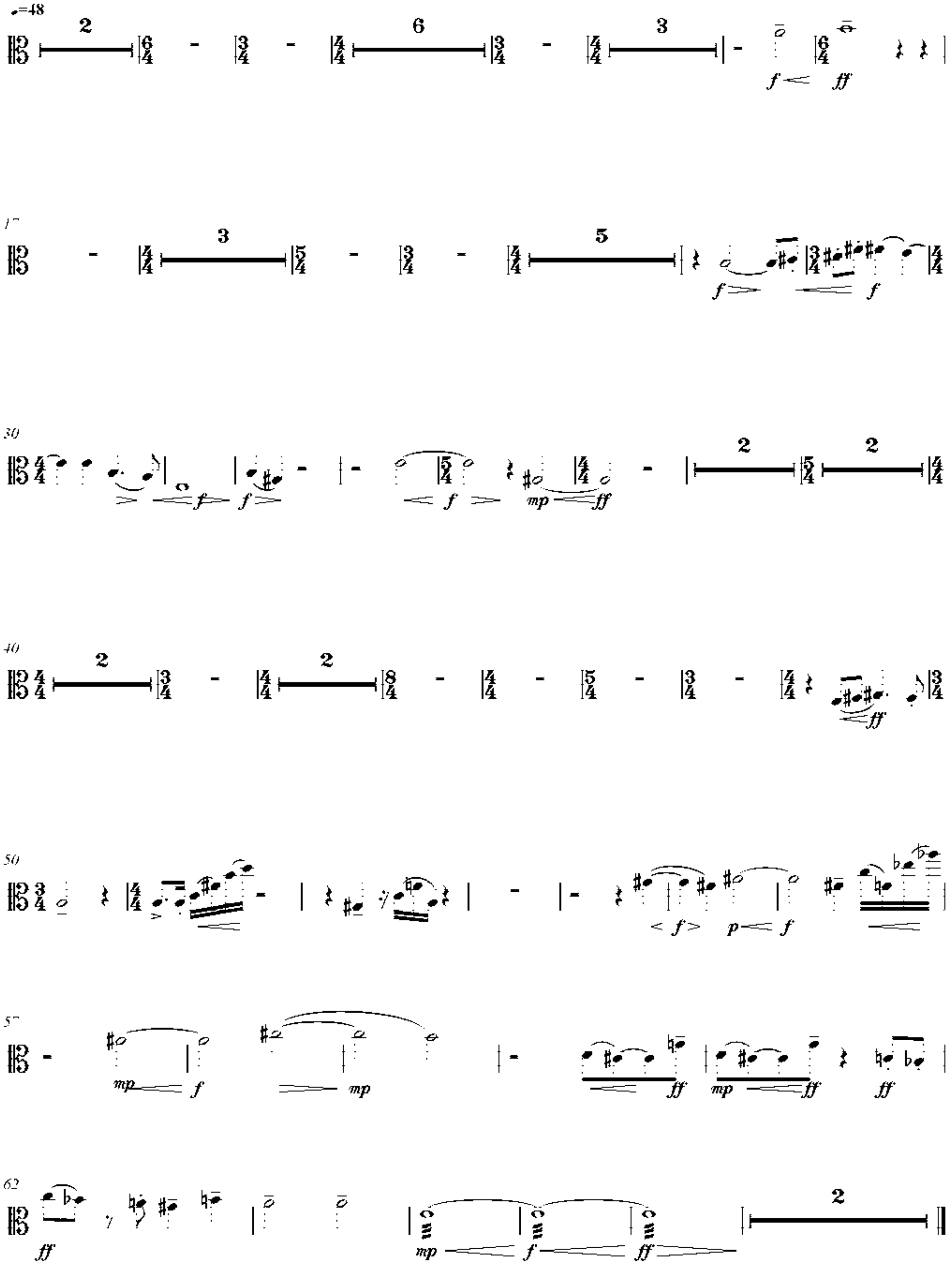
M. A. Machado
JUN 2012



Viola

TINTAS

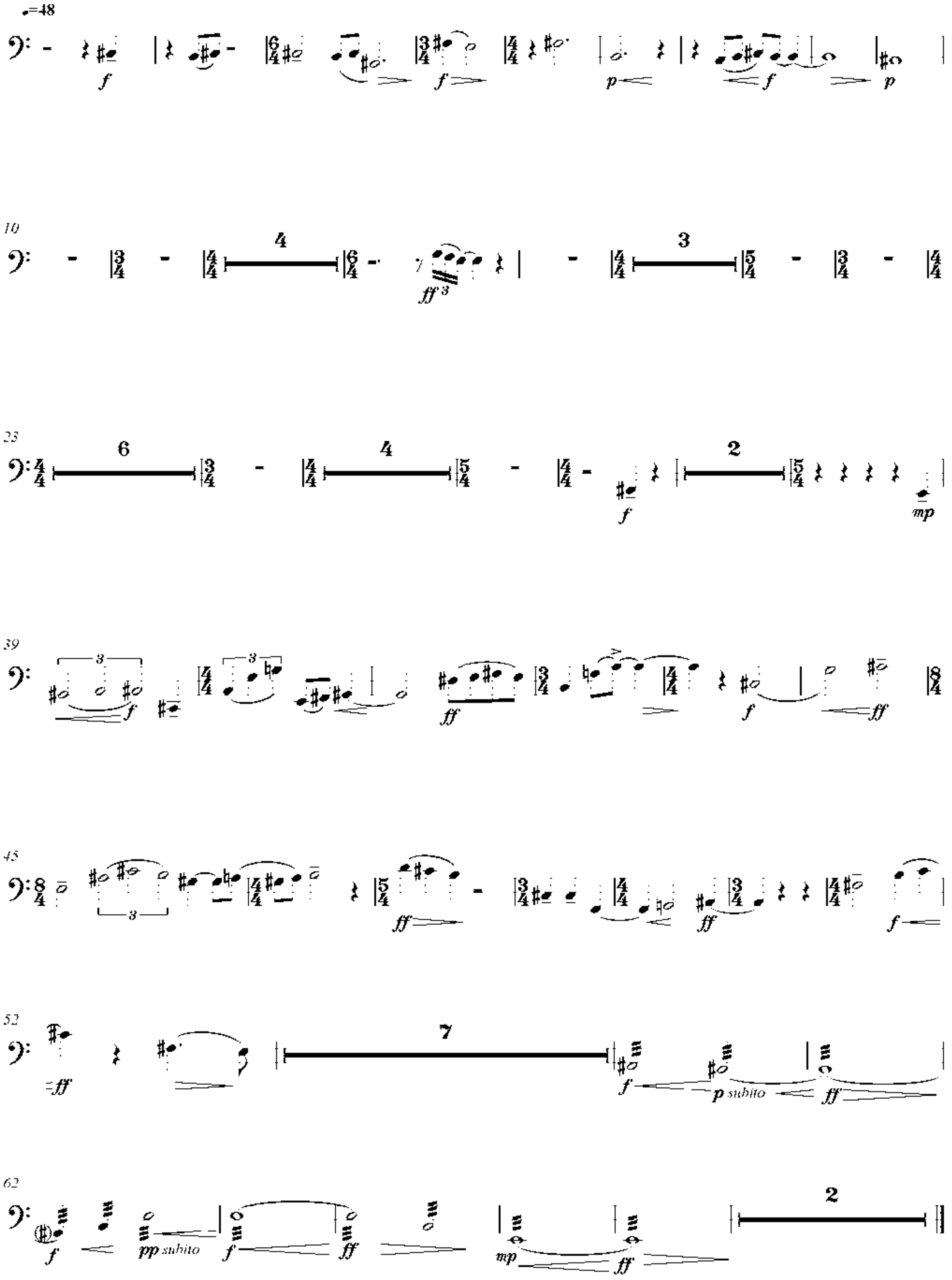
M. A. Machado
JUN 2012



Violoncelo

TINTAS

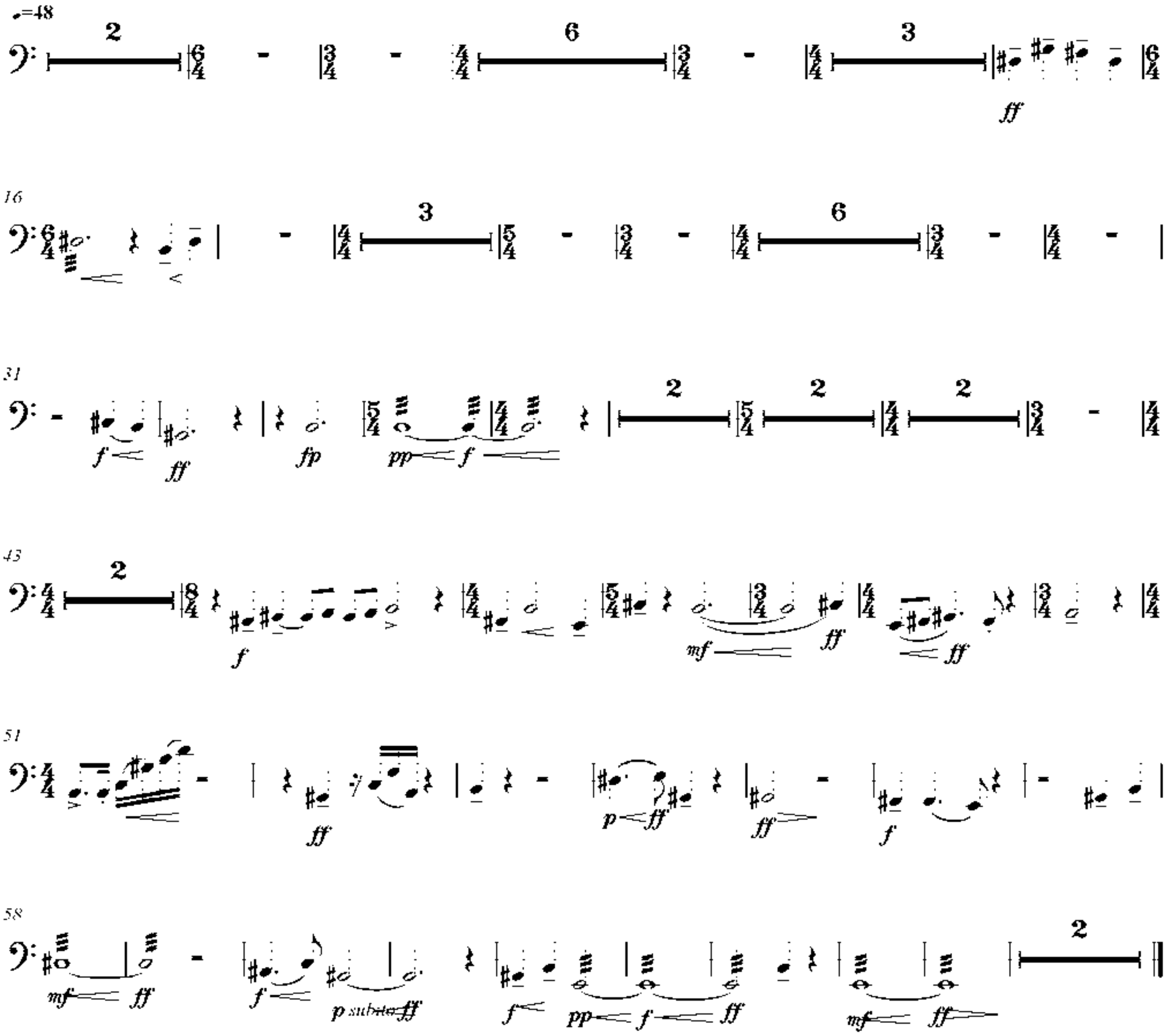
M. A. Machado
JUN 2012



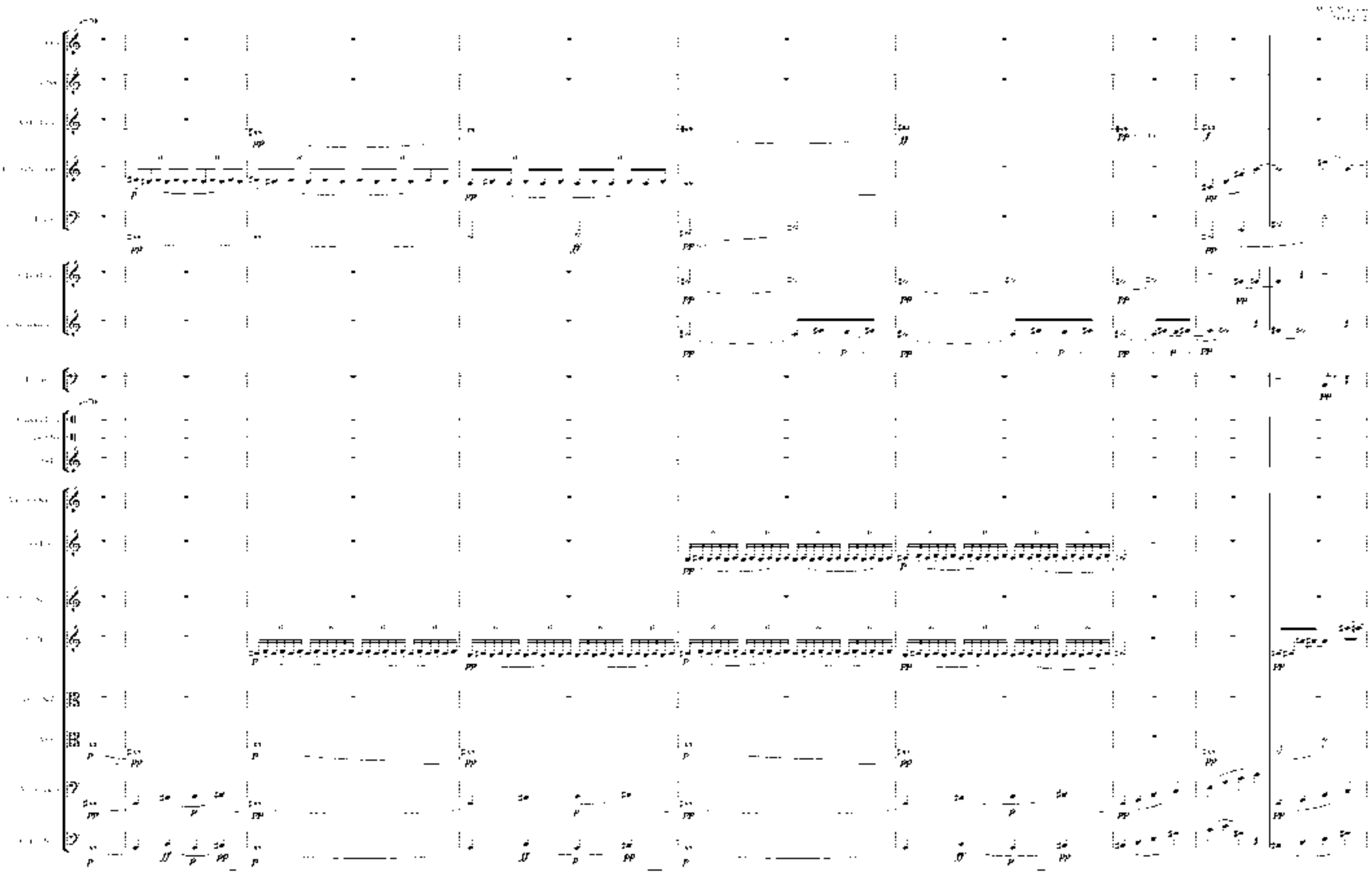
Contrabaixo

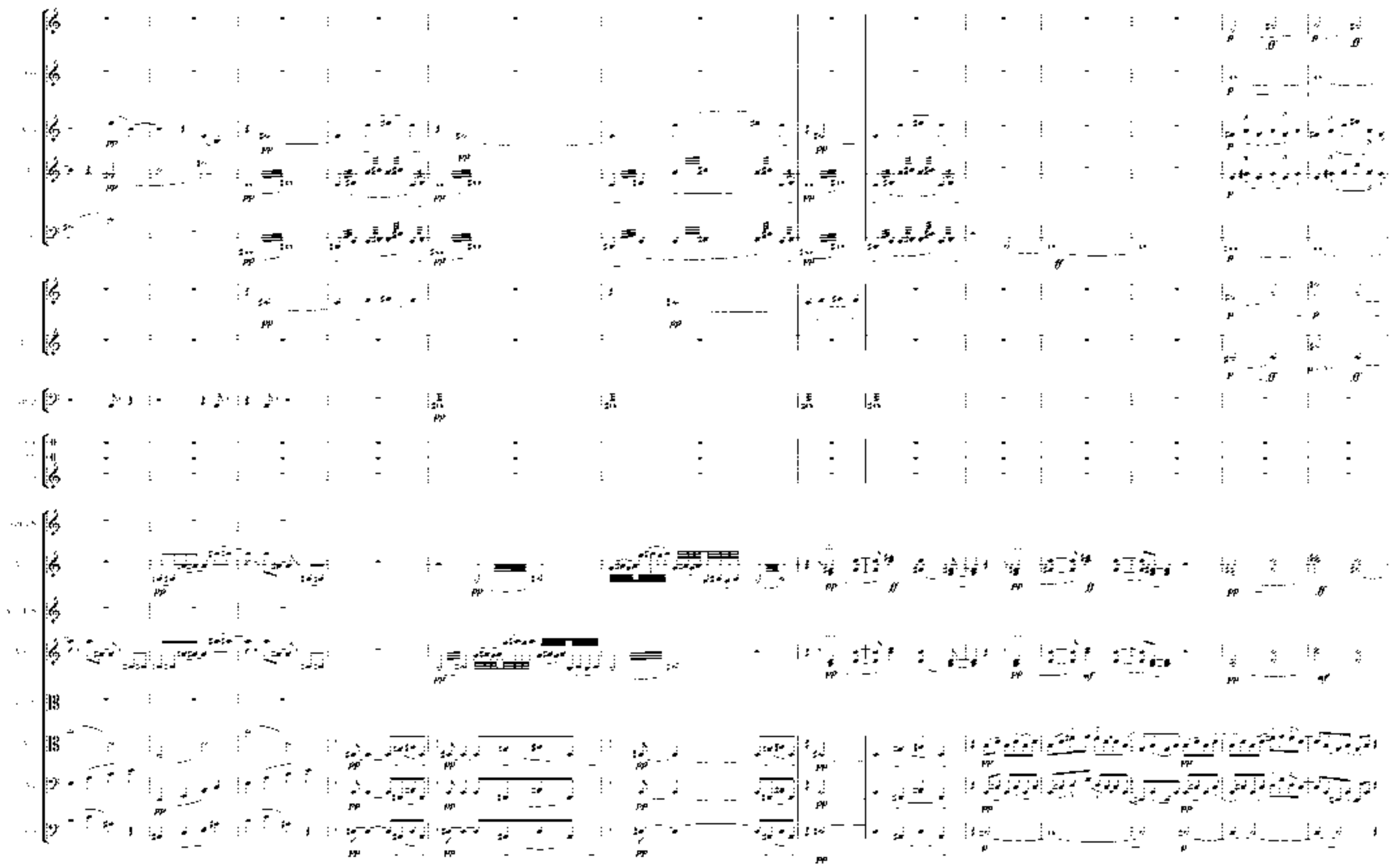
TINTAS

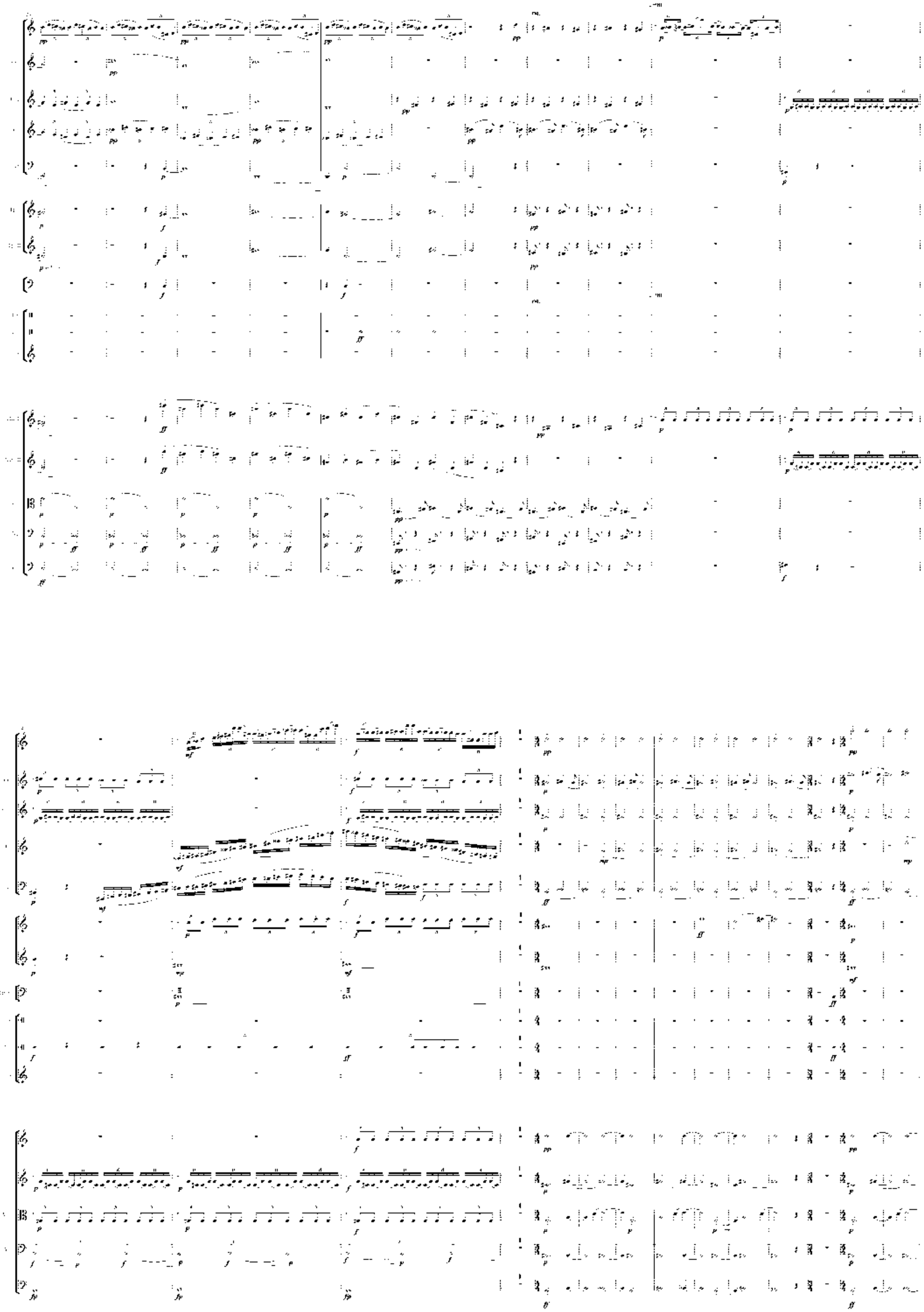
M. A. Machado
JUN 2012

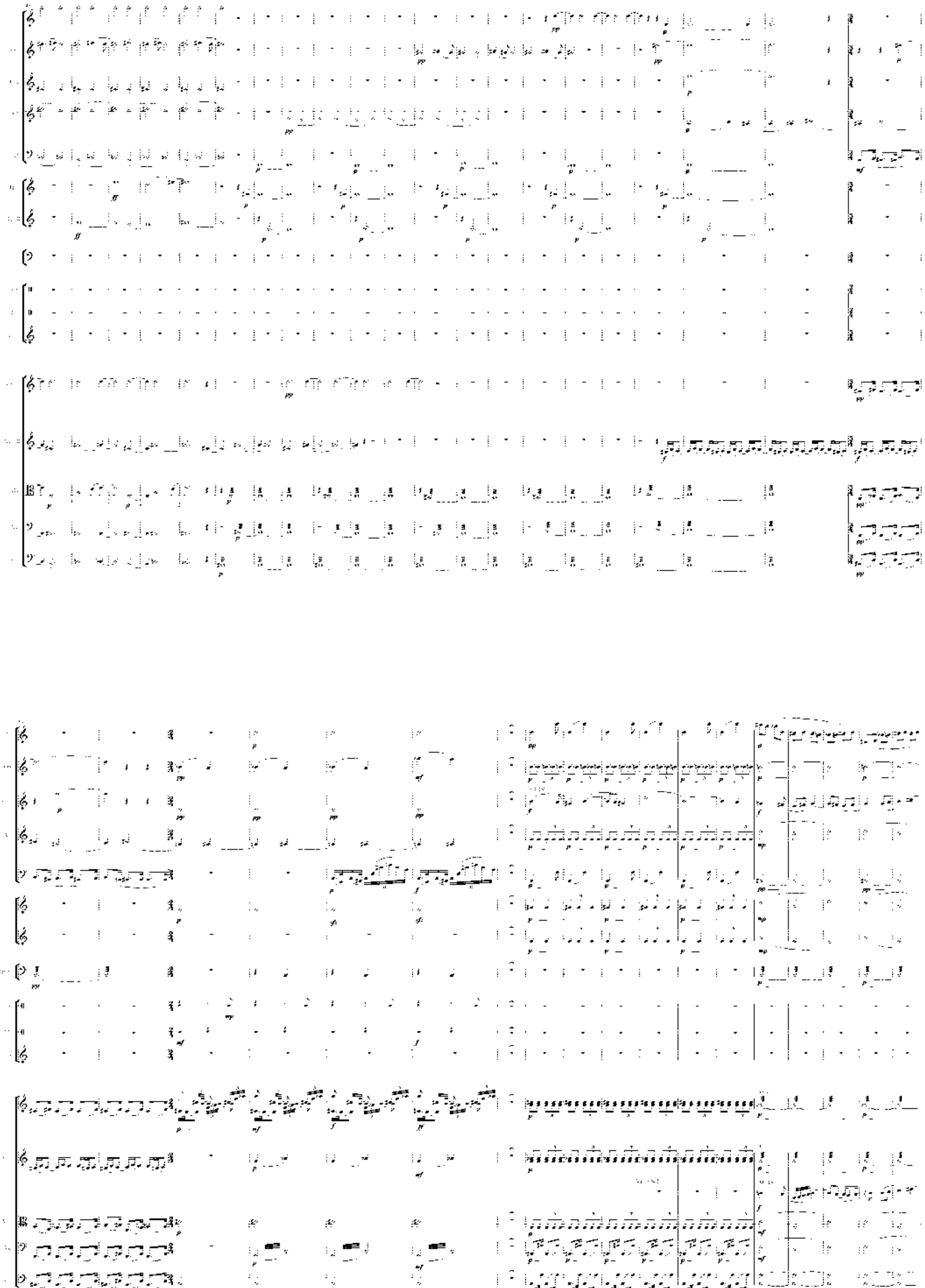


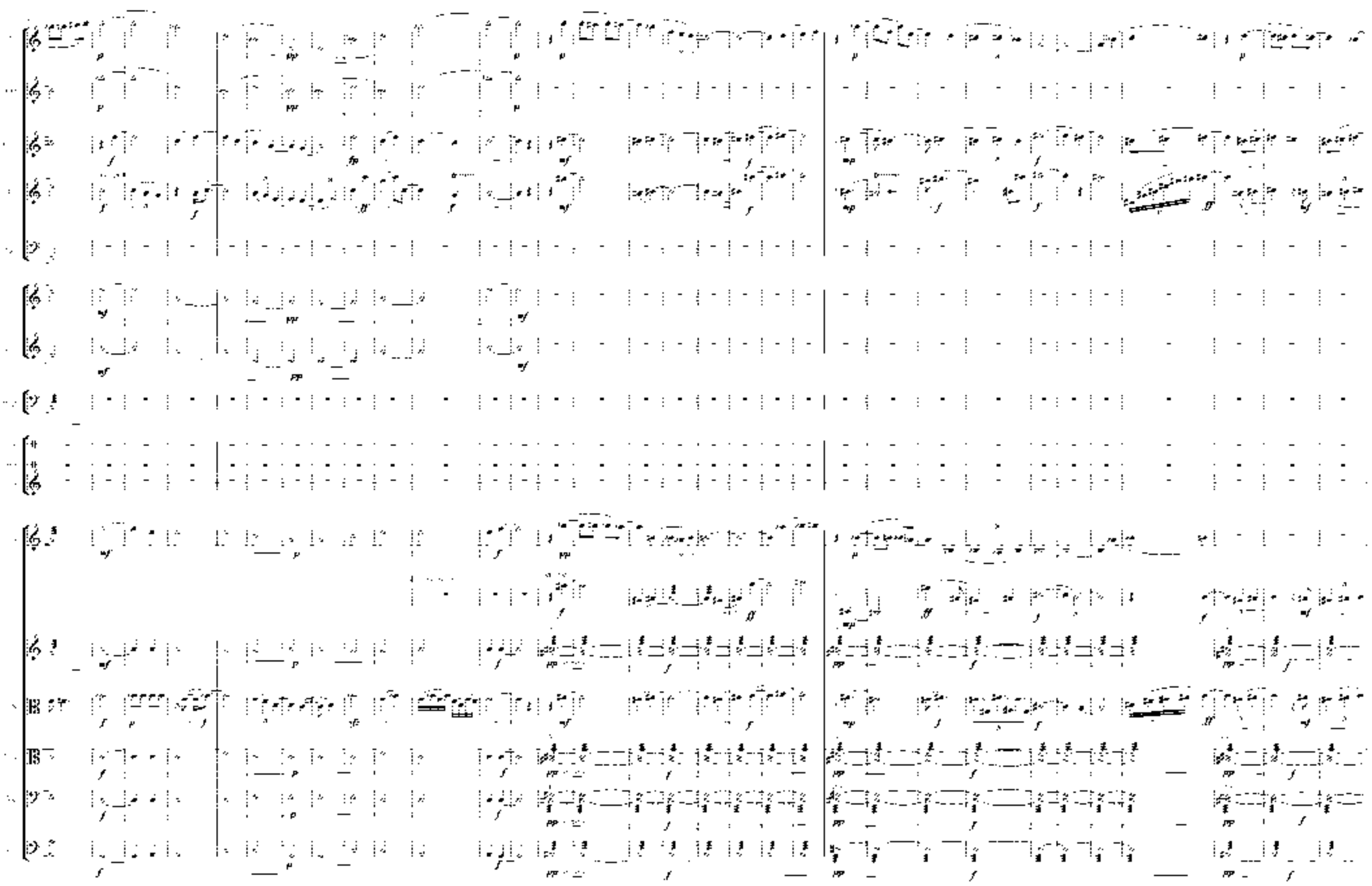
Auto-retrato do Pai-Rei e a Catacumba

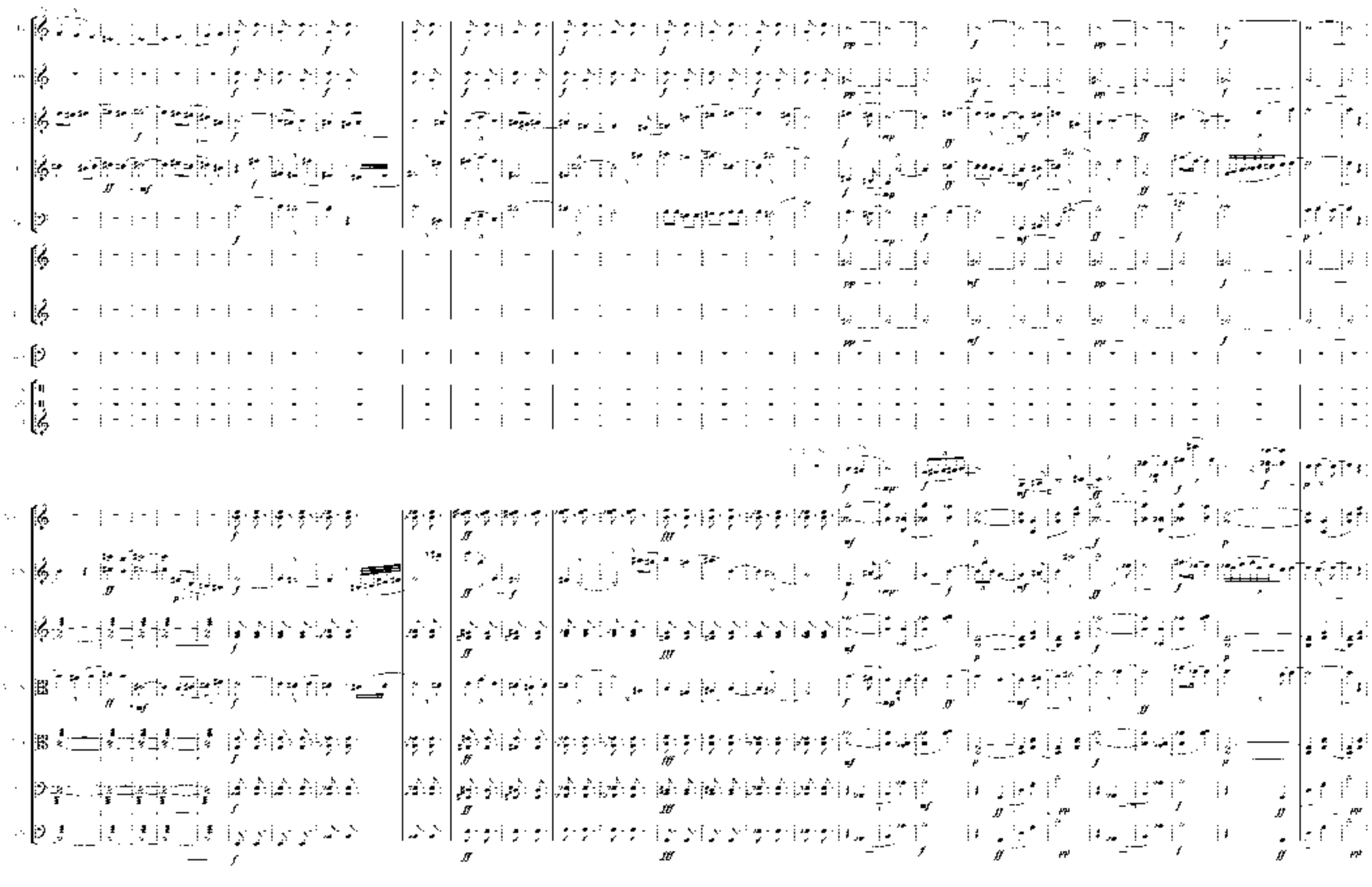


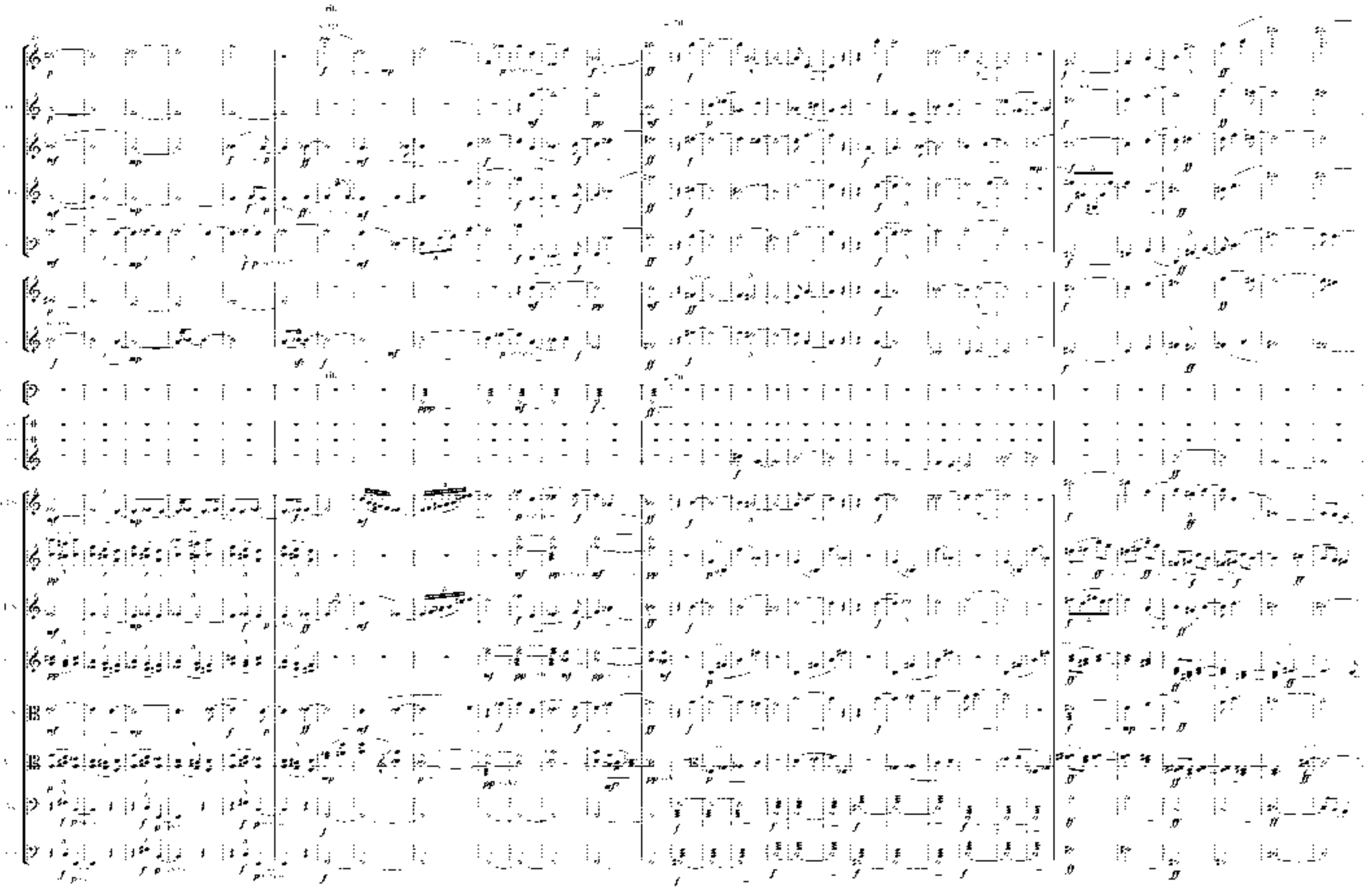


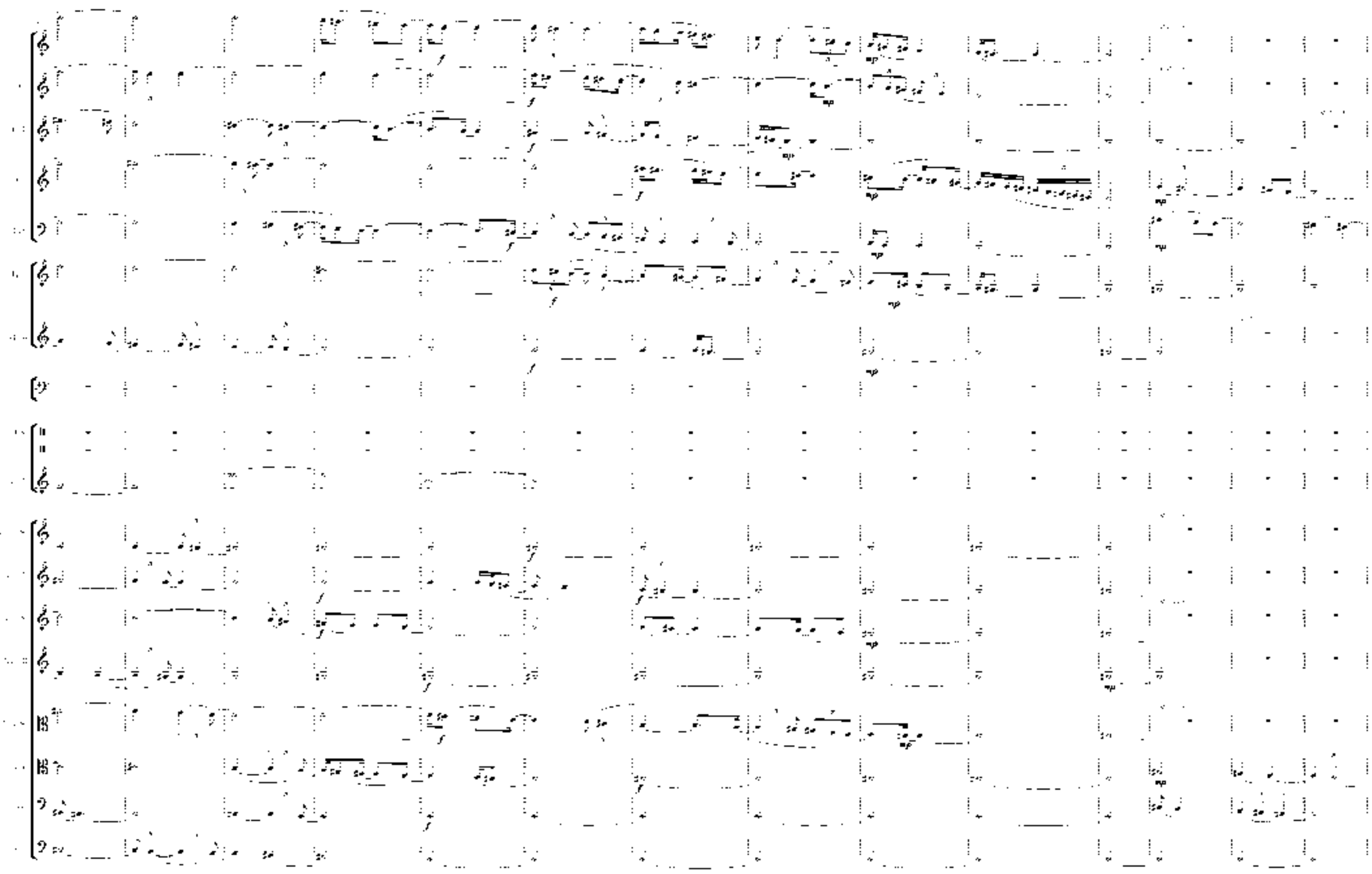


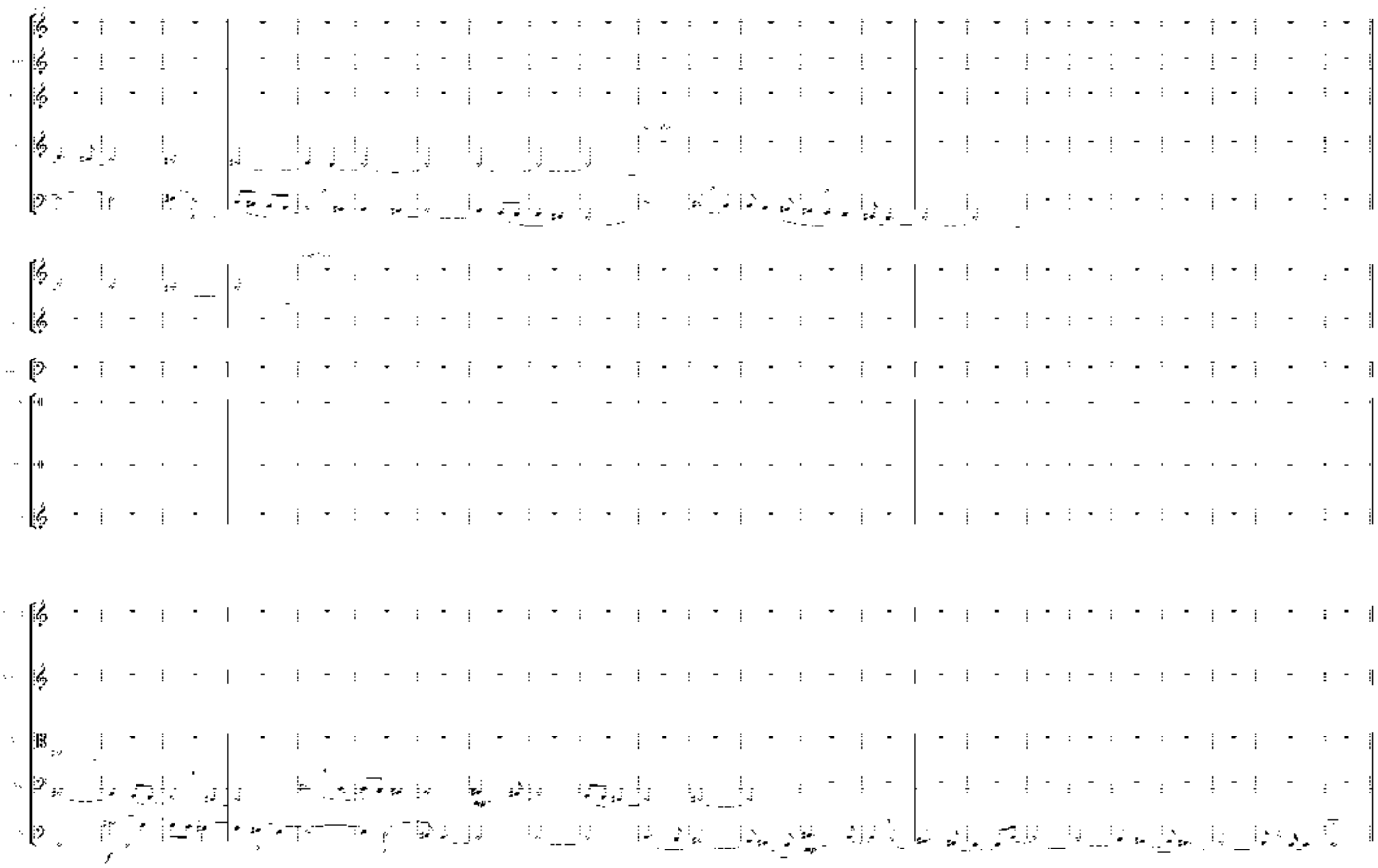








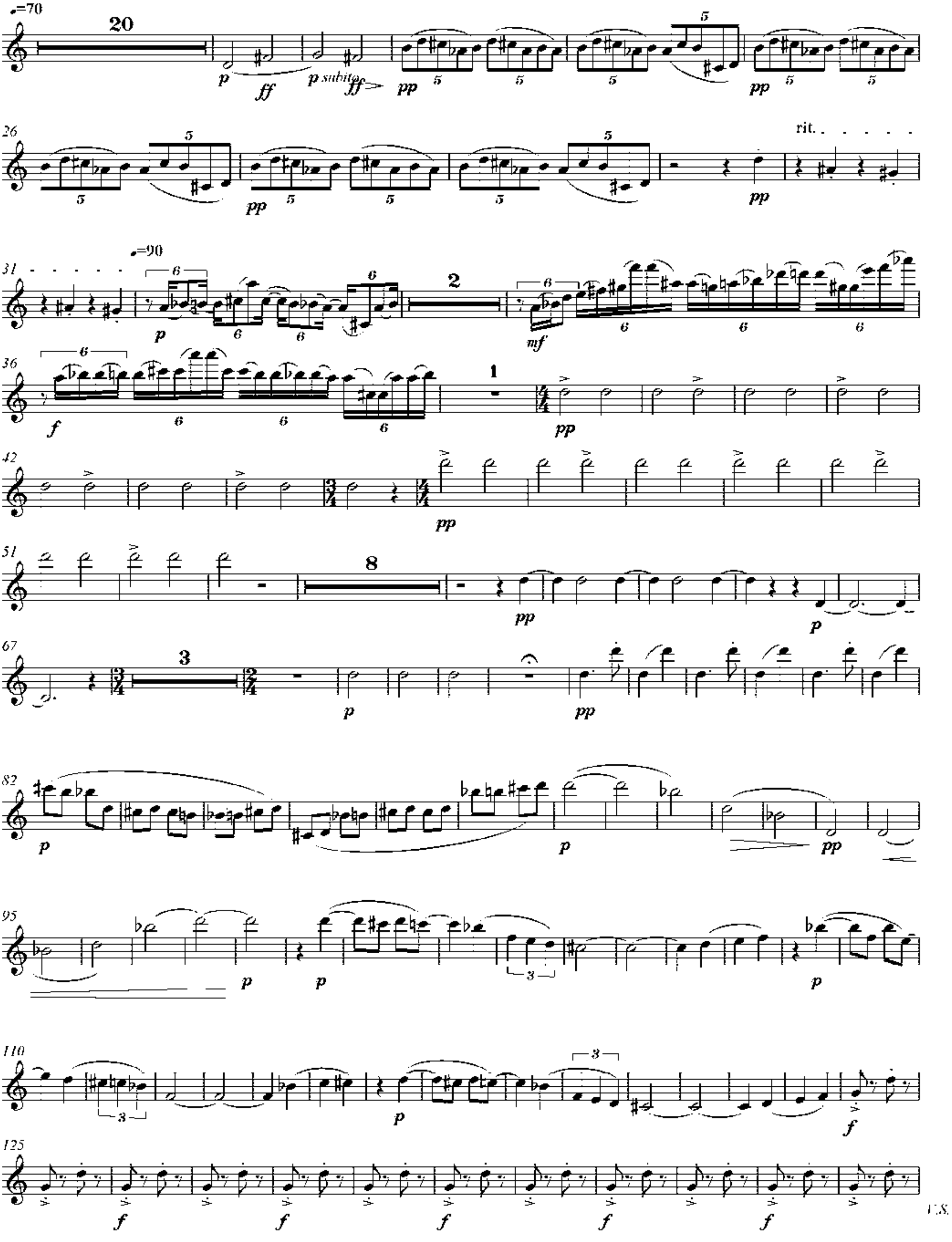




Flauta

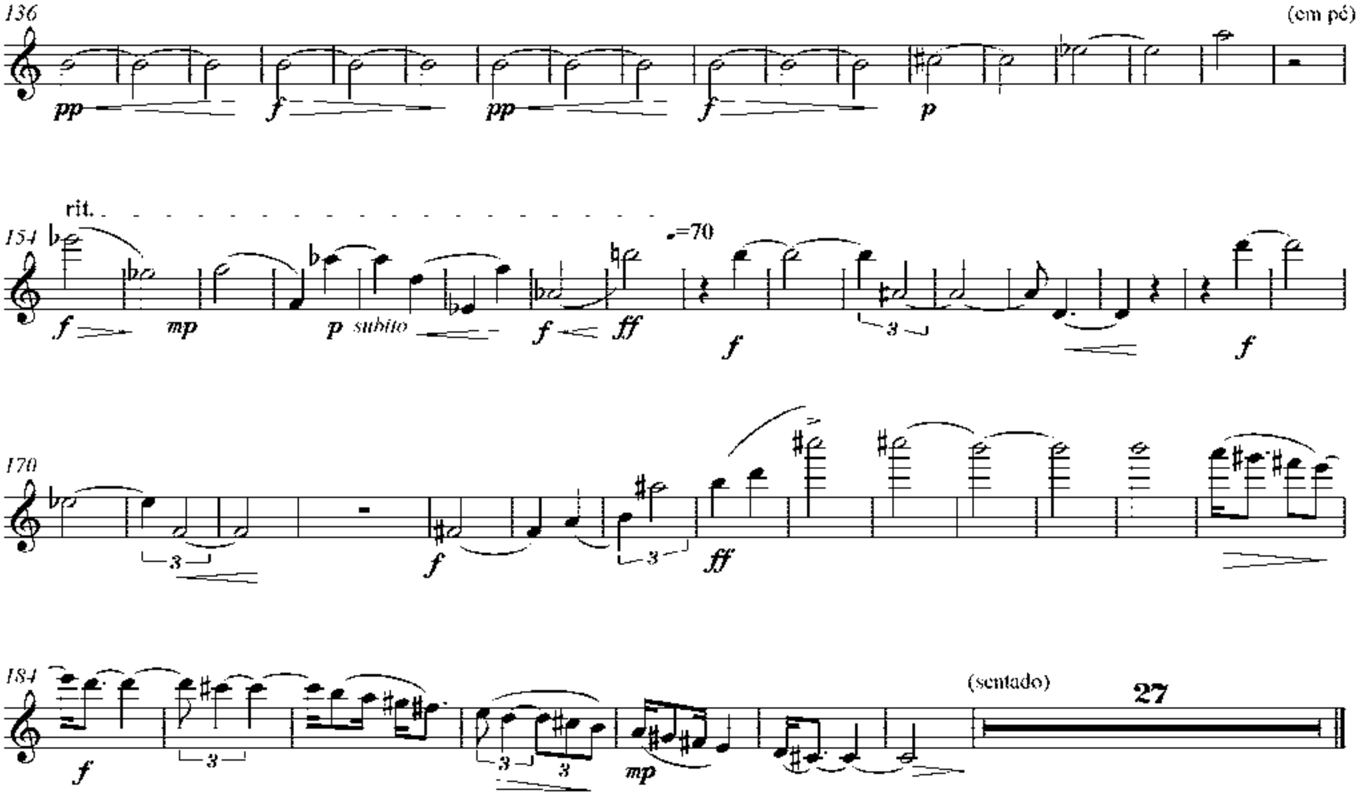
Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012



Flauta

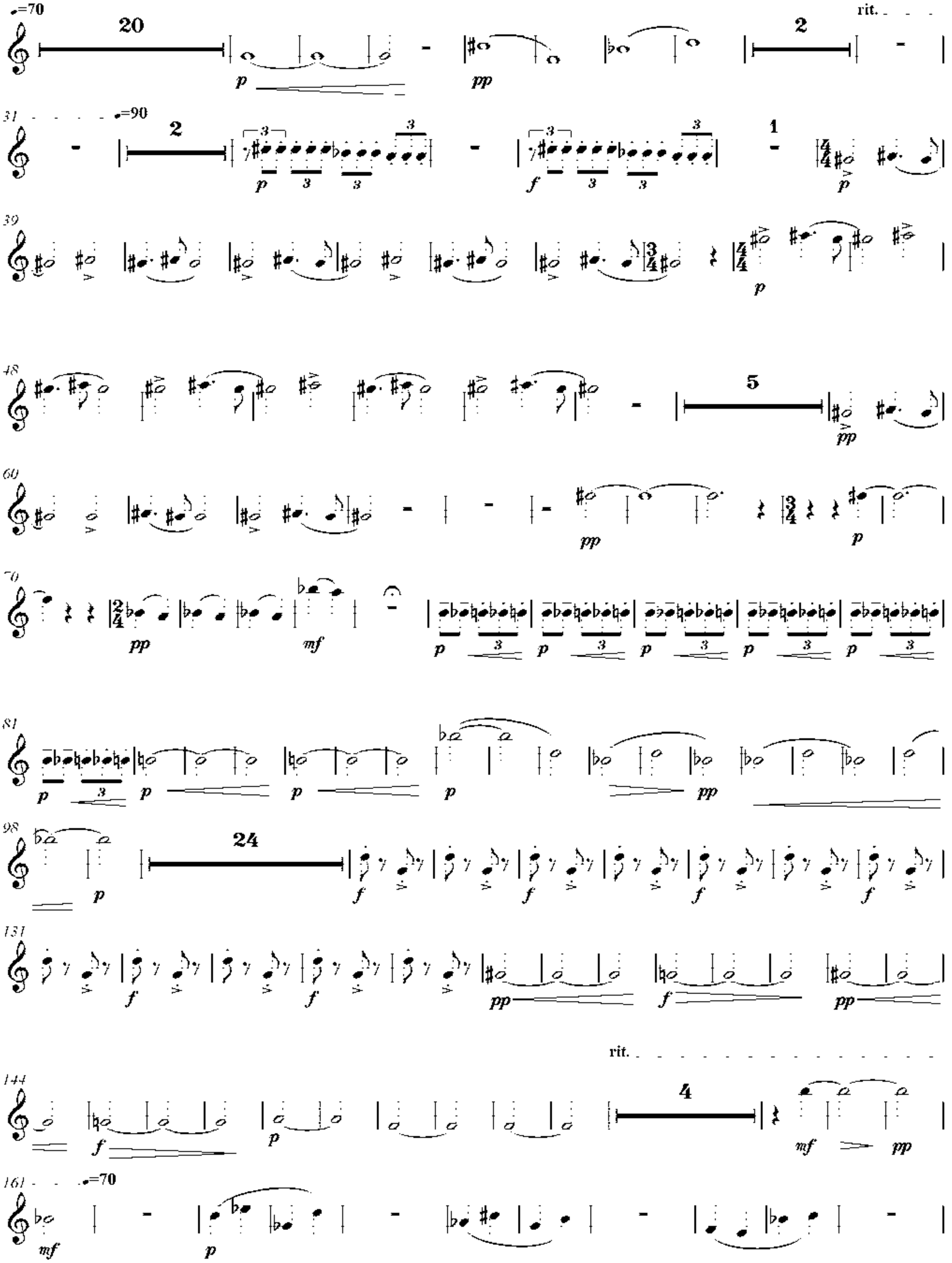
2

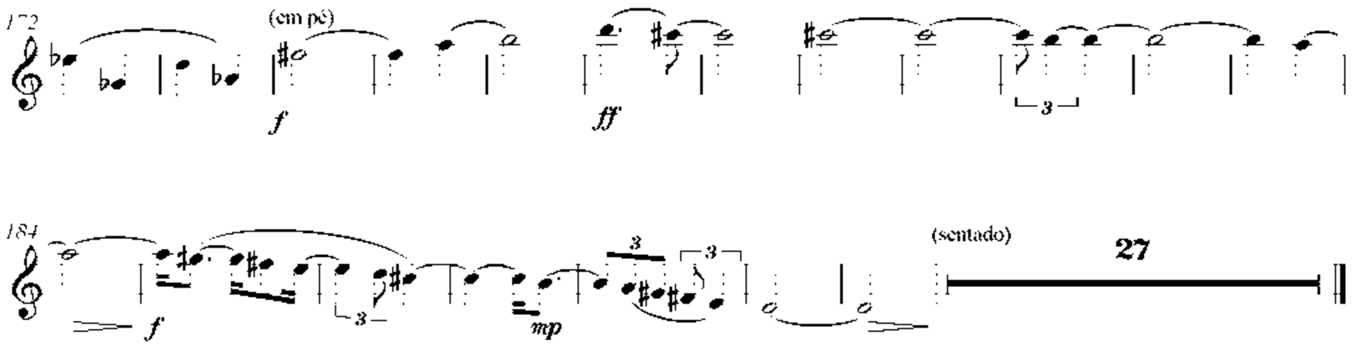

136
(em pé)
pp
f
pp
f
p
rit.
154
f
mp
p subito
f
ff
♩=70
f
f
170
f
ff
184
f
mp
(sentado)
27

Oboé

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012

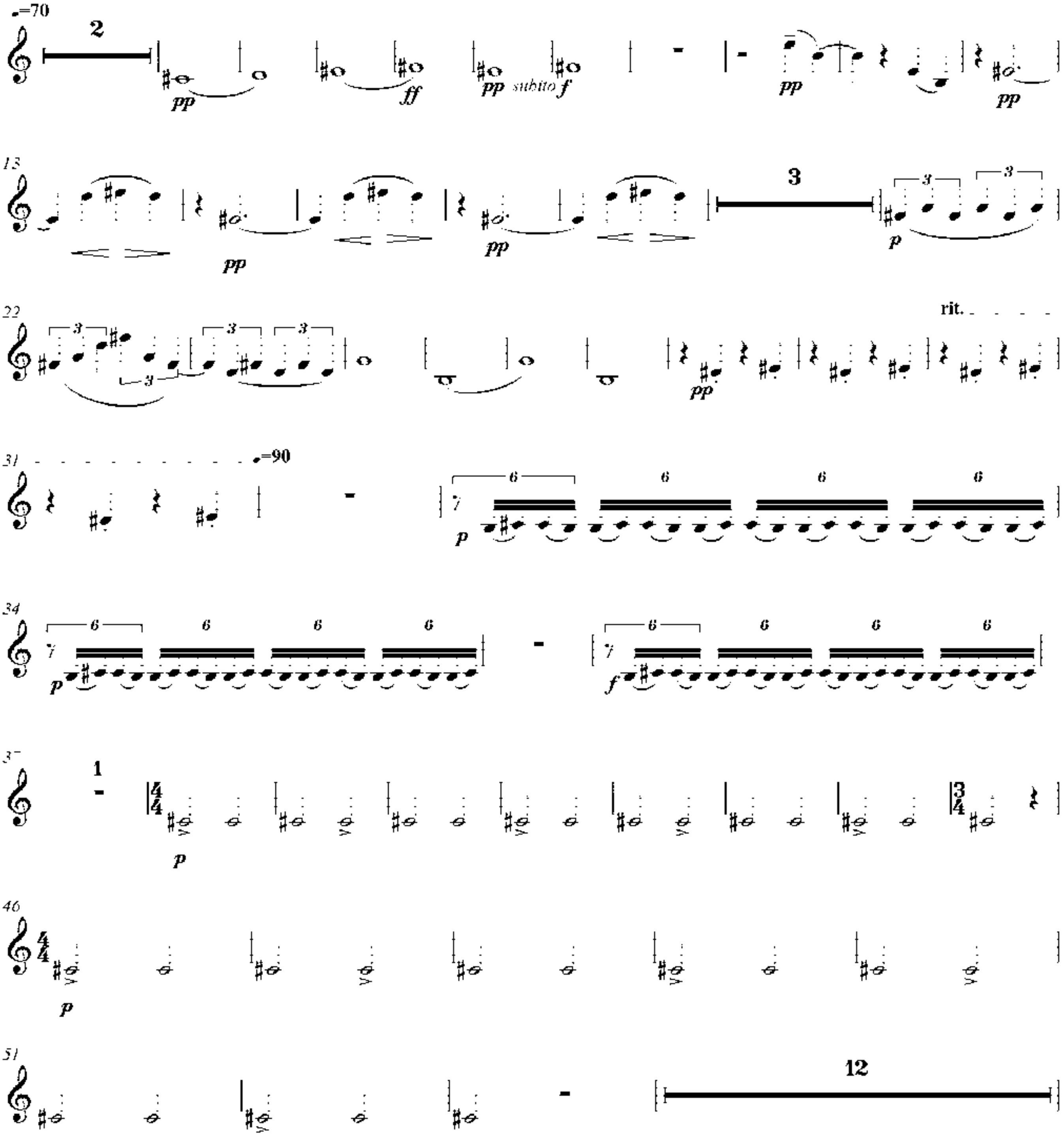


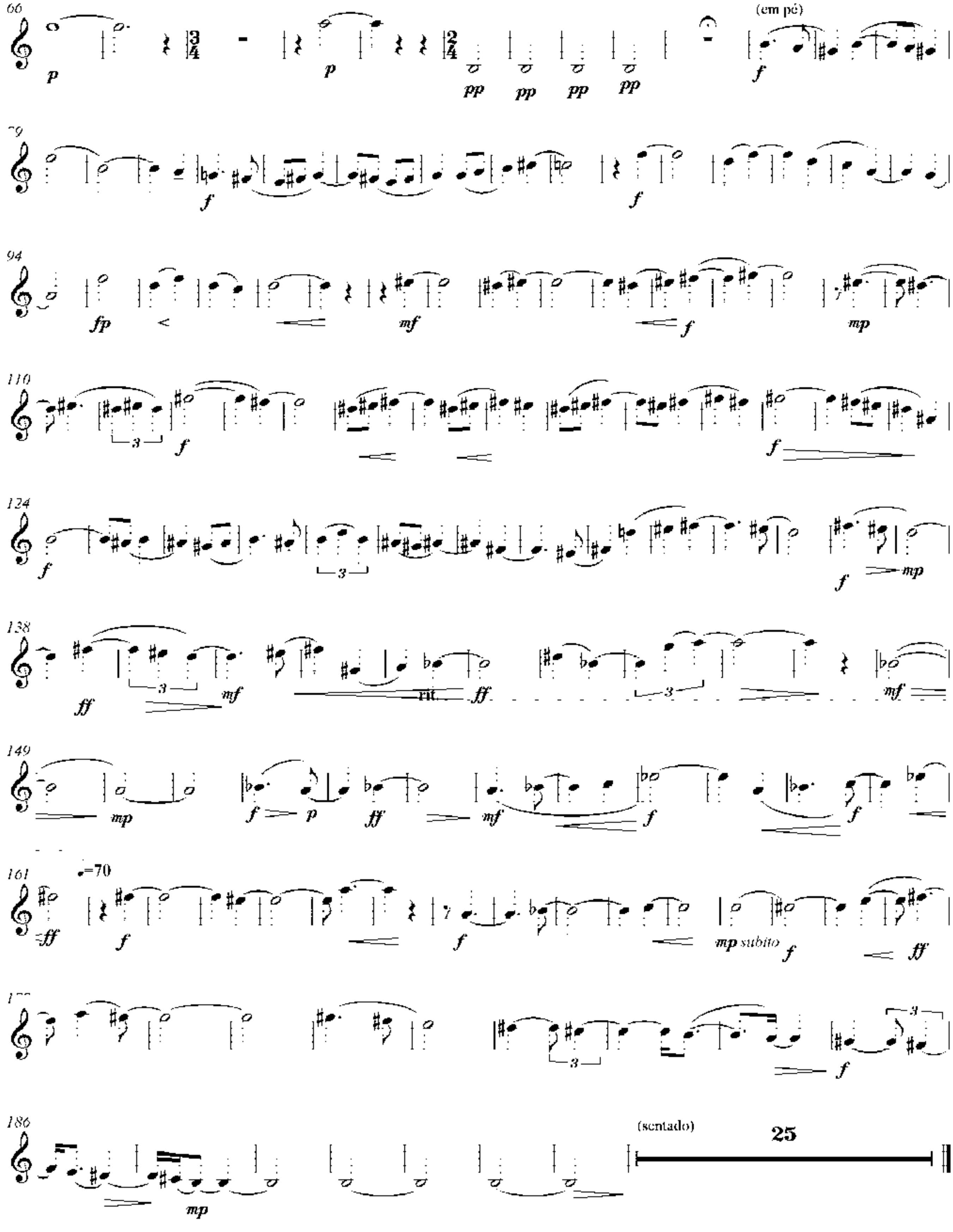

172
(em pé)
f
ff
3
184
f
3
mp
3
3
(sentado)
27

Corninglês

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012

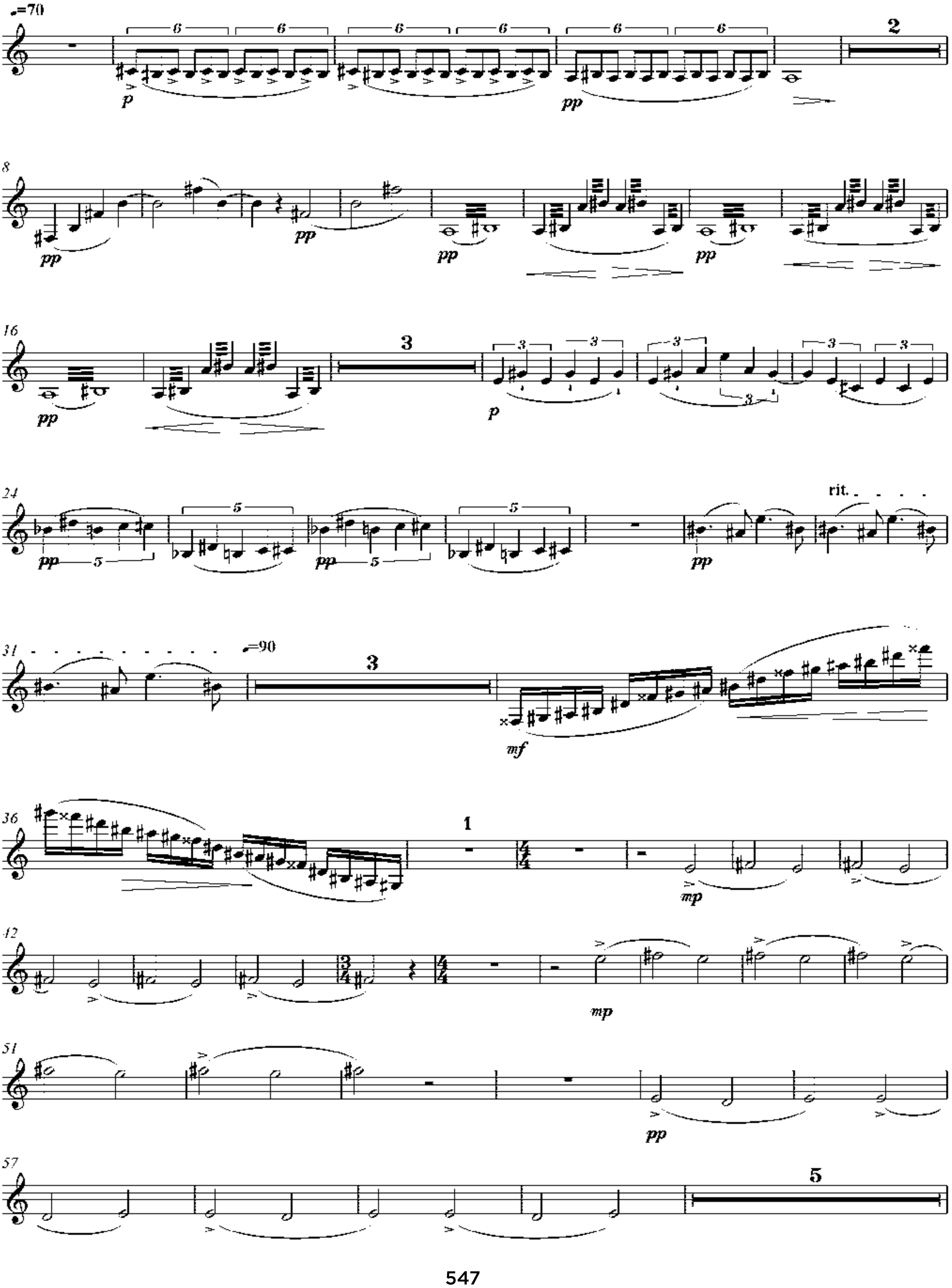


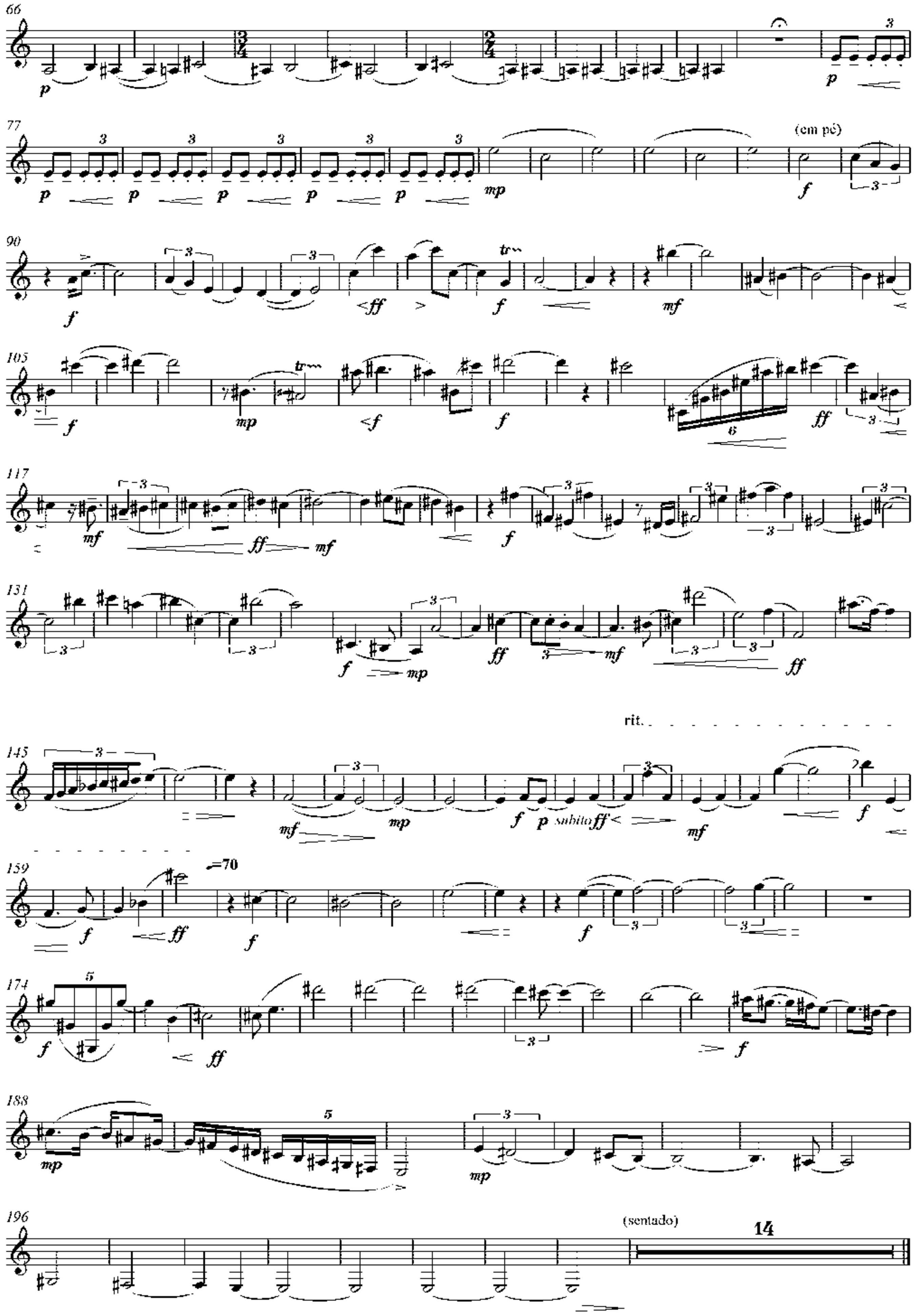

(em pé)
rit.
mp subito
♩=70
(sentado)
25

Clarinete em B♭

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012

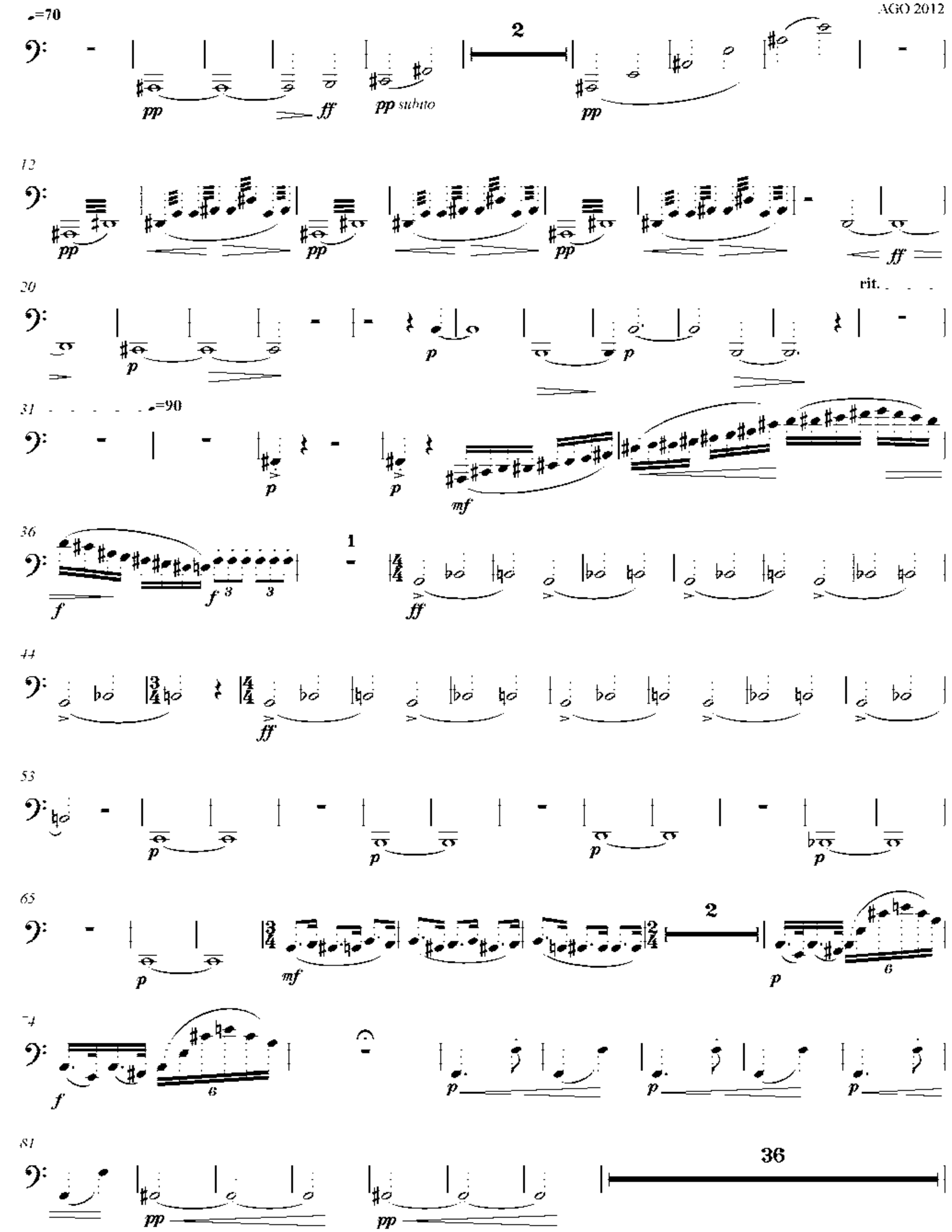



(em pé)
rit.
subito
=70
(sentado)
14

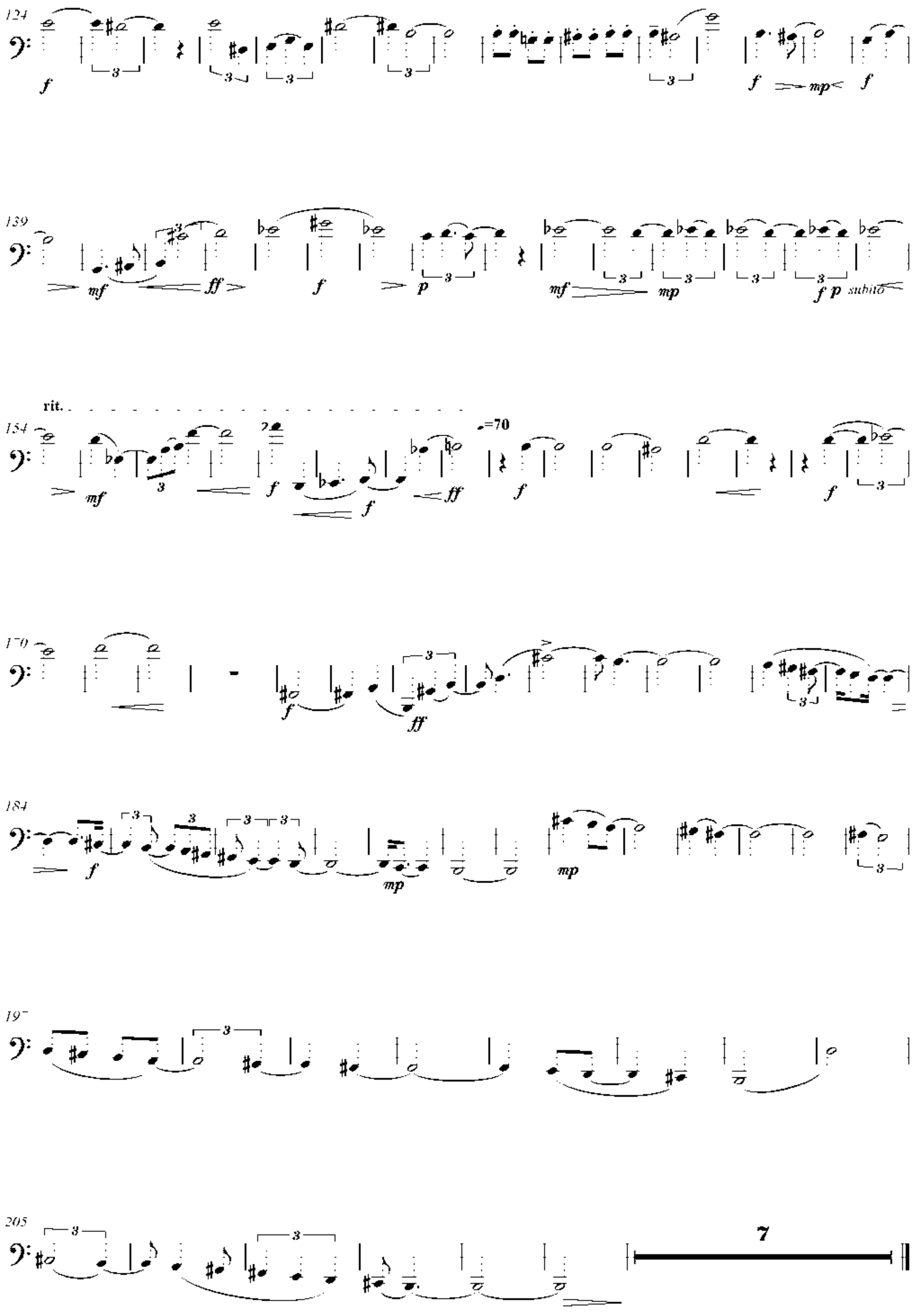
Fagote

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012



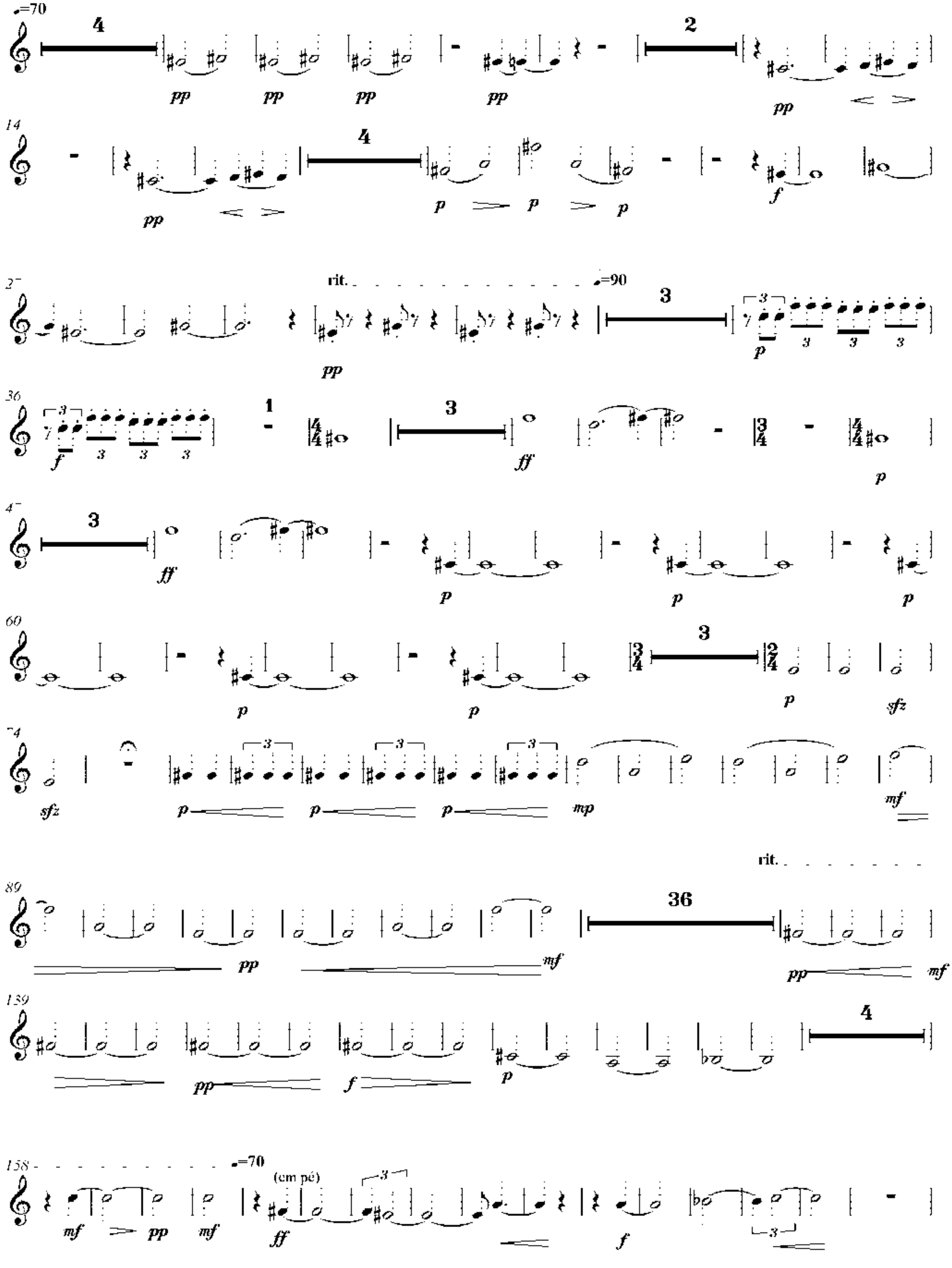
Fagote

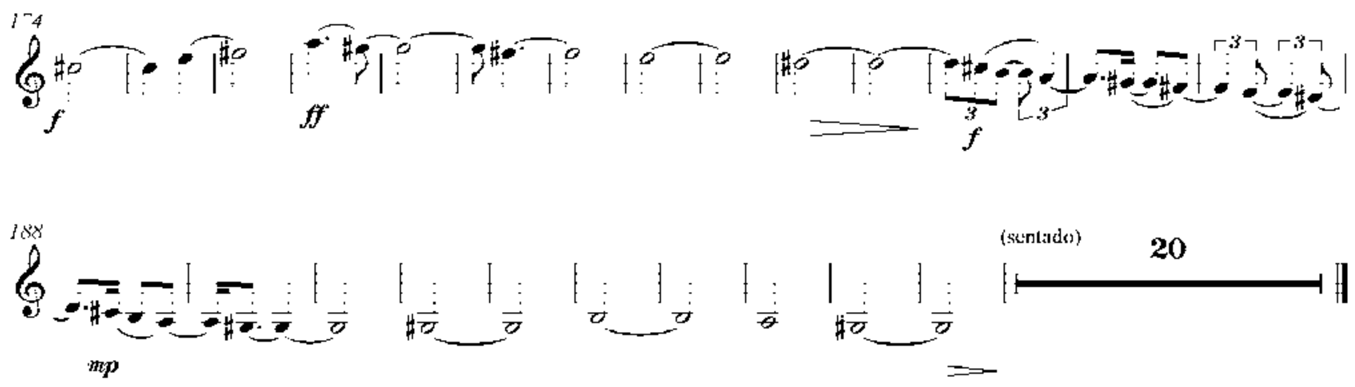


Trompa em F I

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012

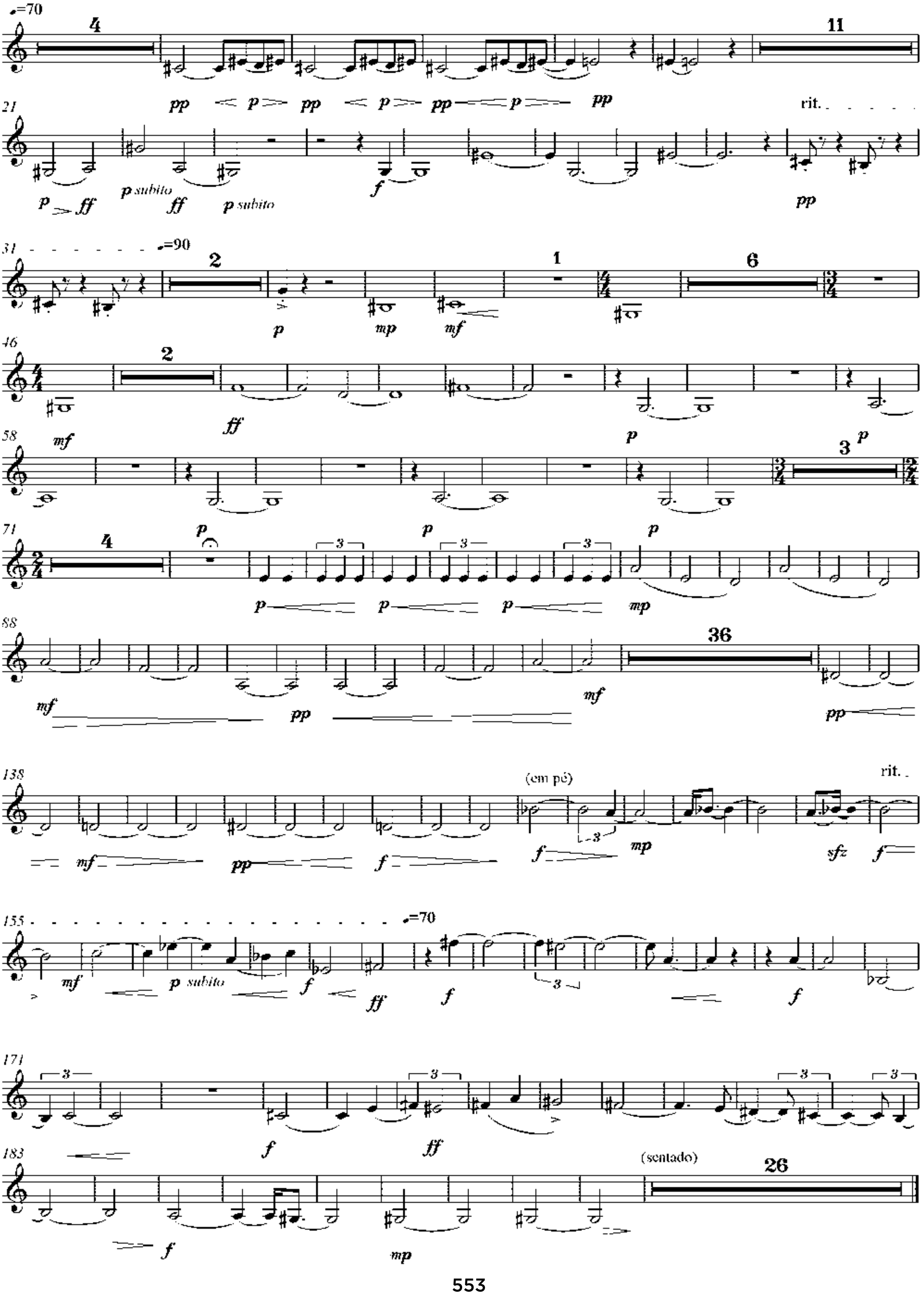



188
(sentado)
20
f
ff
mp

Trompa em F II

Auto-retrato do Pai-Rei e a Catacumba

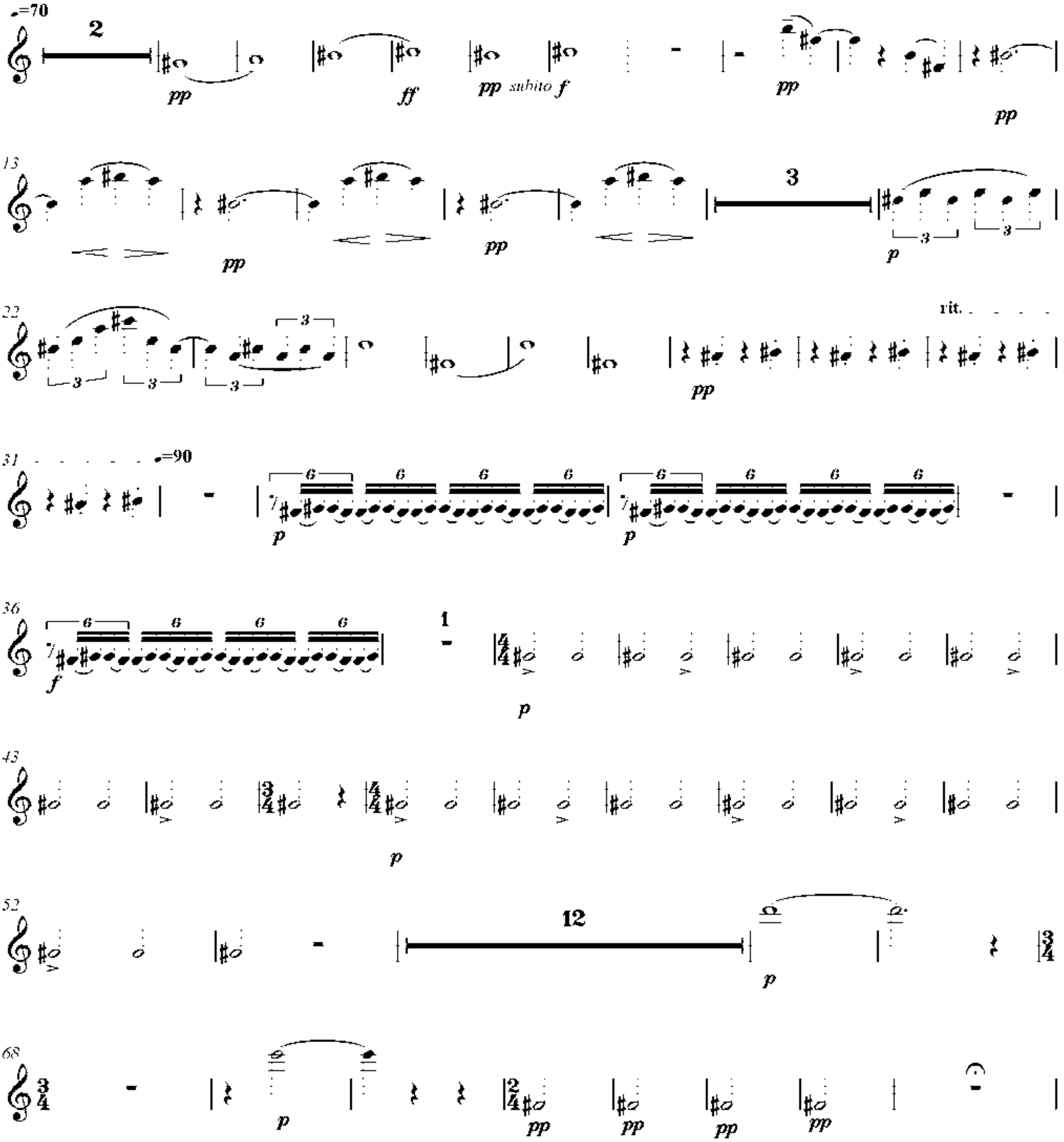
M. A. Machado
AGO 2012

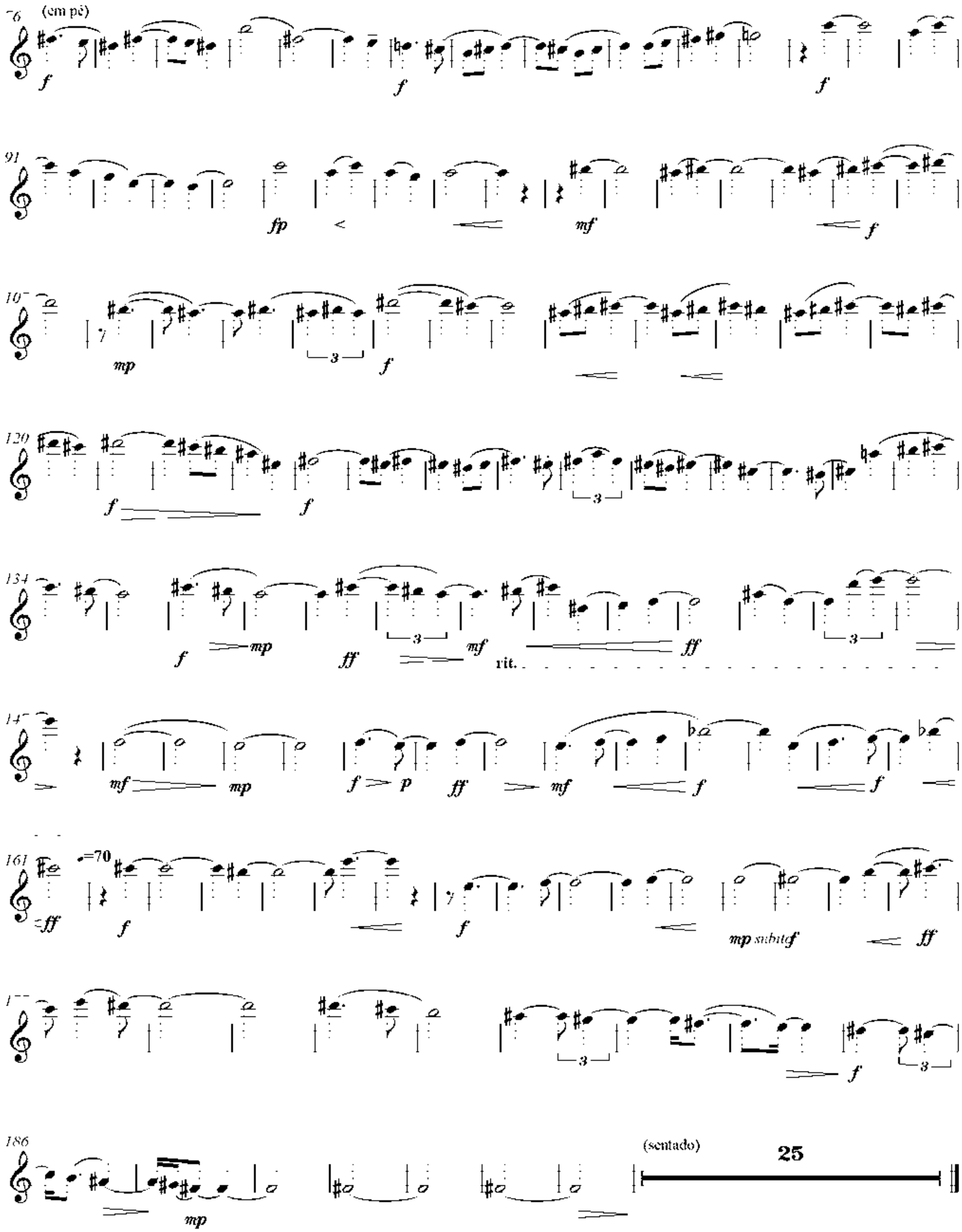


Saxofone Tenor

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012

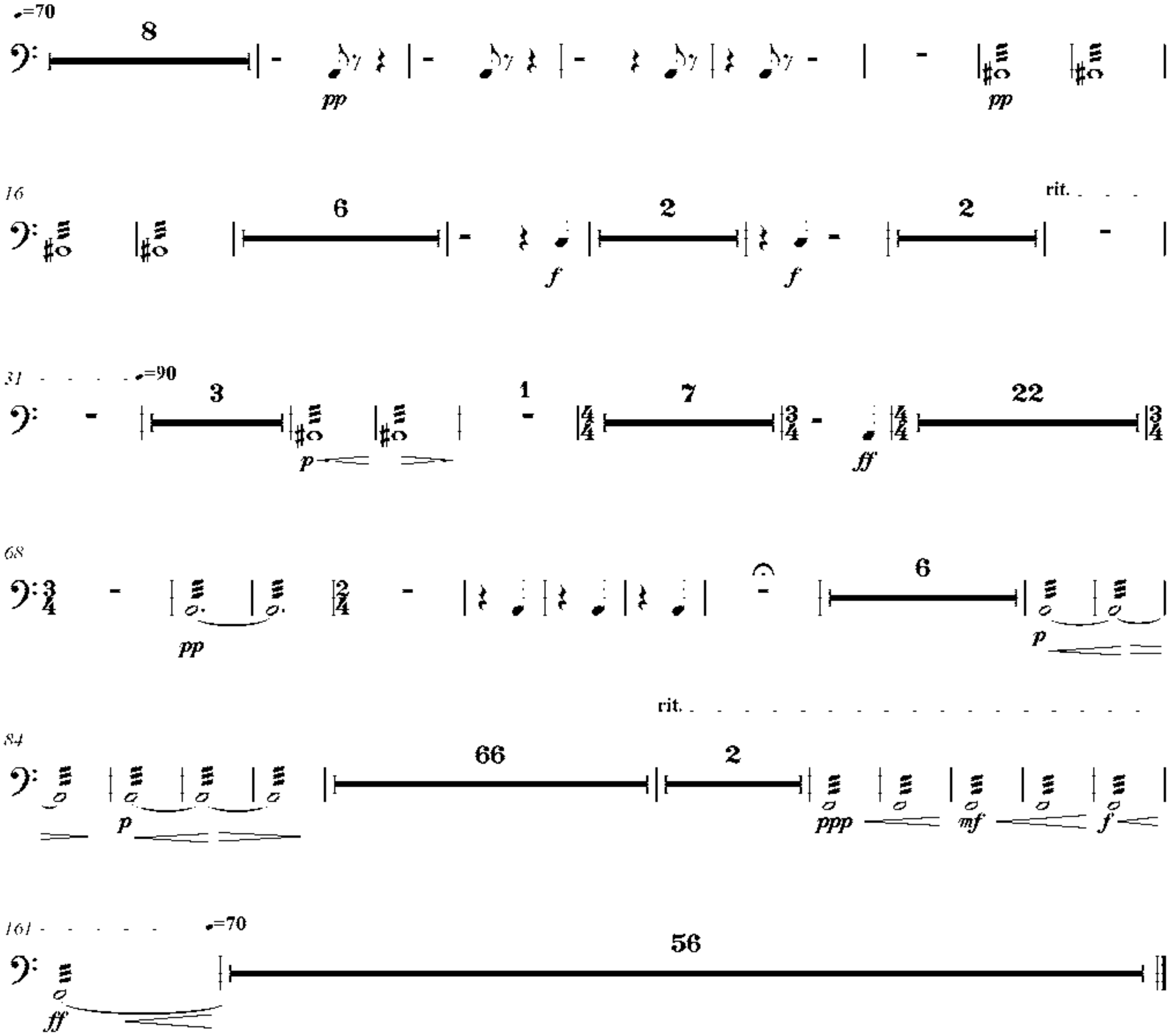



(em pé)
91
120
134
rit.
161
186
(sentado)
25

Tímpanos

Auto-retrato do Pai-Rei e a Catacumba

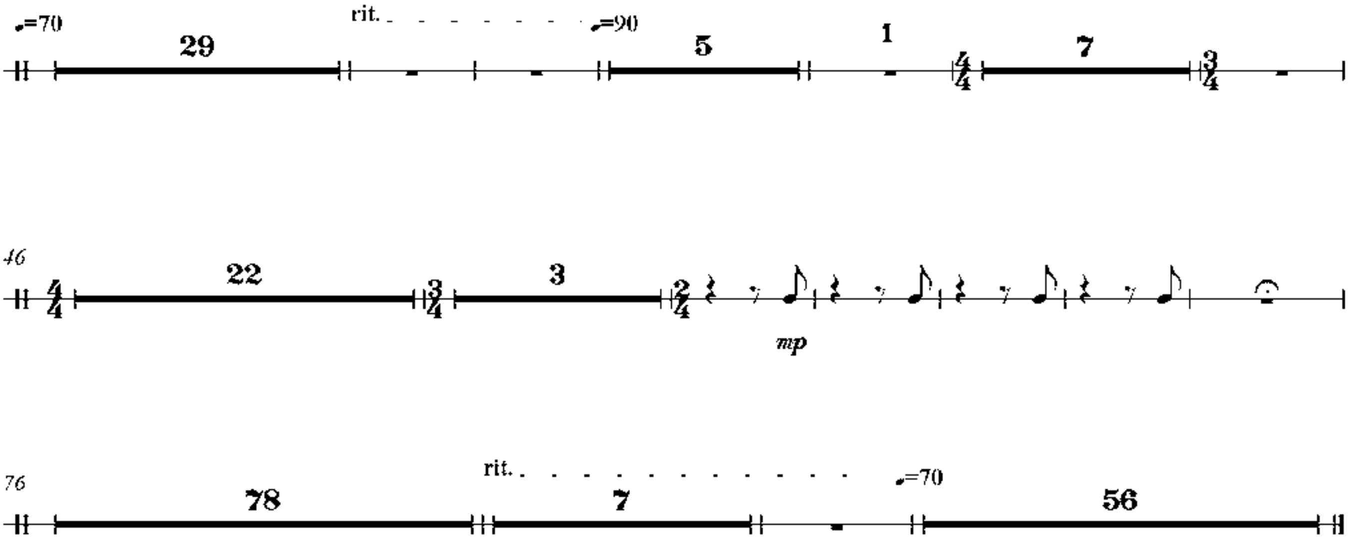
M. A. Machado
AGO 2012



Caixa Clara

Auto-retrato do Pai-Rei e a Catacumba

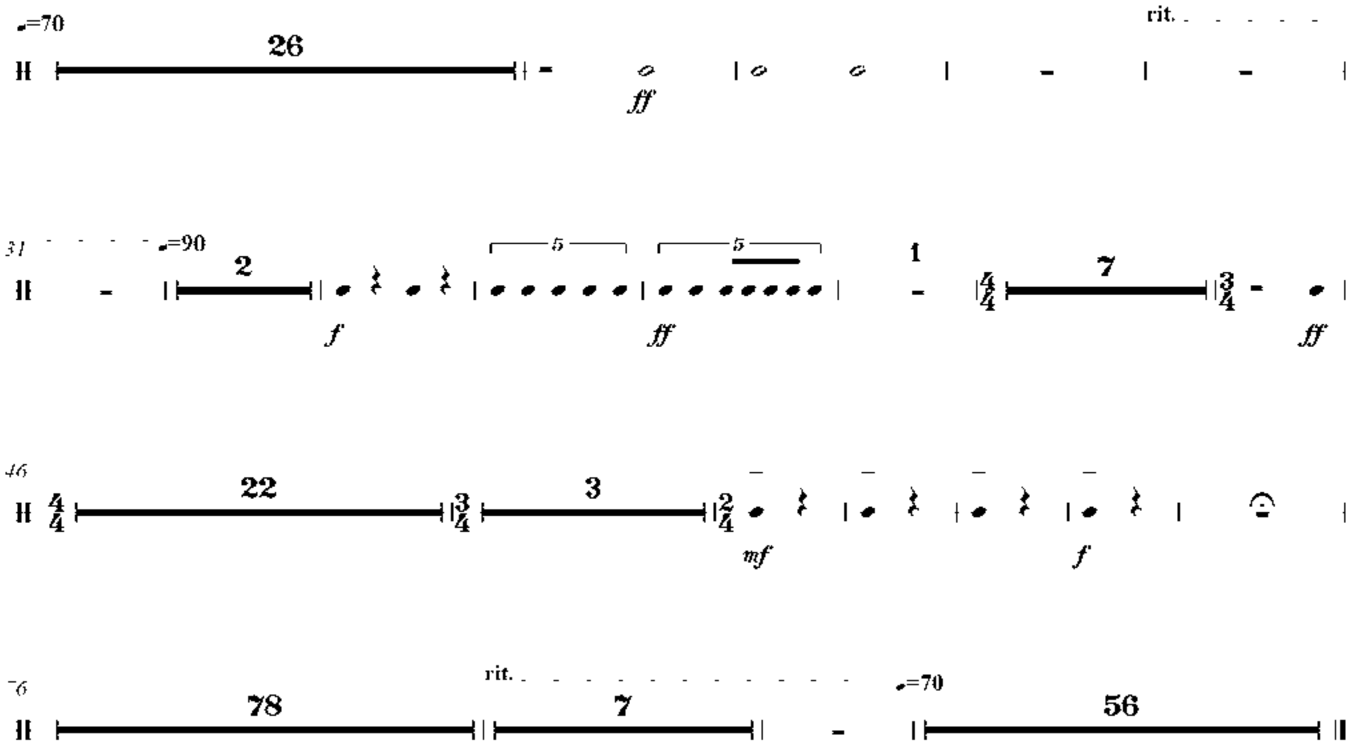
M. A. Machado
AGO 2012



Bombo

Auto-retrato do Pai-Rei e a Catacumba

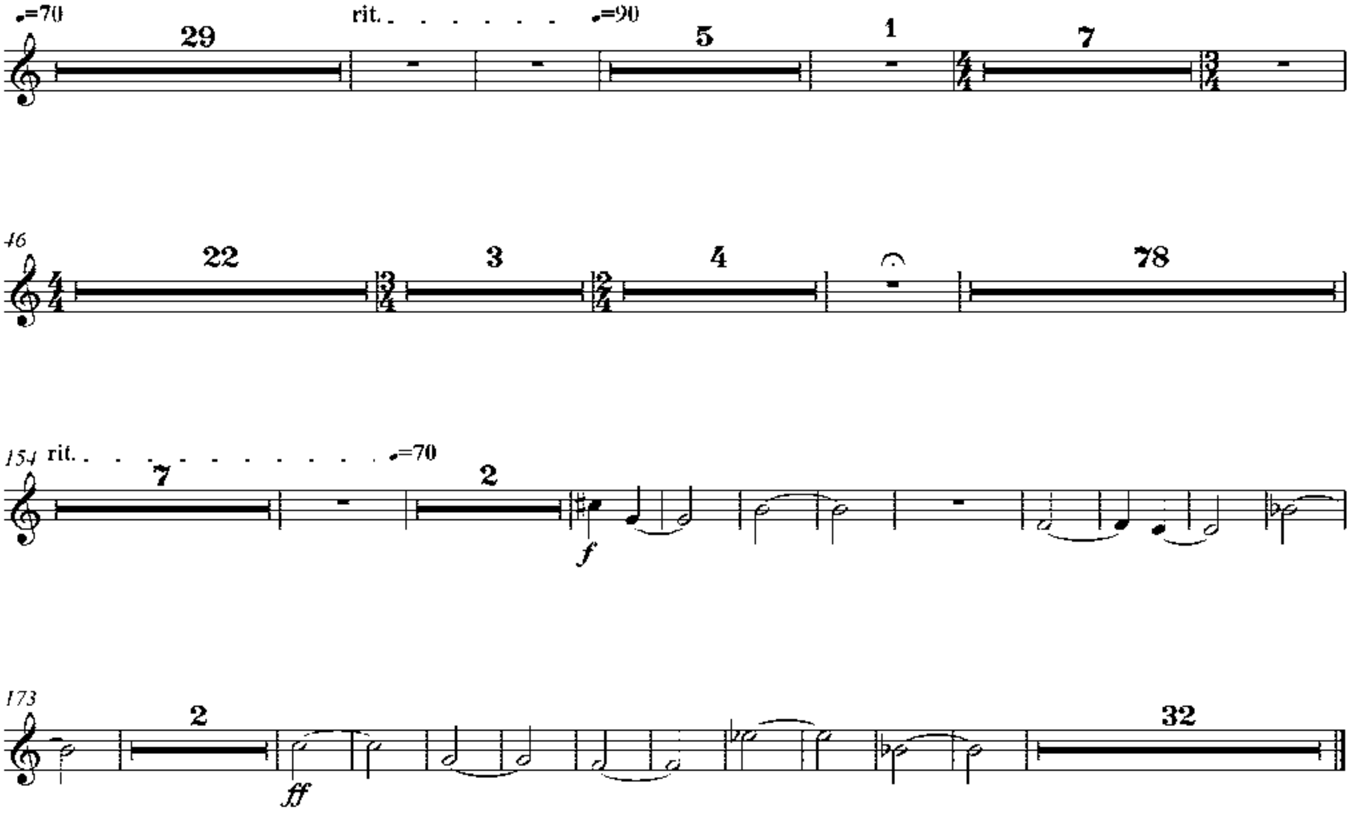
M. A. Machado
AGO 2012



Bells

Auto-retrato do Pai-Rei e a Catacumba

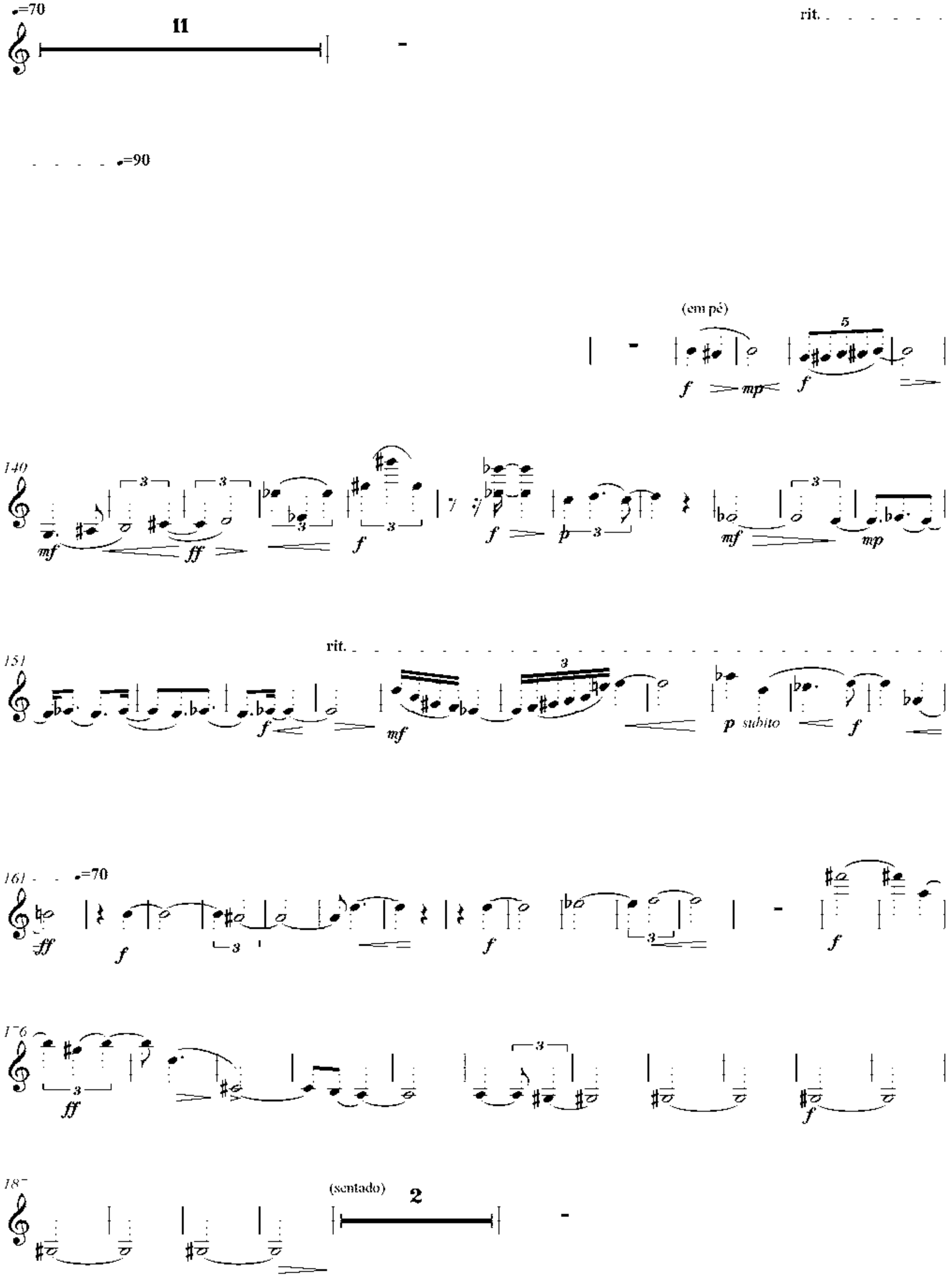
M. A. Machado
AGO 2012



Violino Solo I

Auto-retrato do Pai-Rei e a Catacumba

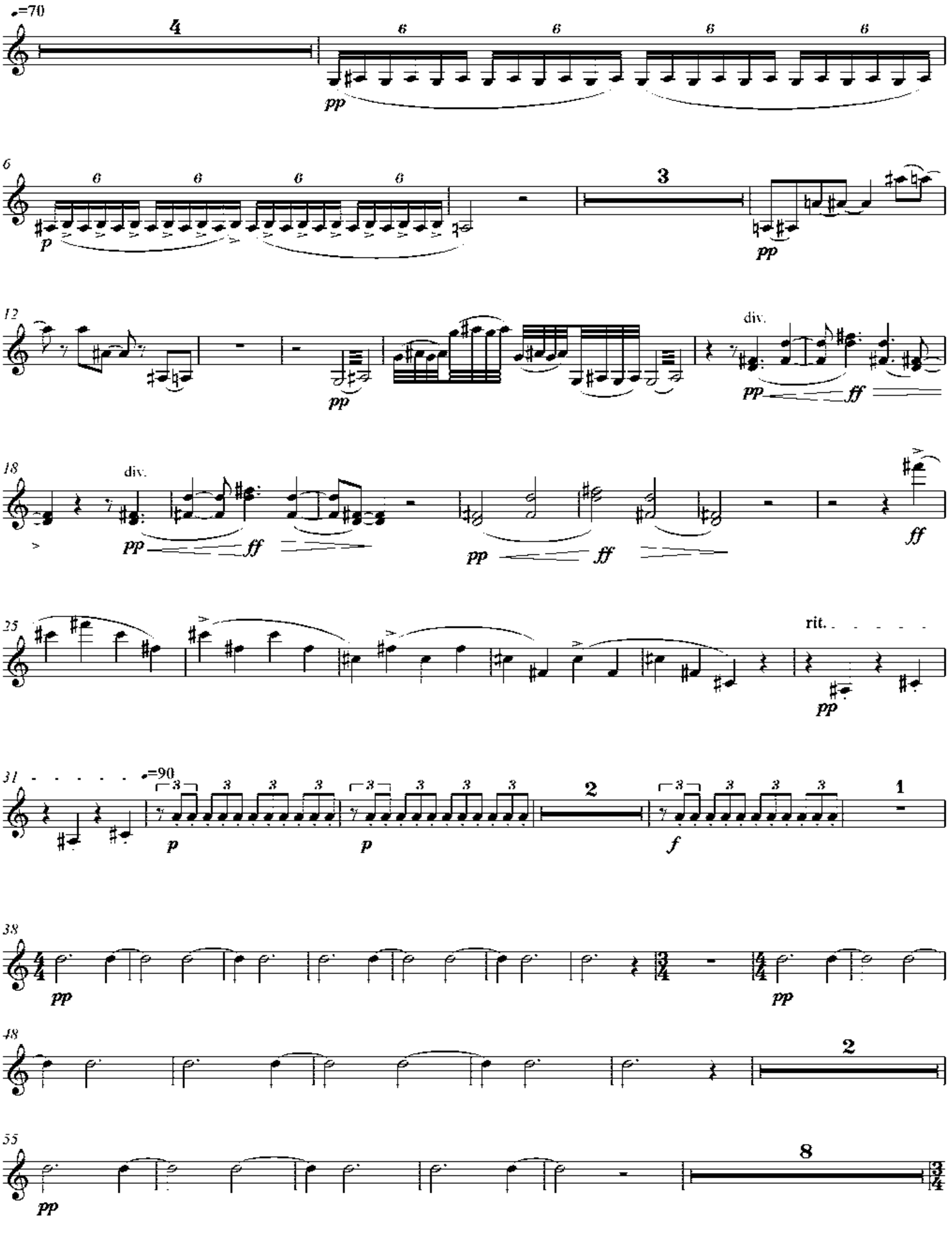
M. A. Machado
AGO 2012

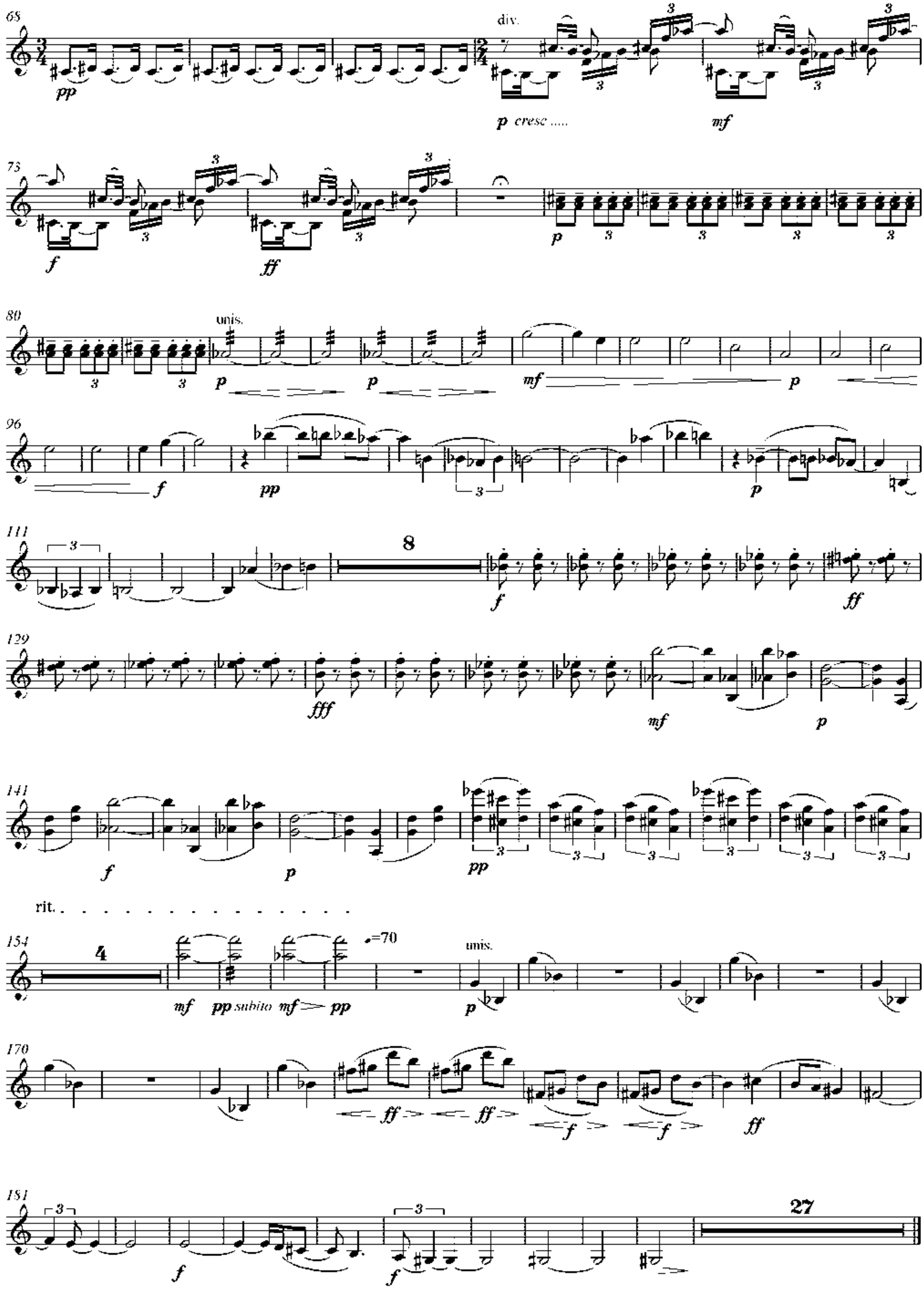


Violino I

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012

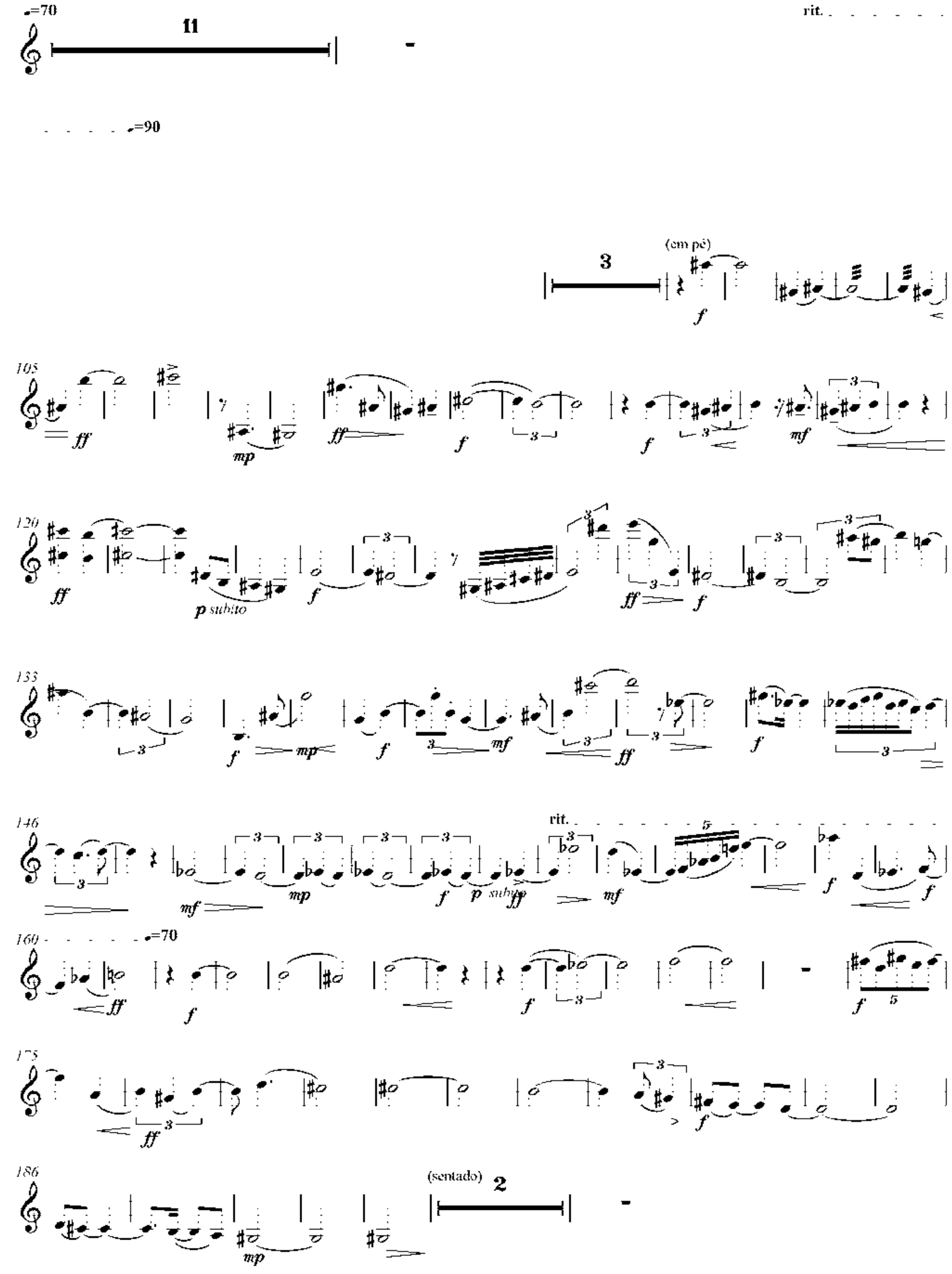



div.
p cresc .....
mf
f
ff
p
unis.
p
p
mf
p
f
pp
p
8
f
ff
fff
mf
p
f
p
pp
rit. . . . .
4
mf
pp subito
mf
pp
♩=70
unis.
p
ff
ff
f
f
ff
f
f
27

Violino Solo II

Auto-retrato do Pai-Rei e a Catacumba

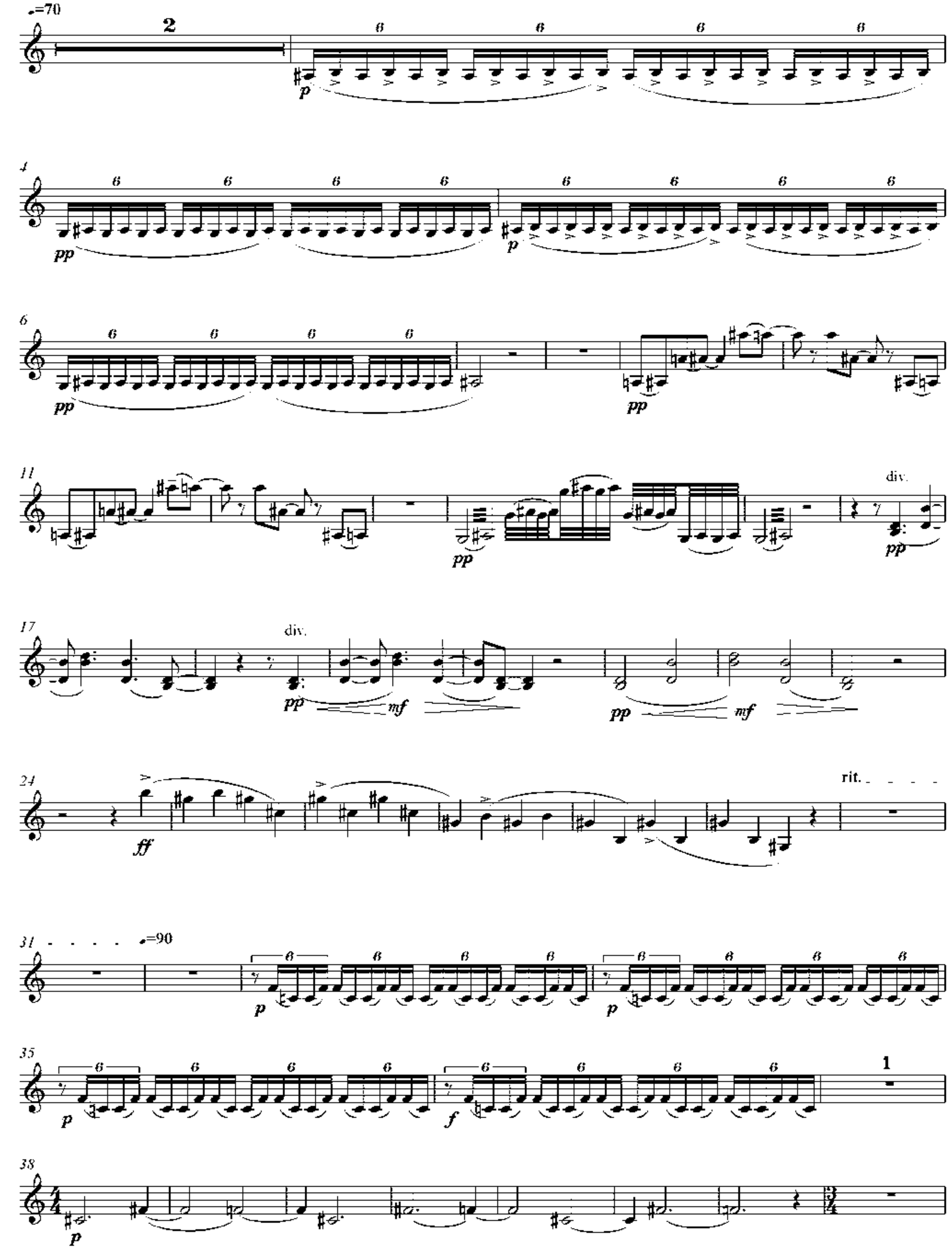
M. A. Machado
AGO 2012

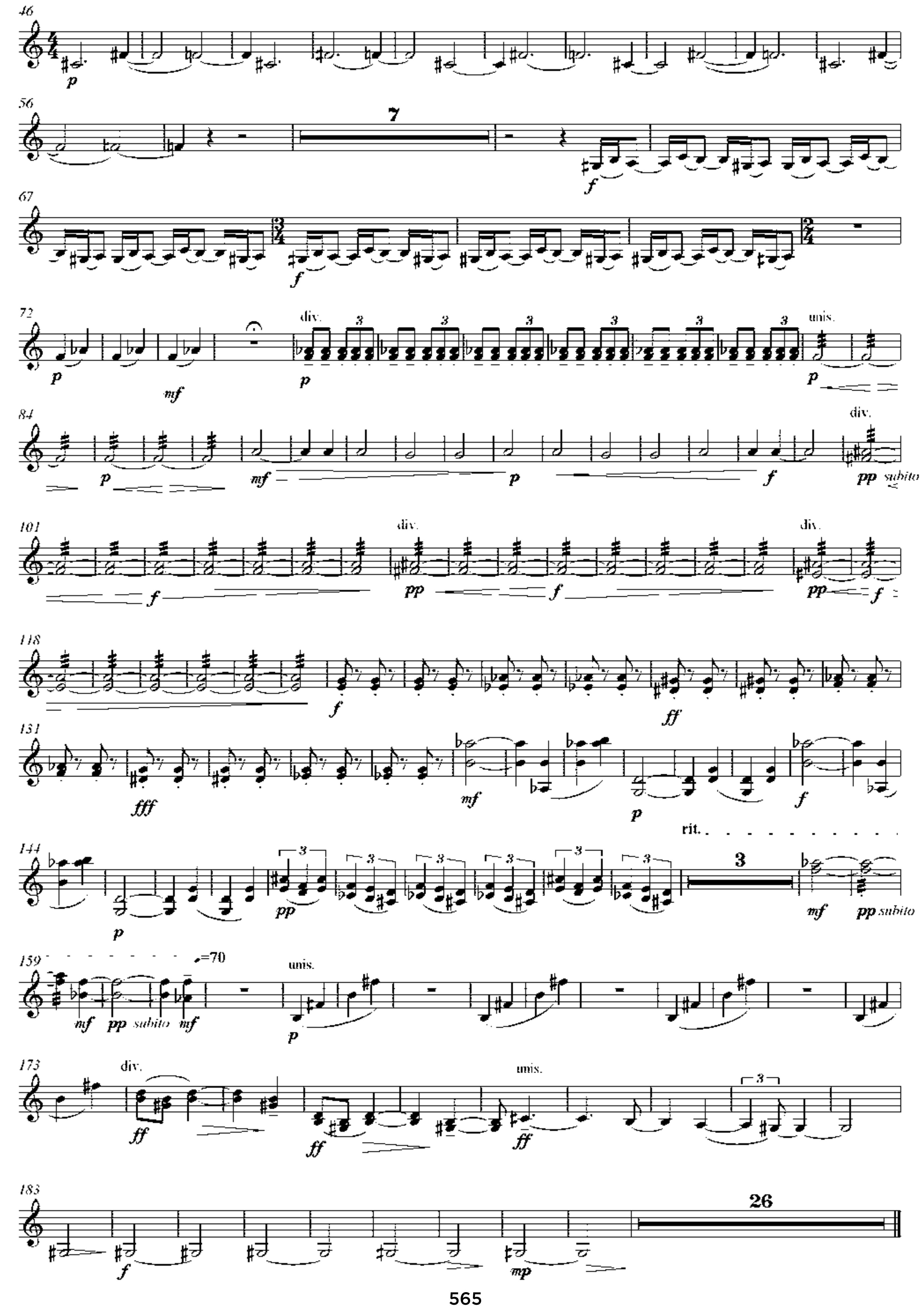


Violino II

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012

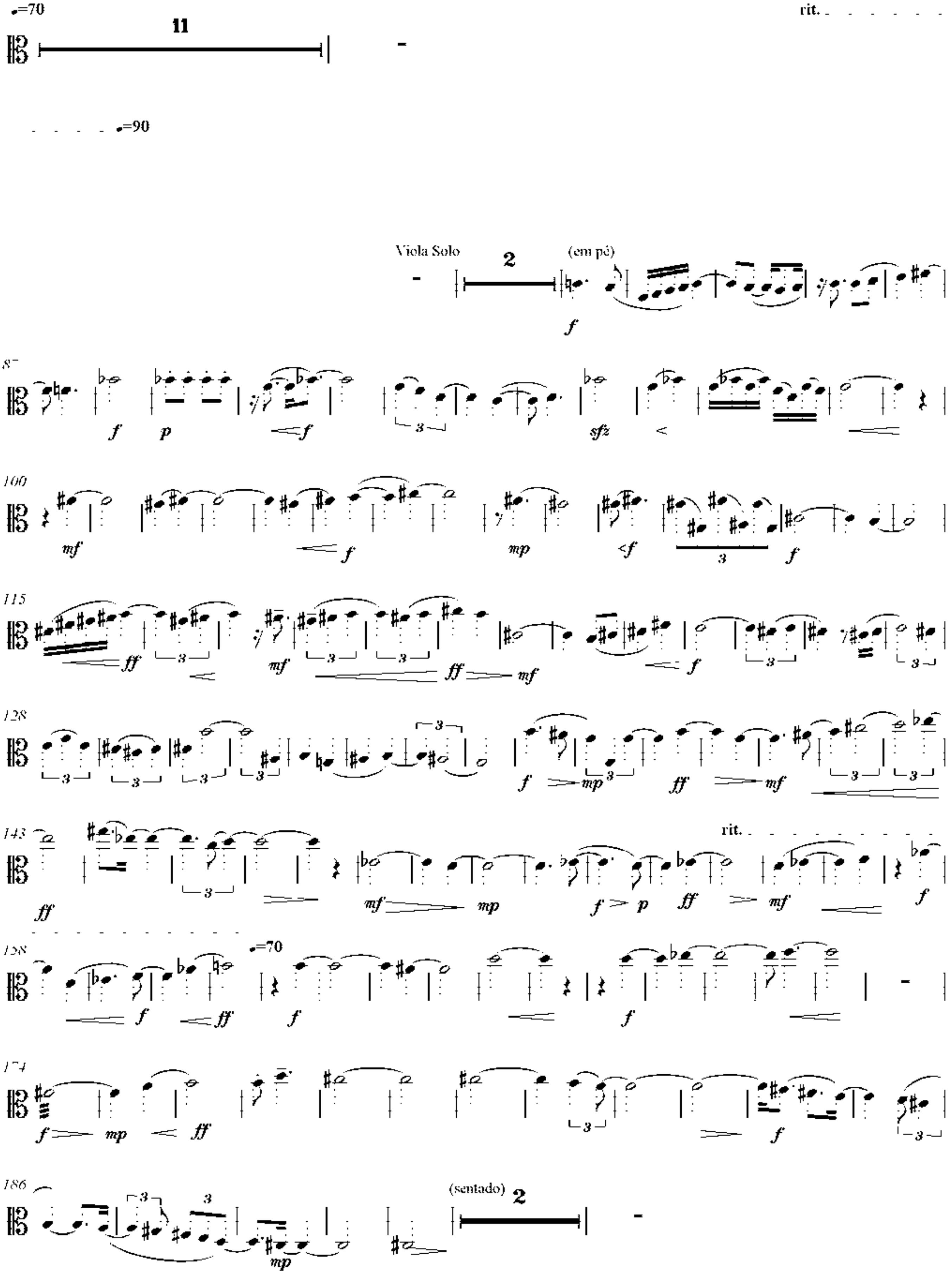



46
56
7
67
72
div.
unis.
84
div.
subito
101
div.
div.
118
131
rit.
144
3
subito
159
=70
unis.
subito
173
div.
unis.
183
26

Viola Solo

Auto-retrato do Pai-Rei e a Catacumba

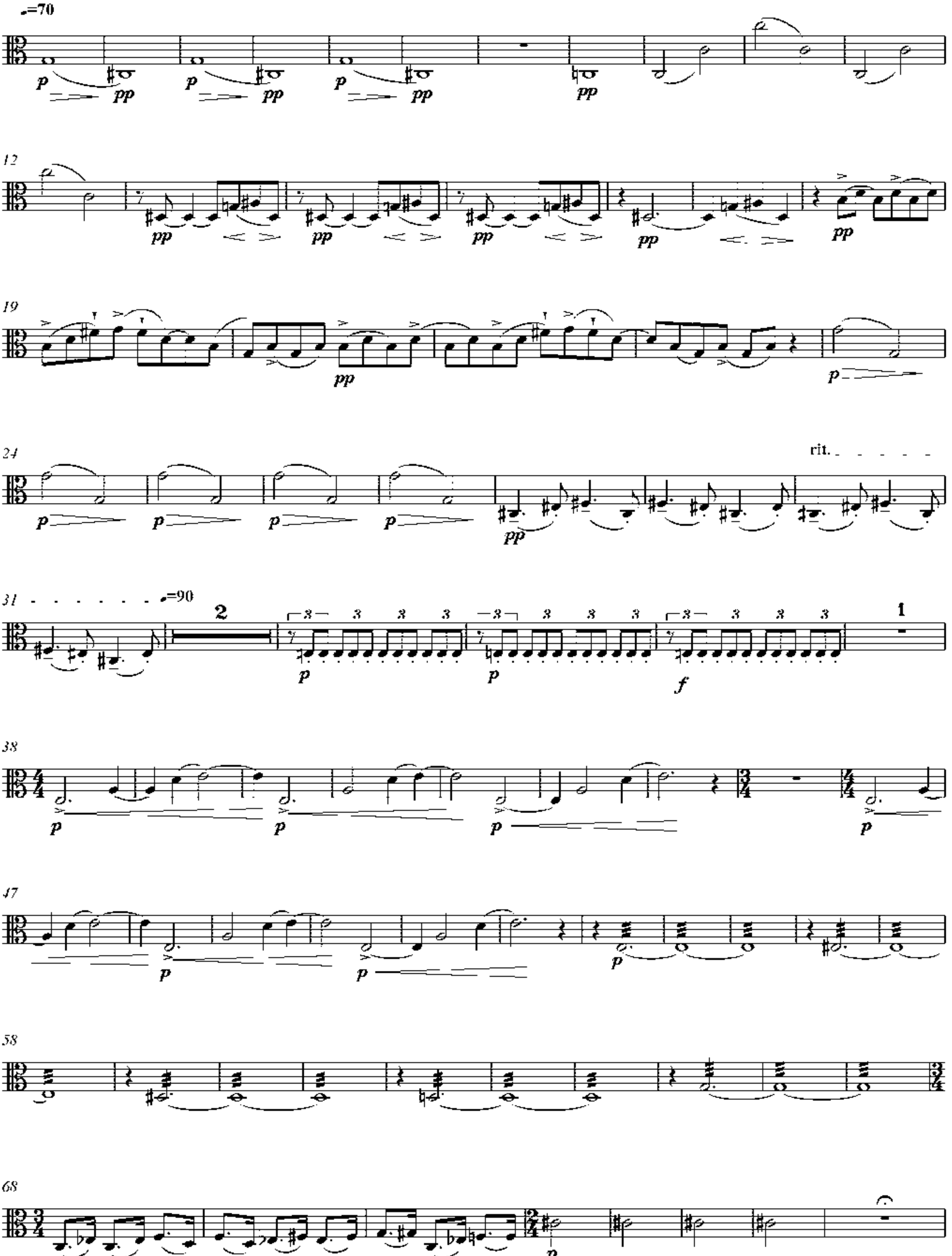
M. A. Machado
AGO 2012

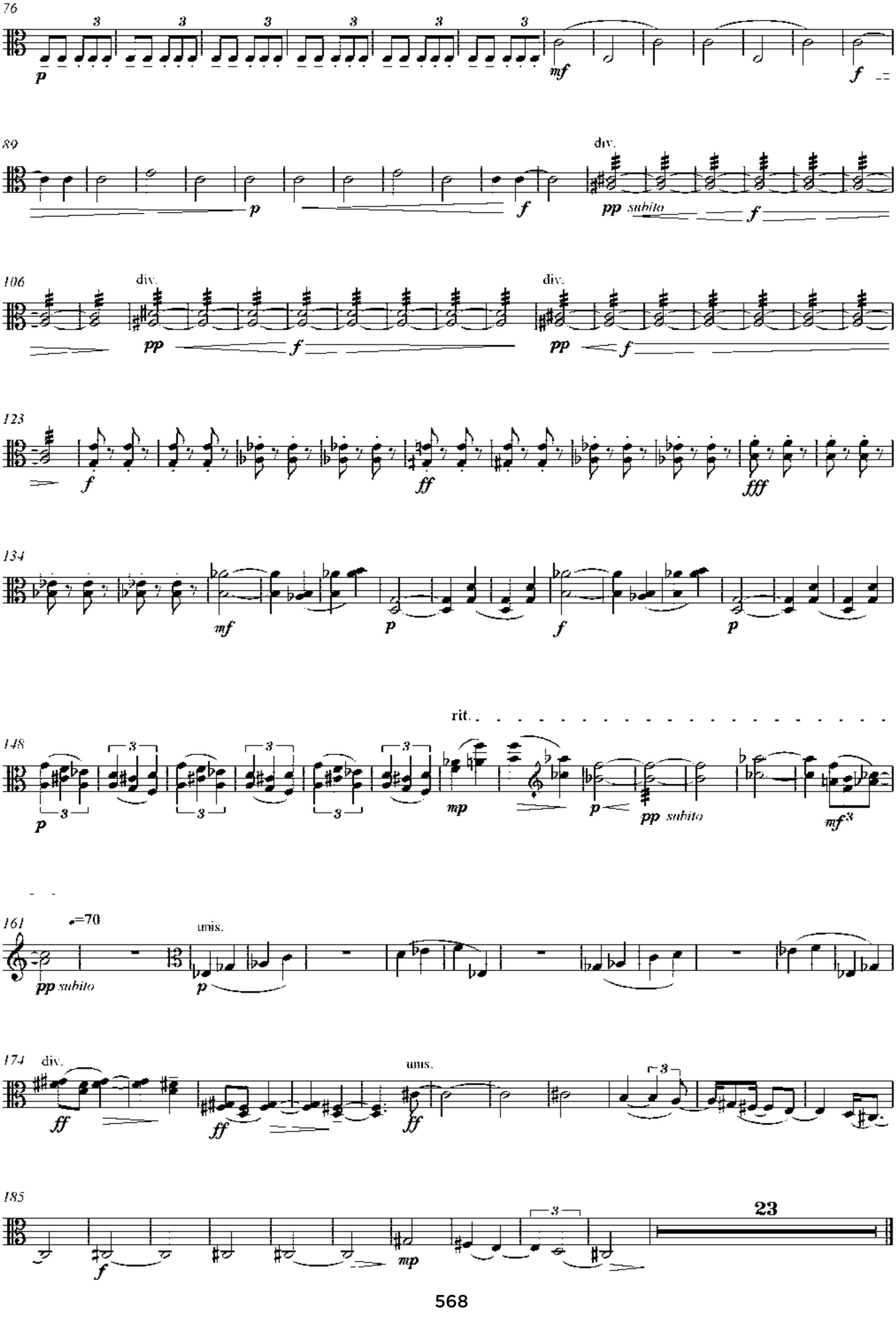


Viola

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012

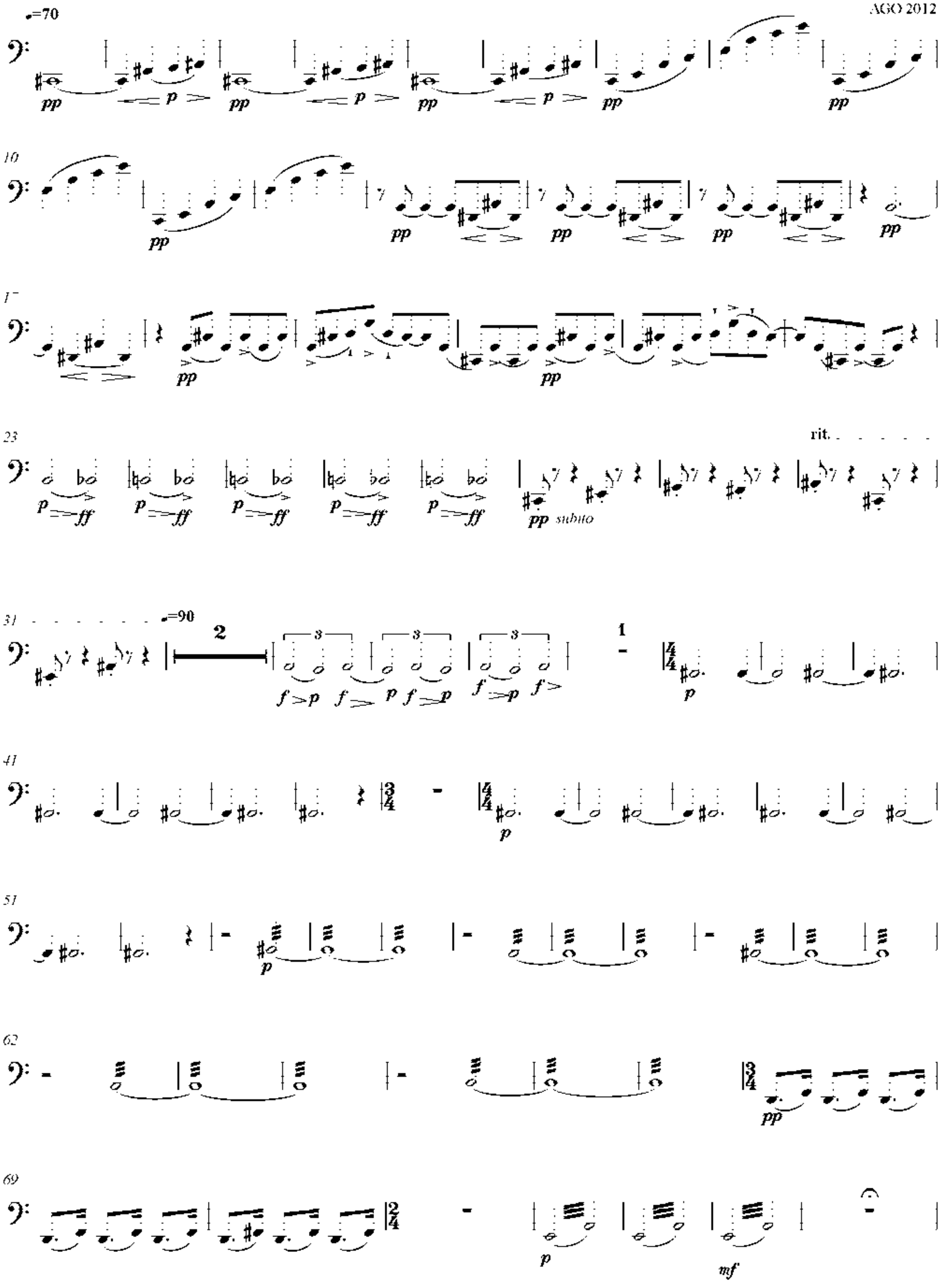



76
89
div.
pp subito
106
div.
div.
123
134
rit.
148
pp subito
161
♩=70
unis.
pp subito
174
div.
unis.
185
23

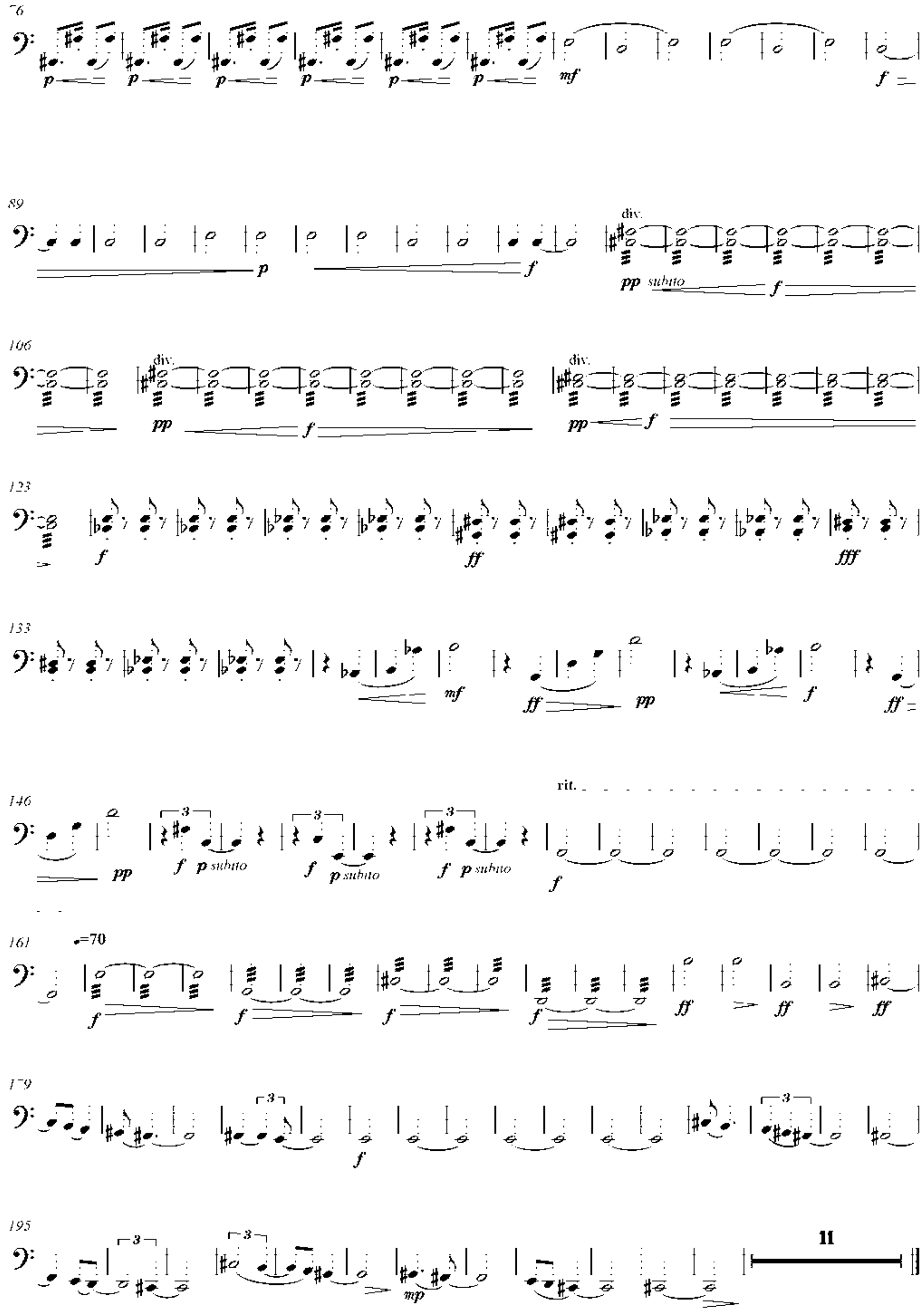
Violoncelo

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012



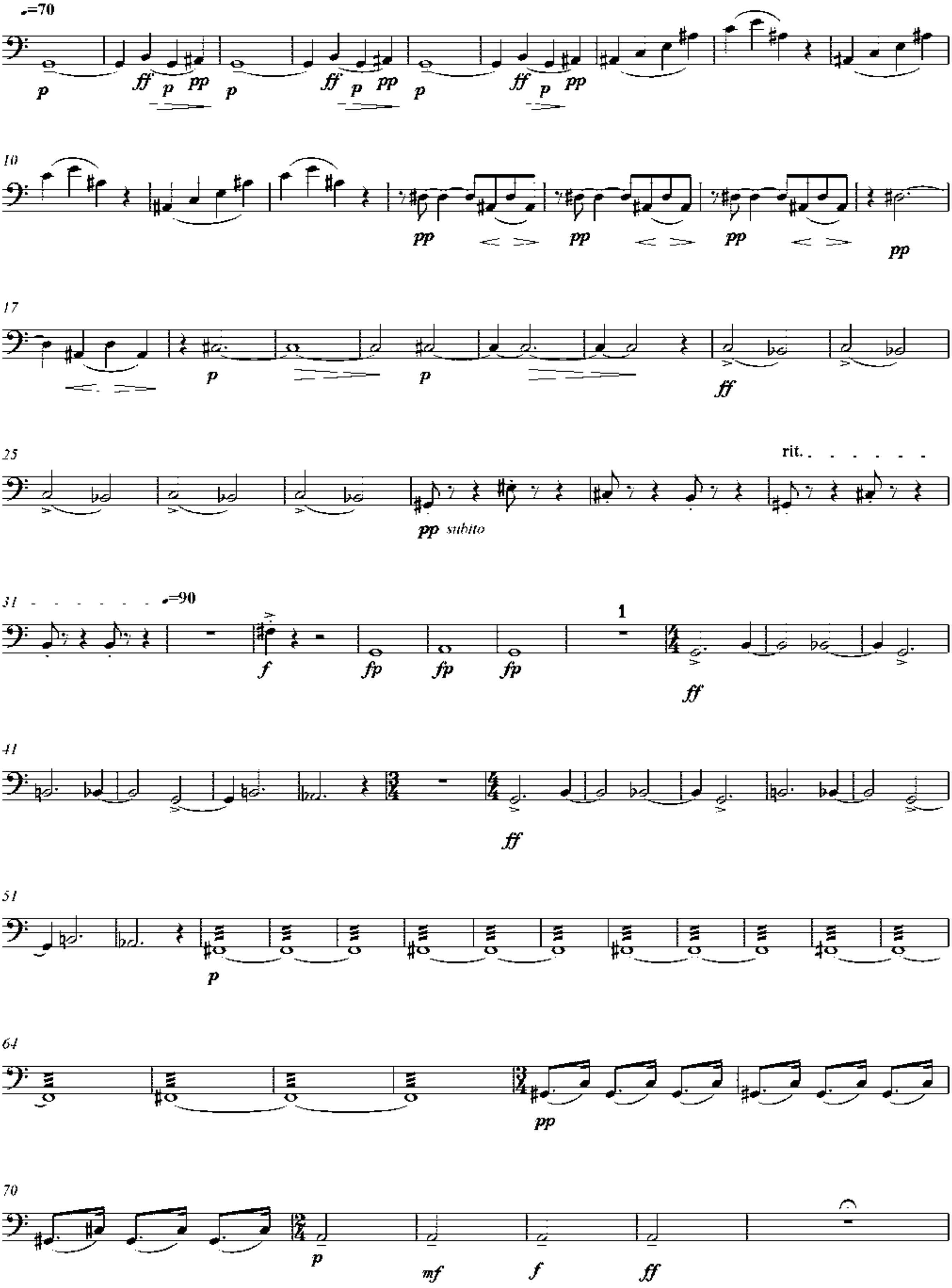
Violoncelo

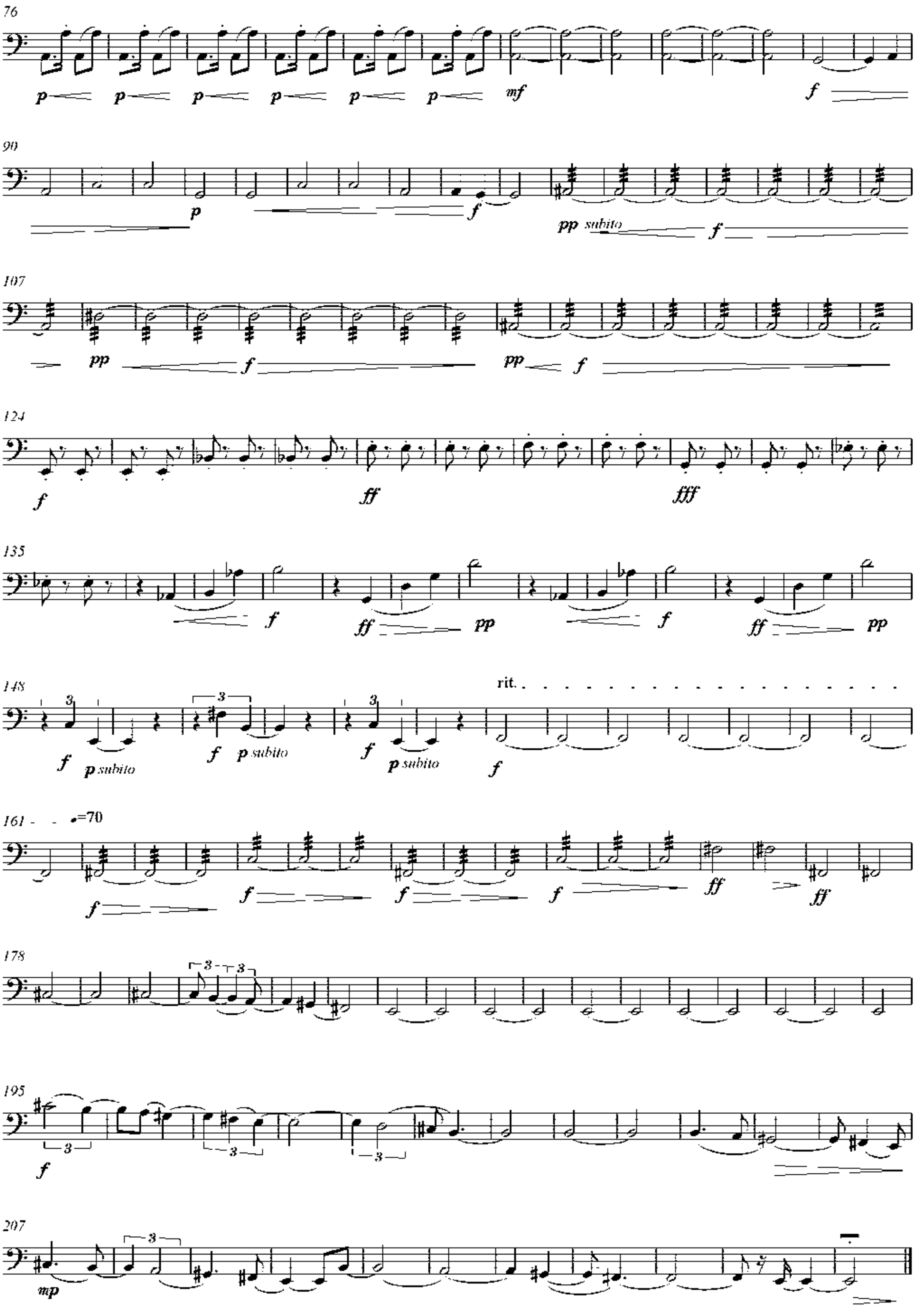

76
89
div.
pp subito
106
div.
div.
123
133
rit.
146
p subito
161
=70
179
195
mp
11

Contrabass

Auto-retrato do Pai-Rei e a Catacumba

M. A. Machado
AGO 2012

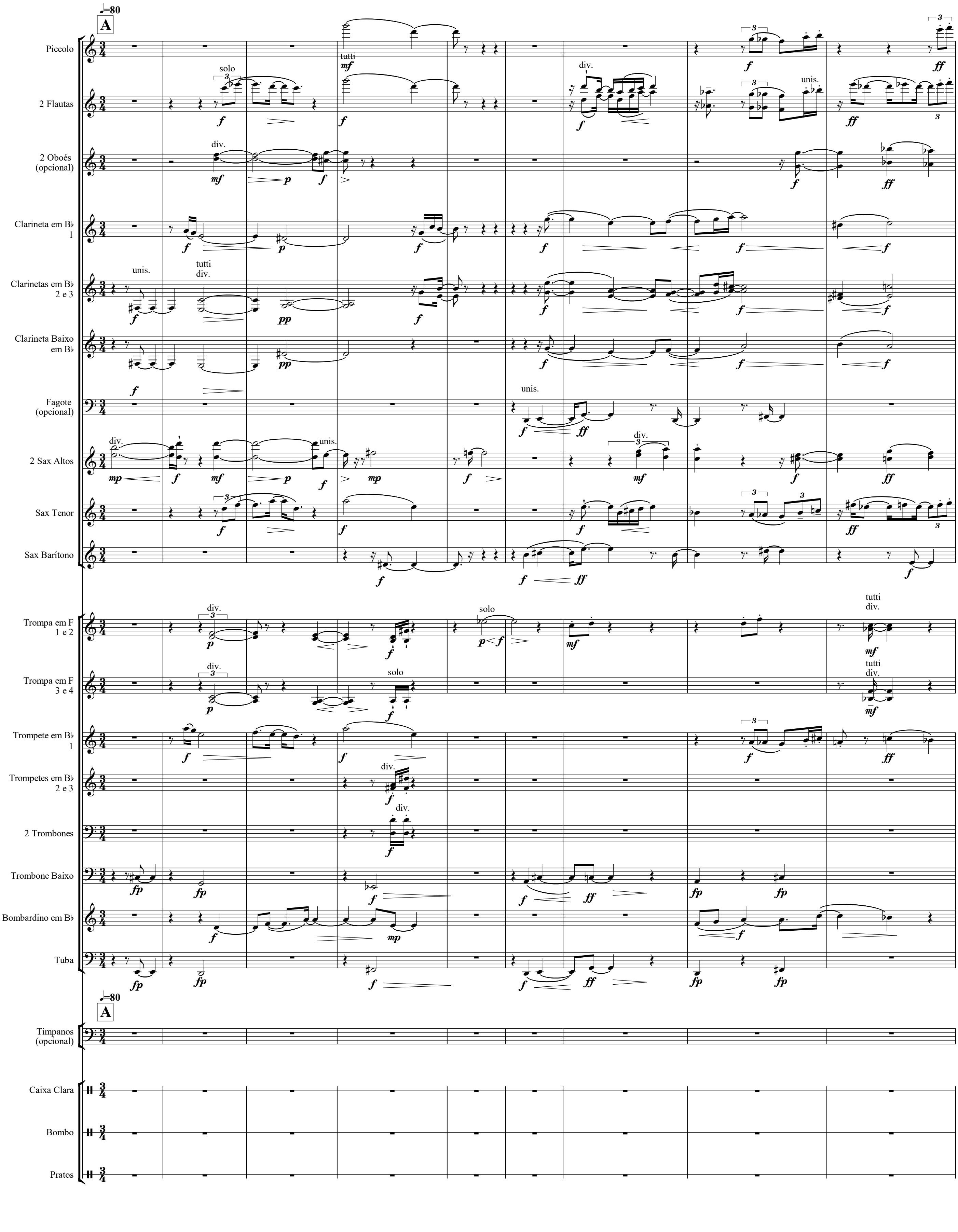


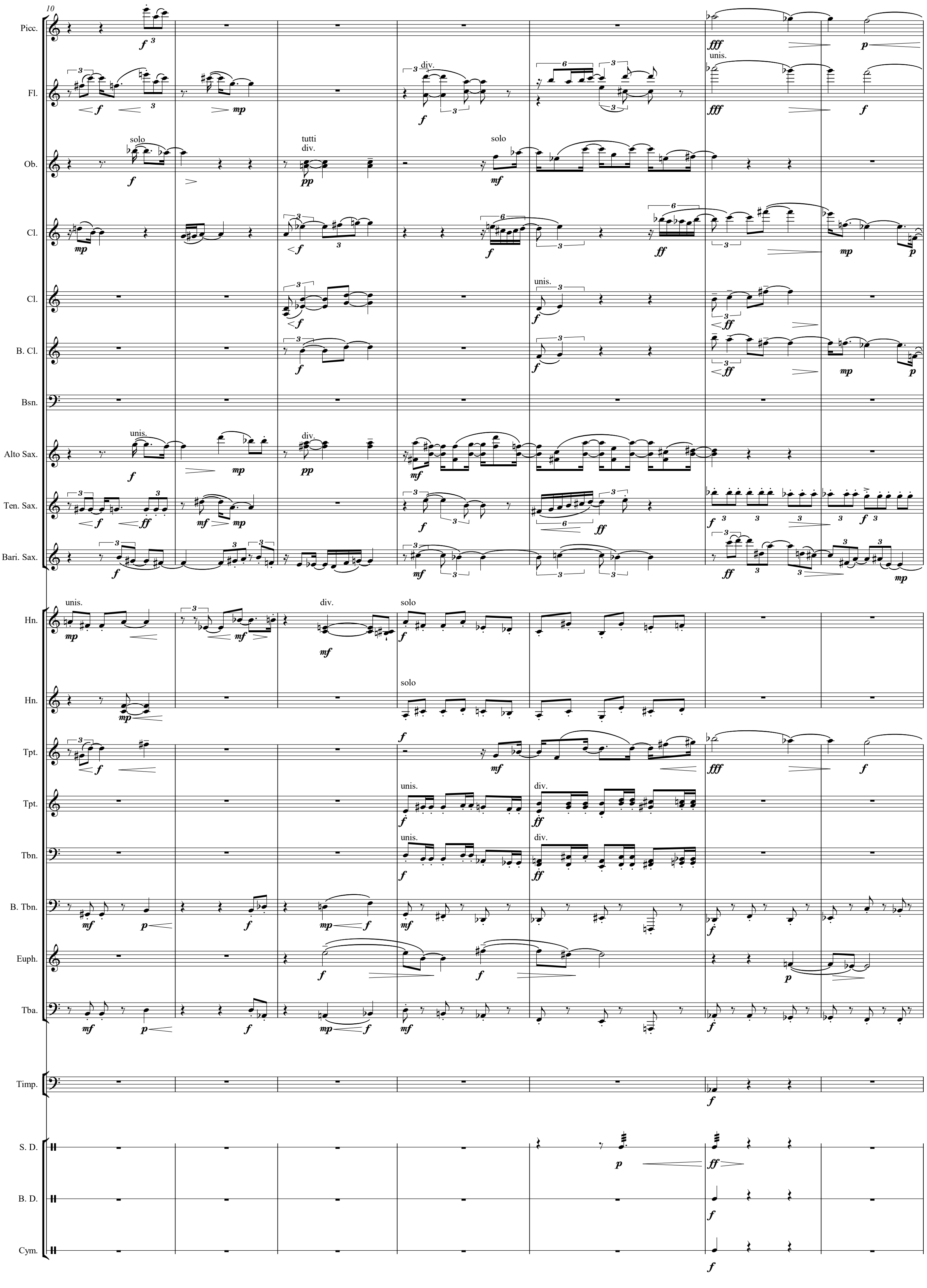

pp subito
rit.
p subito
=70

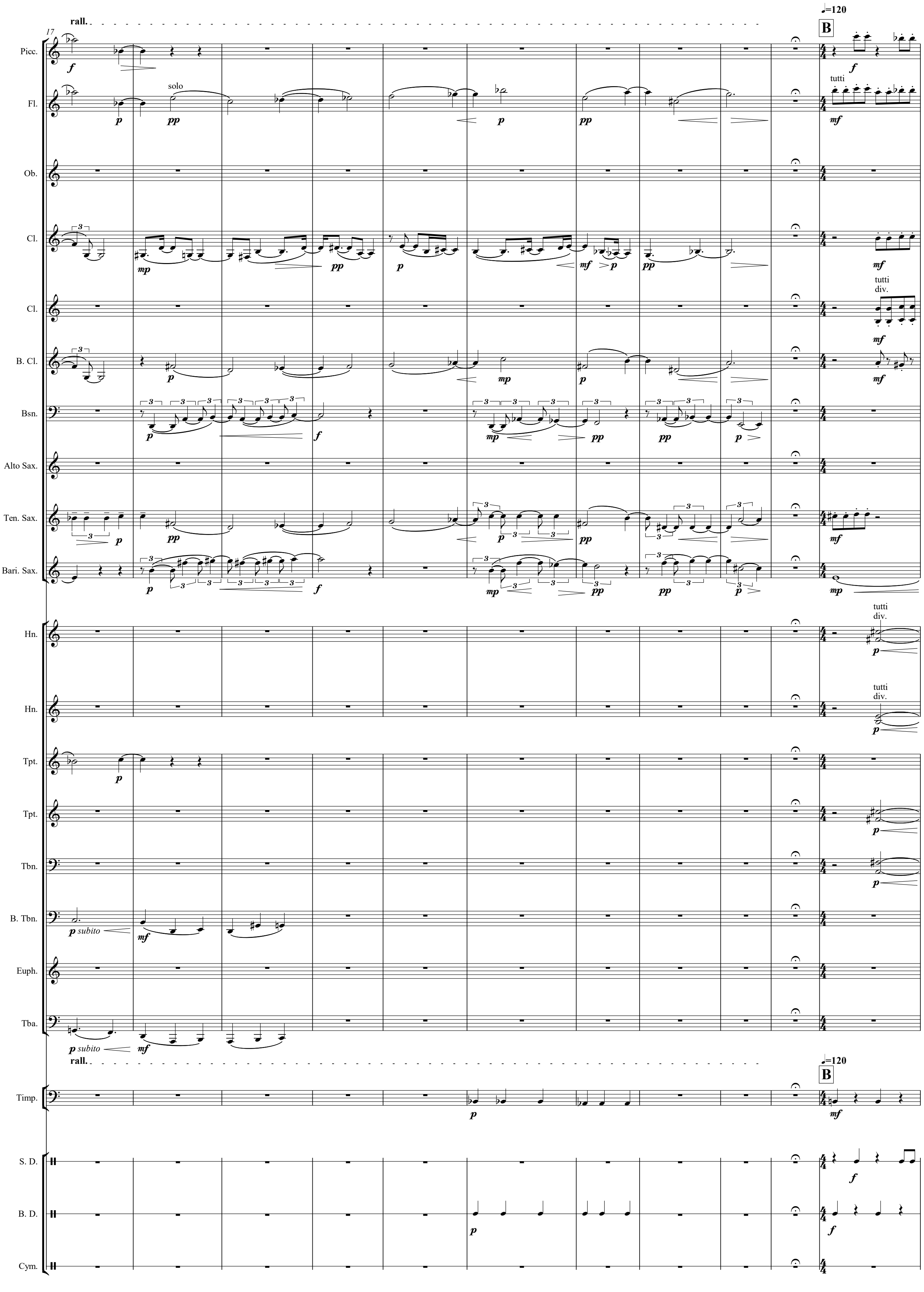
É A Zuzim

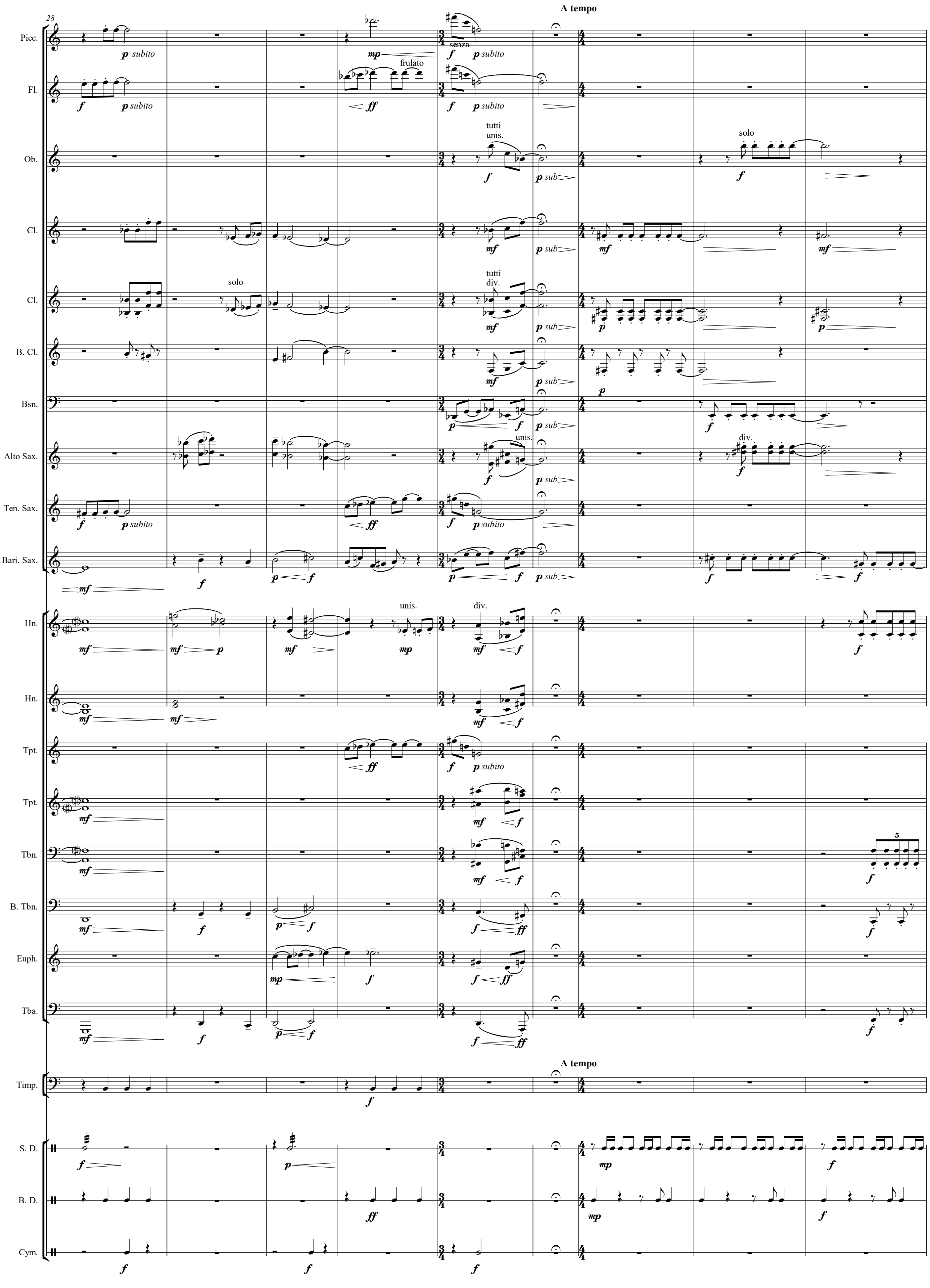
dedicada a Schoenberg e Djavan

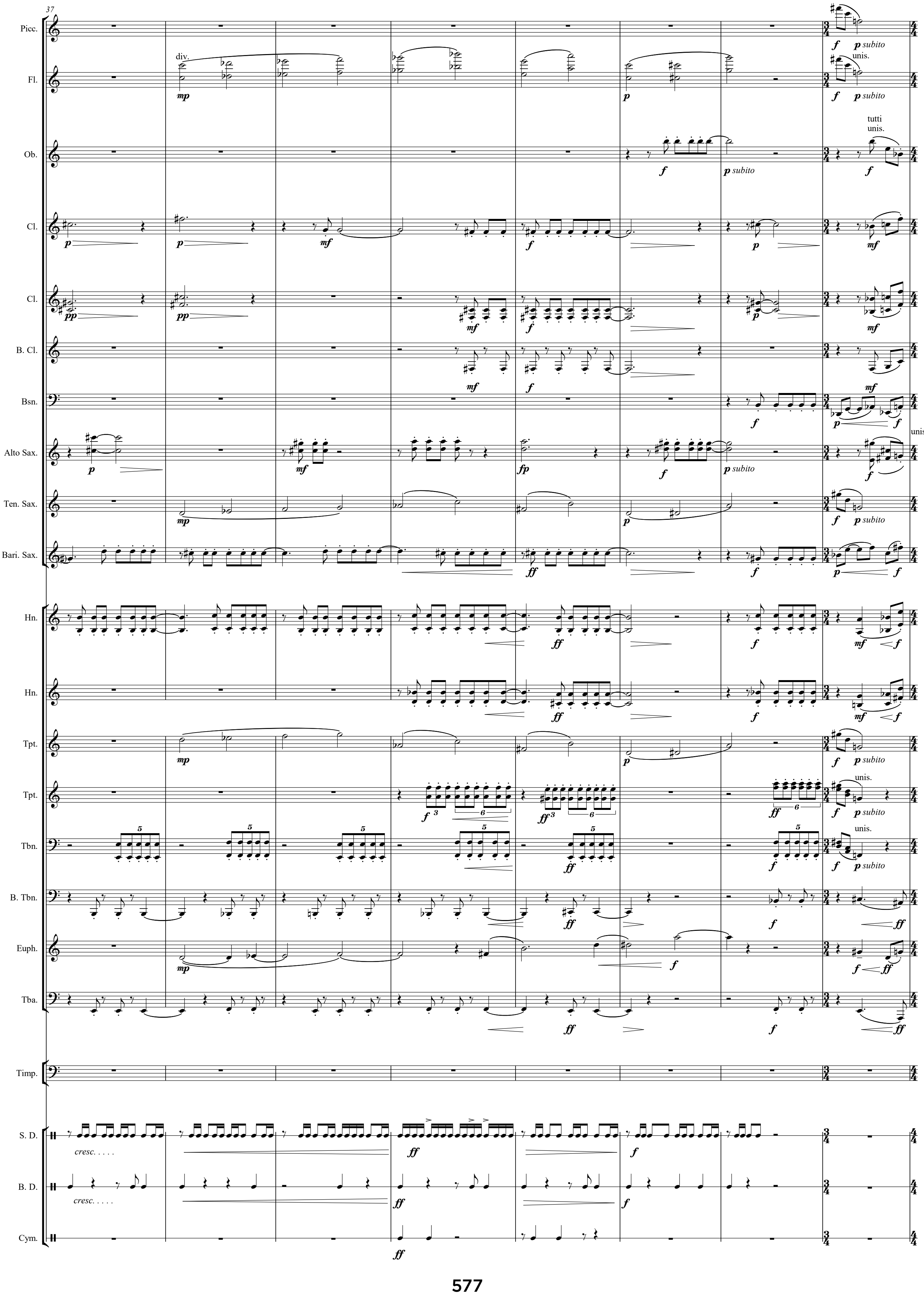
M.A. Machado
2018

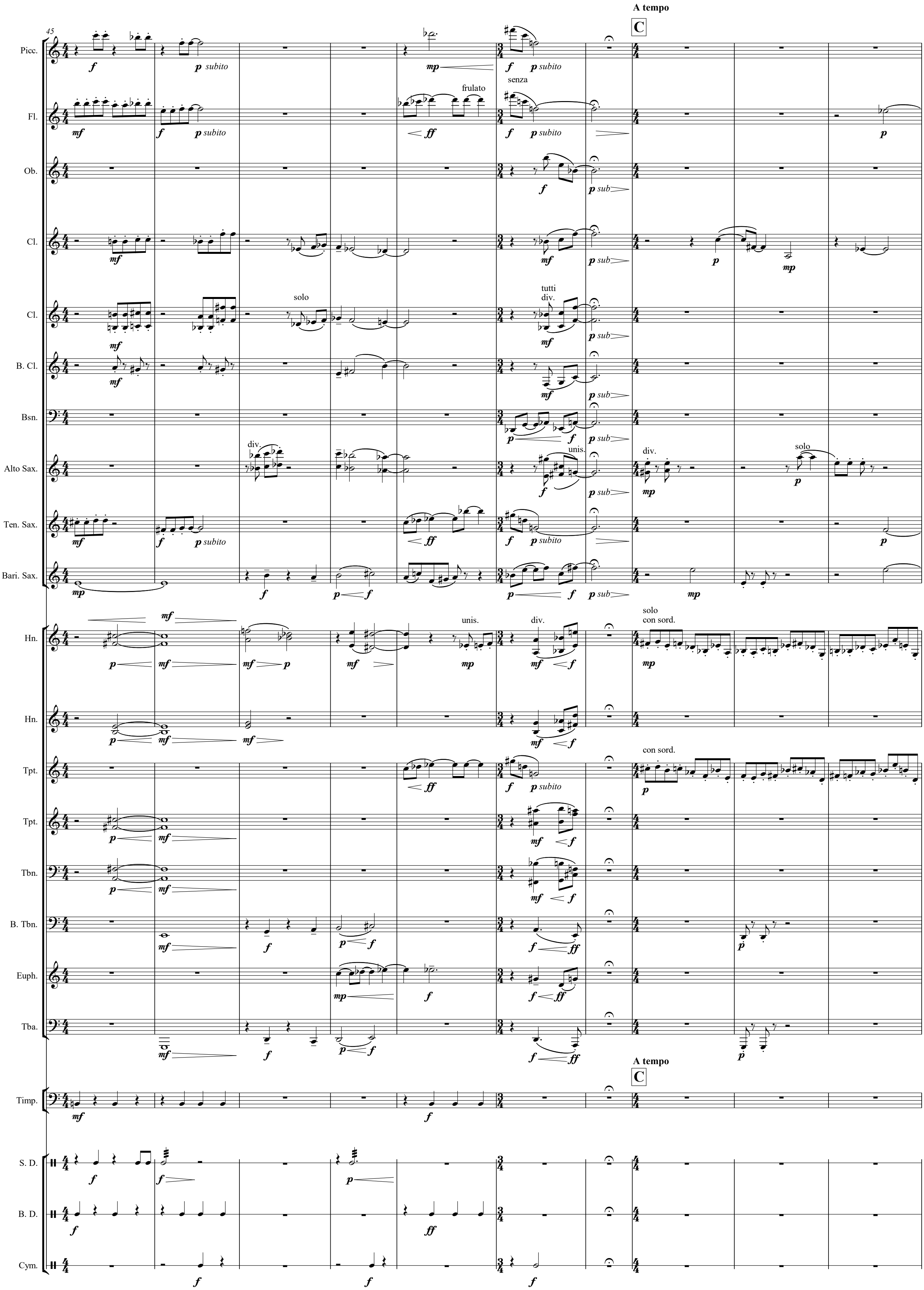


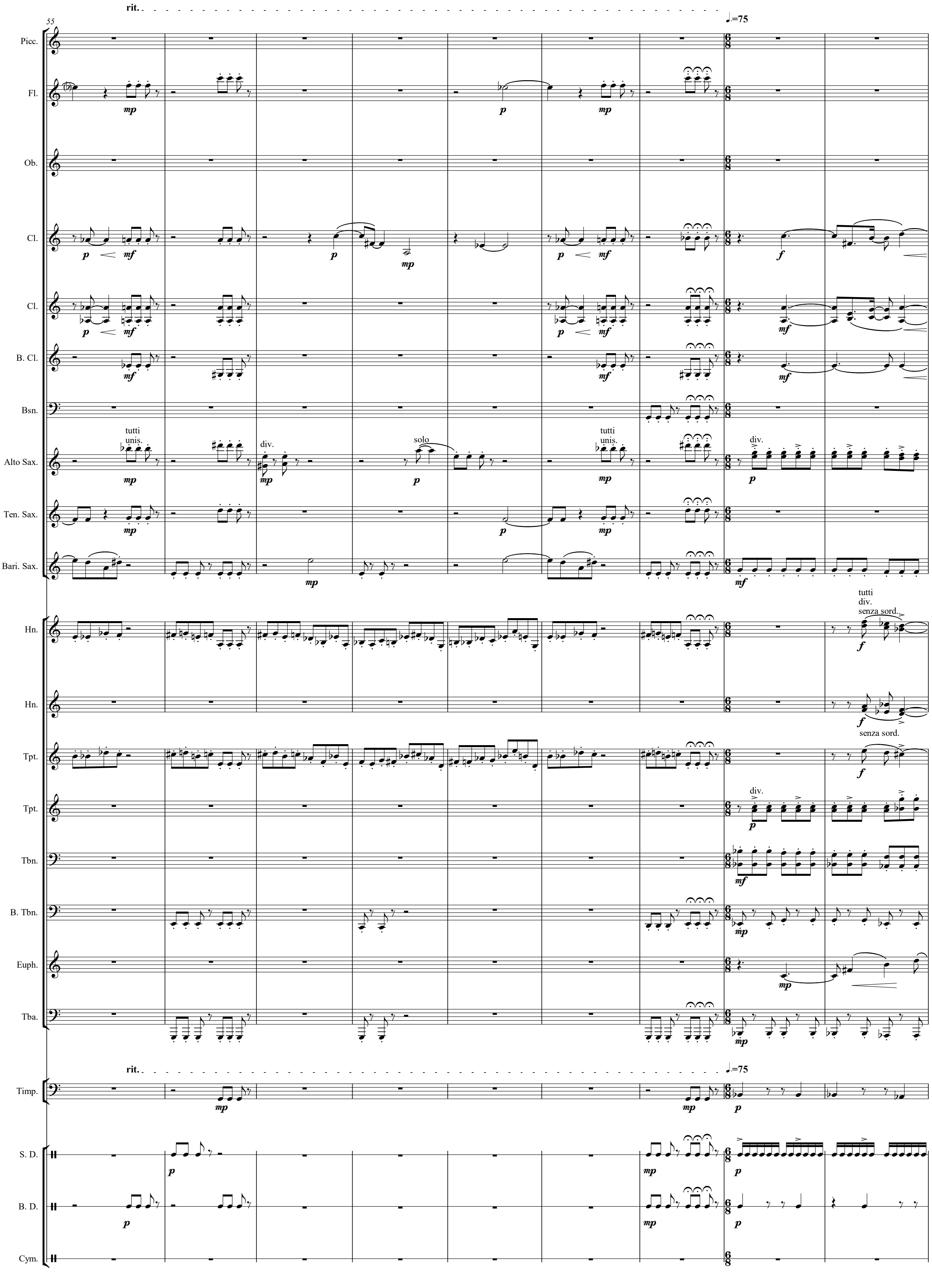

10
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
solo
unis.
div.
tutti
div.
solo
unis.
div.
unis.
div.
solo
solo
unis.
div.
unis.
div.

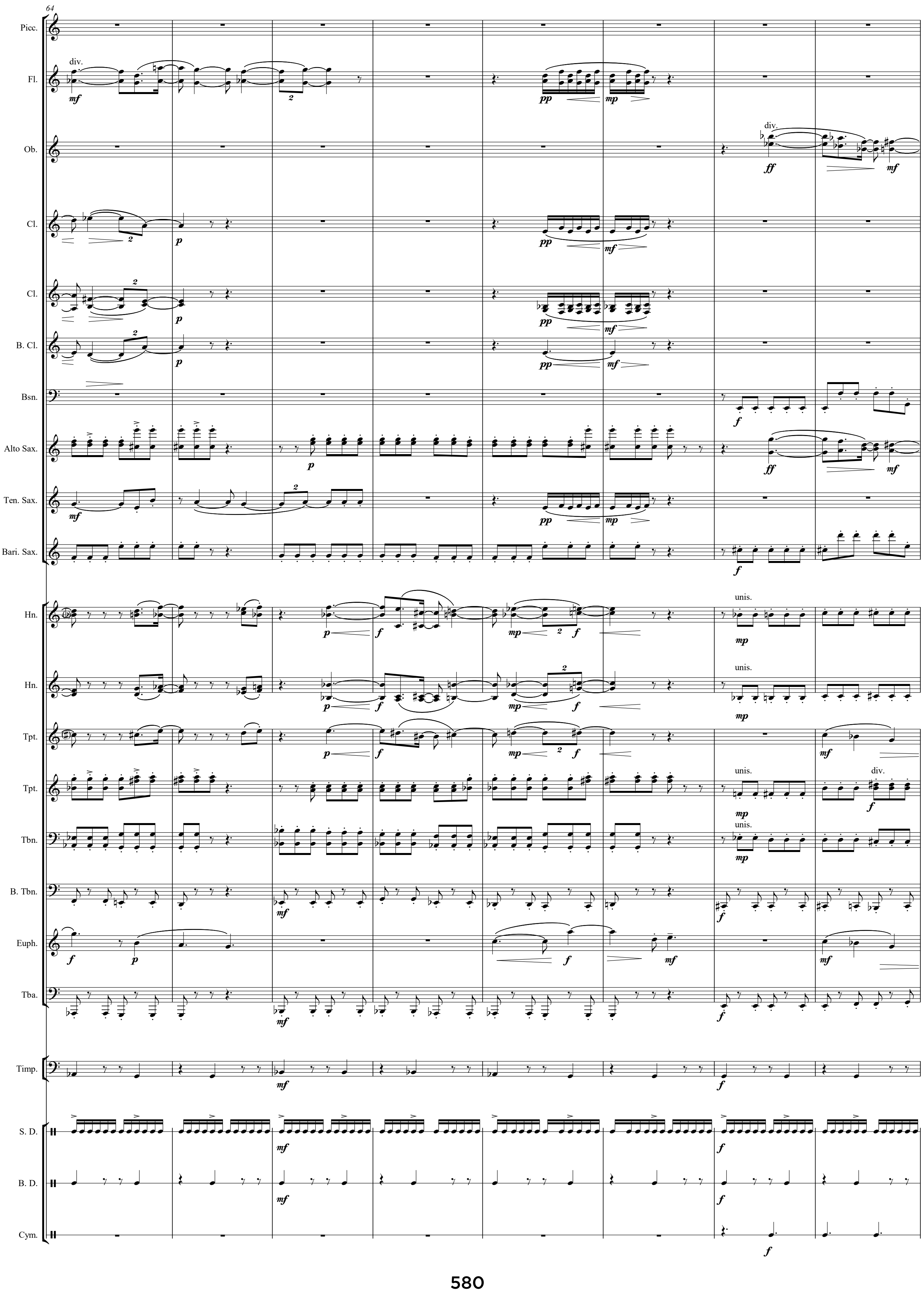

rall.
♩=120
B
17
Picc.
Fl.
solo
tutti
Ob.
Cl.
Cl.
tutti
div.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
tutti
div.
Hn.
tutti
div.
Tpt.
Tpt.
Tbn.
B. Tbn.
p subito
Euph.
Tba.
p subito
rall.
♩=120
B
Timp.
S. D.
B. D.
Cym.

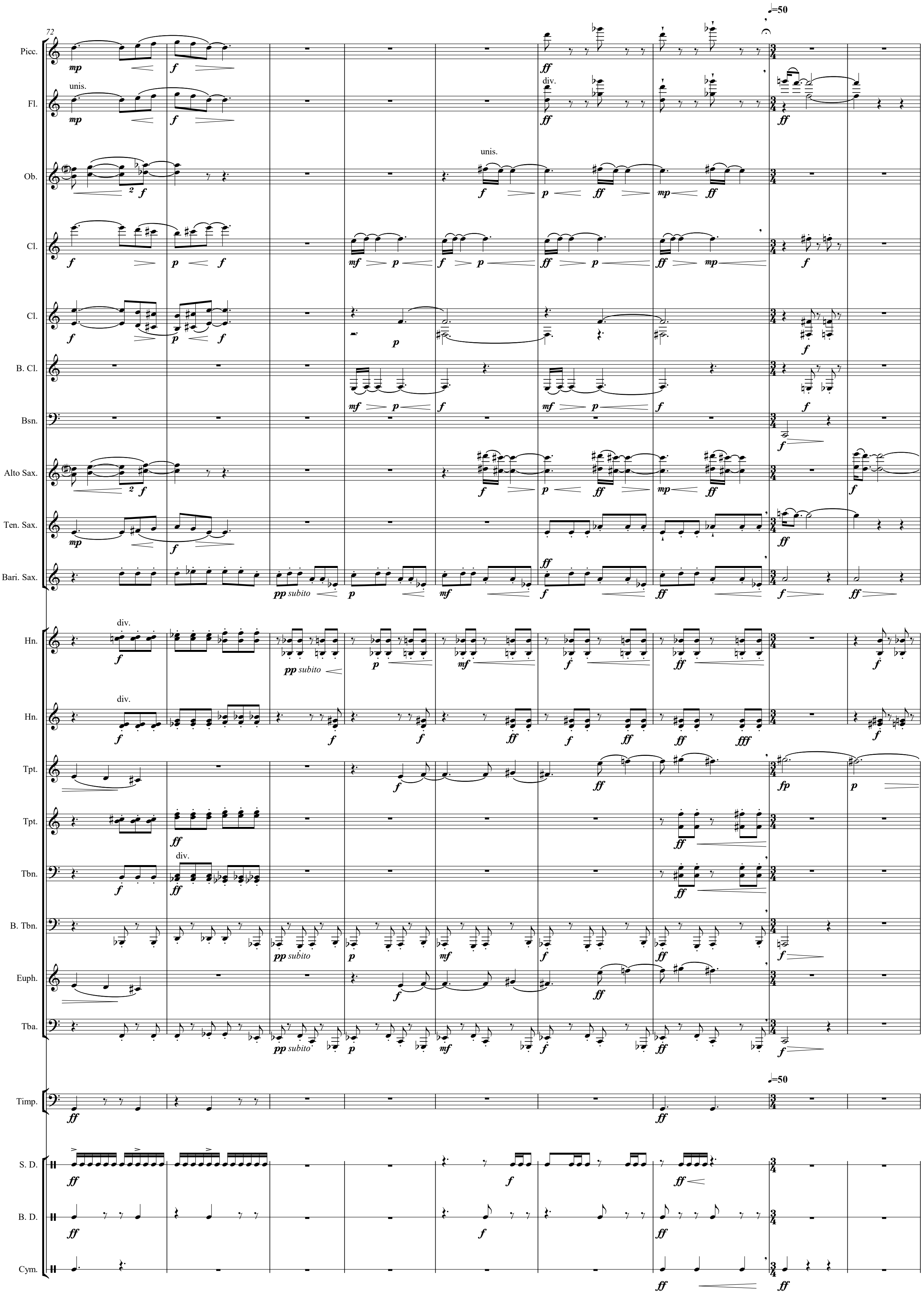

28
A tempo
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
p subito
frulato
senza
tutti
unis.
solo
div.
p sub
mf
mp
ff
f
p
5


37
Picc.
Fl.
div.
unis.
tutti
unis.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
p subito
cresc. . . . .

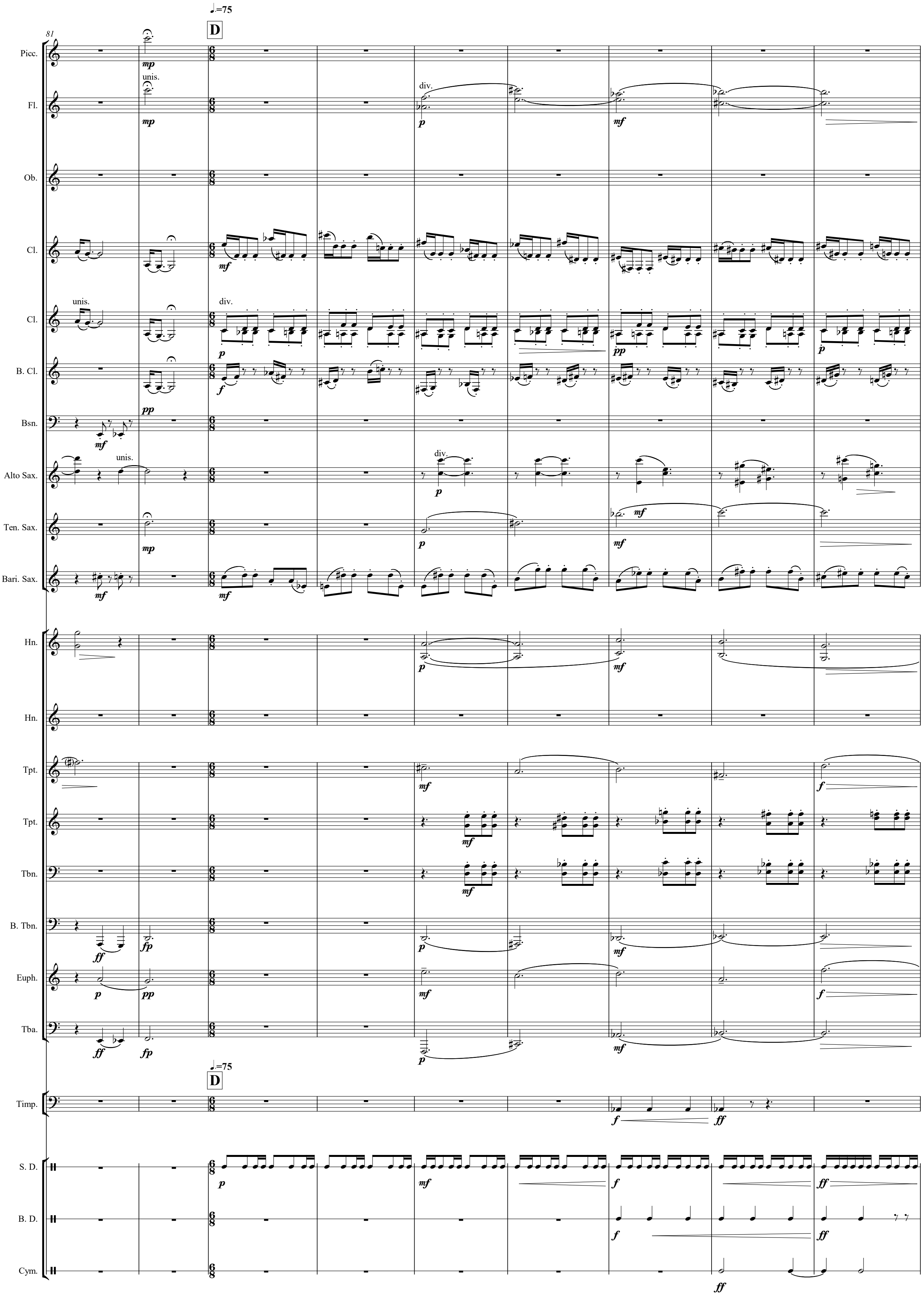

A tempo
C
45
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
p subito
frulato
senza
p sub
solo
tutti
div.
unis.
con sord.

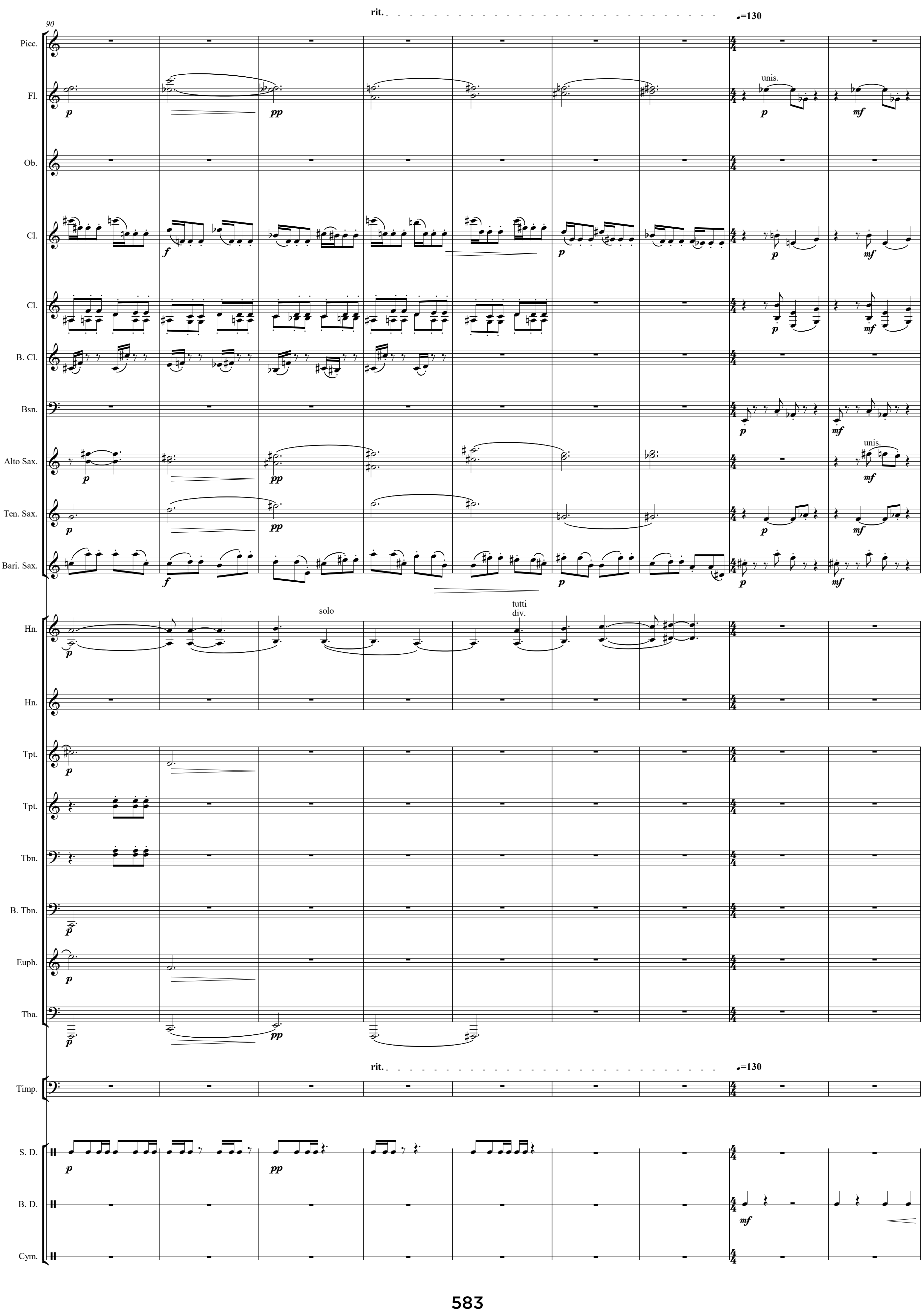

rit.
55
♩=75
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
tutti
unis.
div.
solo
senza sord.
mp
p
mf
f

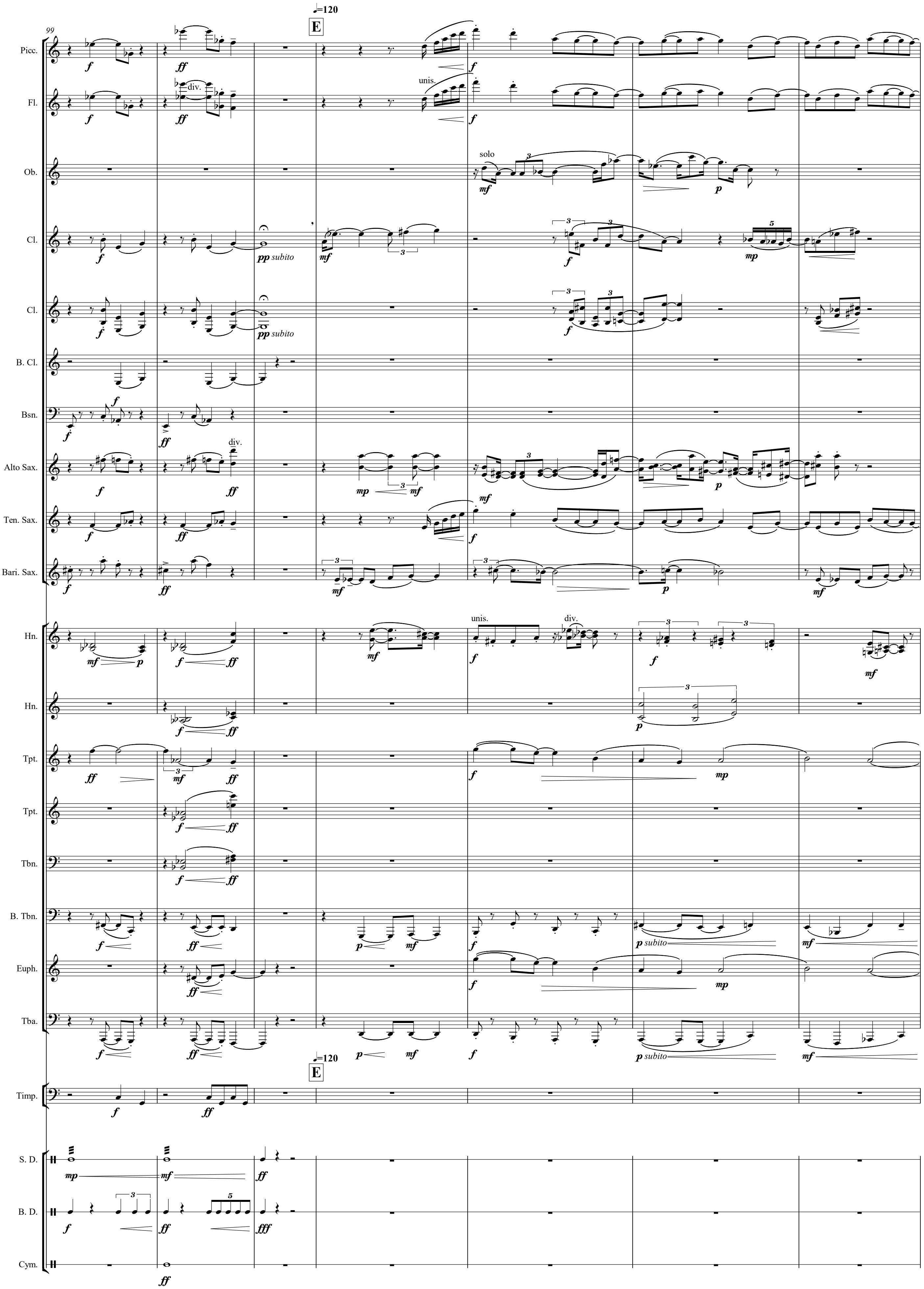

64
Picc.
Fl.
div.
Ob.
div.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
unis.
Hn.
unis.
Tpt.
Tpt.
unis.
div.
Tbn.
unis.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.

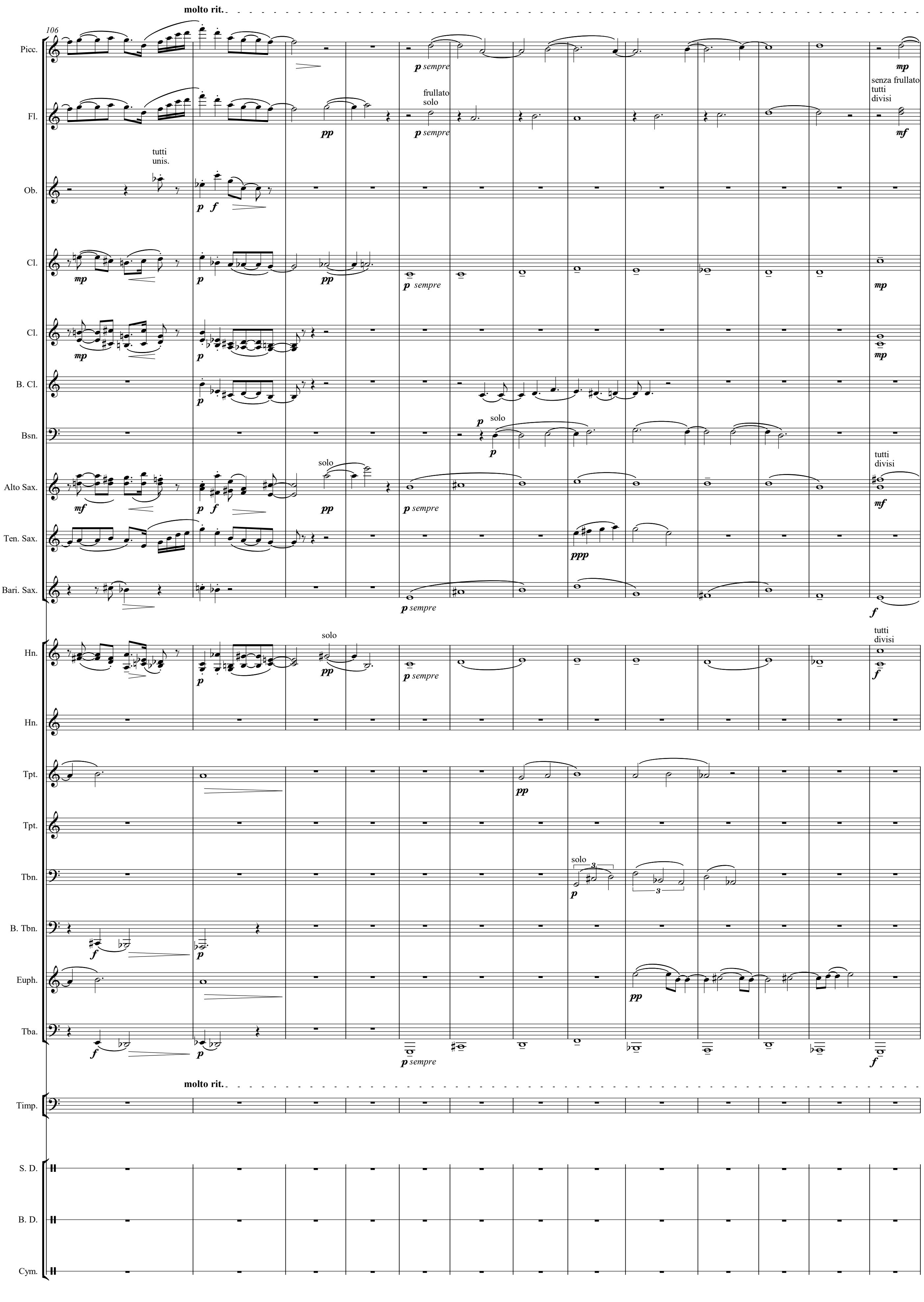


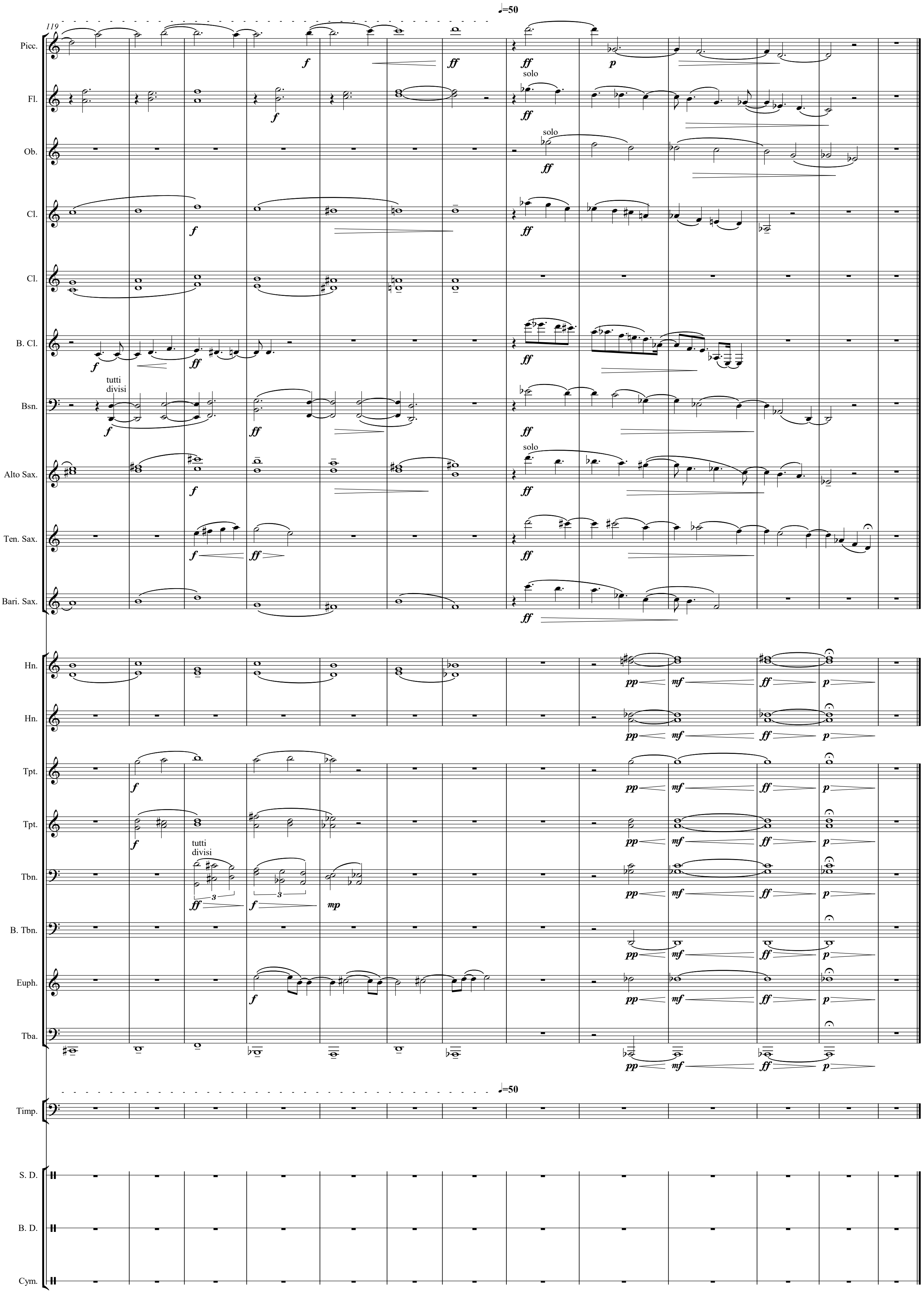
72
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
unis.
div.
pp subito
=50


♩.=75
D
81
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
unis.
div.
mp
mf
p
f
pp
ff
fp


rit.
♩=130
90
Picc.
Fl.
unis.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
unis.
Ten. Sax.
Bari. Sax.
Hn.
solo
tutti
div.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
rit.
♩=130
Timp.
S. D.
B. D.
Cym.


99
♩=120
E
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
div.
unis.
solo
pp subito
p subito


molto rit.
106
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
p sempre
frullato
solo
senza frullato
tutti
divisi
tutti
unis.
solo
molto rit.

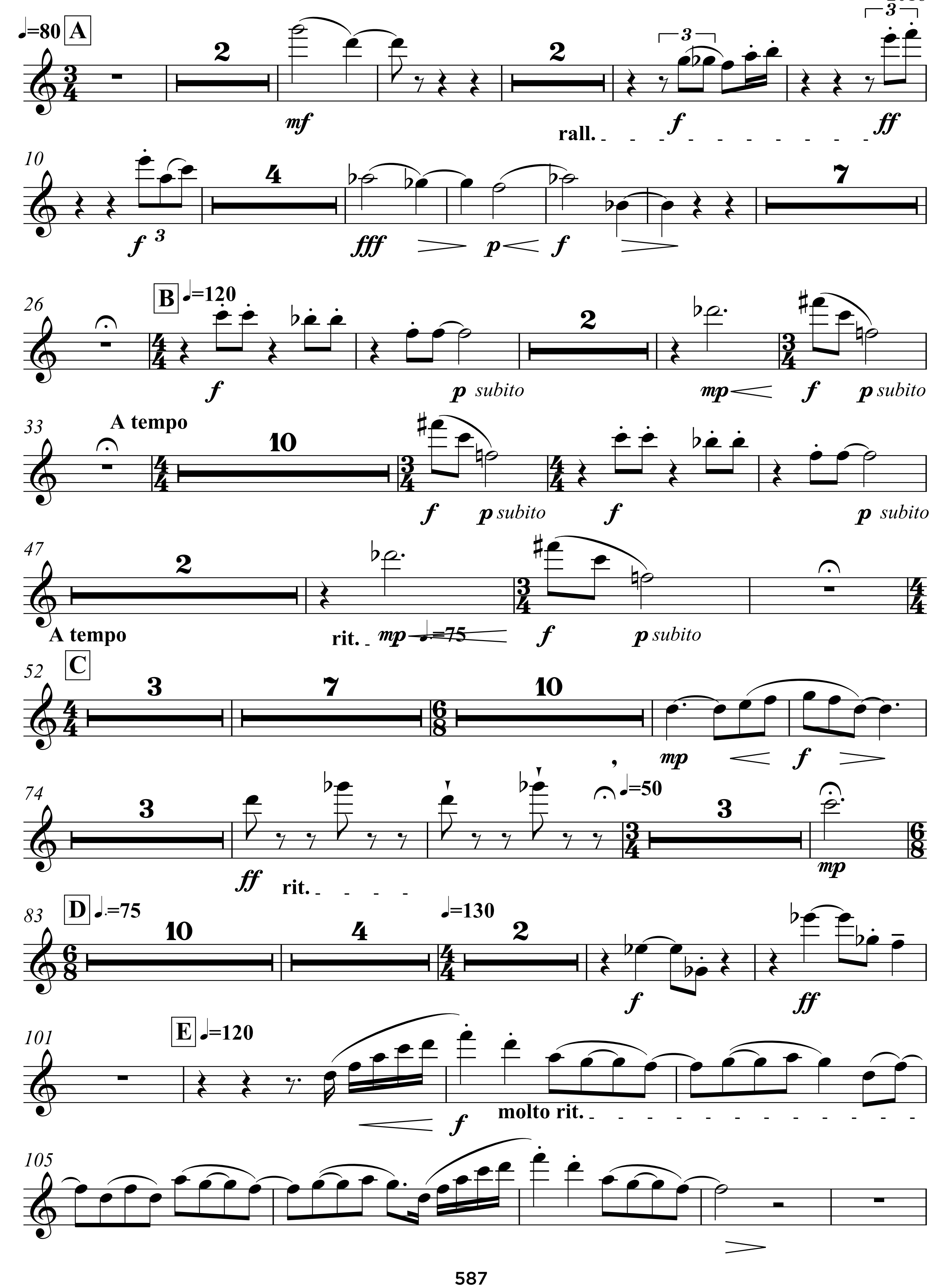

119
♩=50
Picc.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Cym.
solo
tutti
divisi
f
ff
p
pp
mf
mp
3

Piccolo

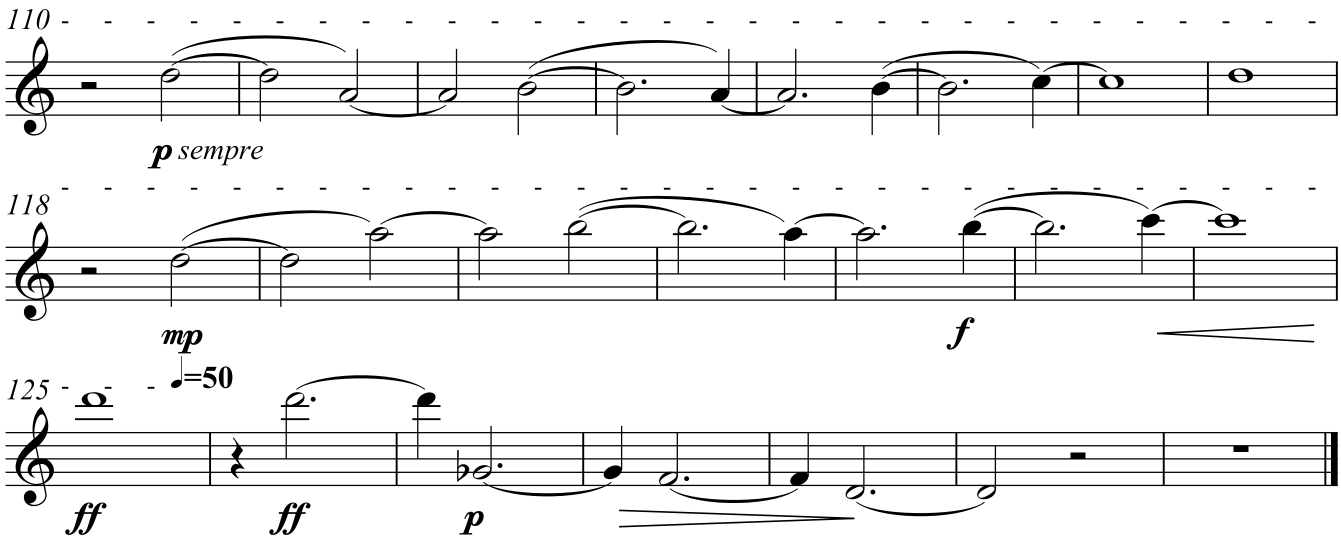
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



Piccolo

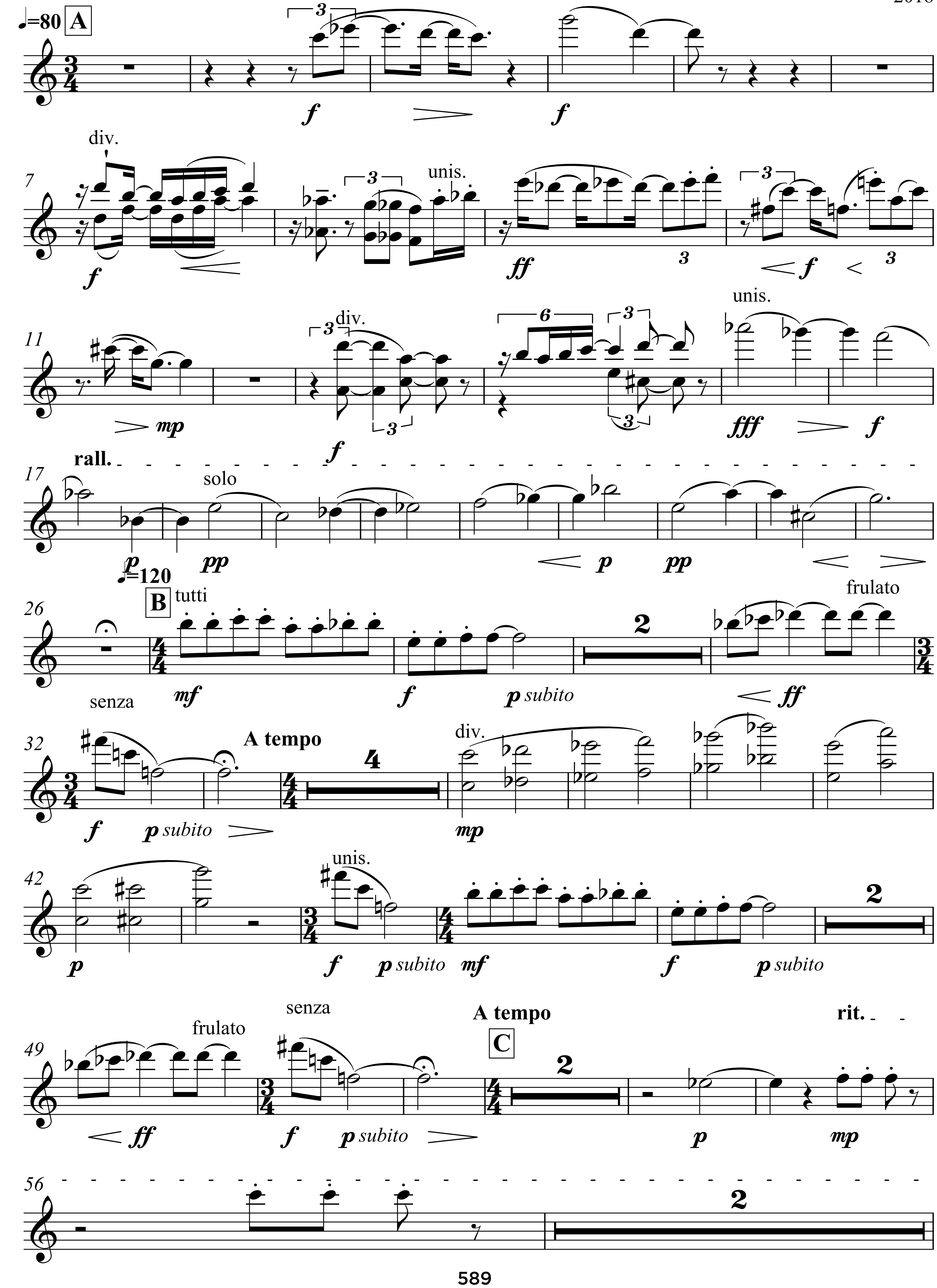


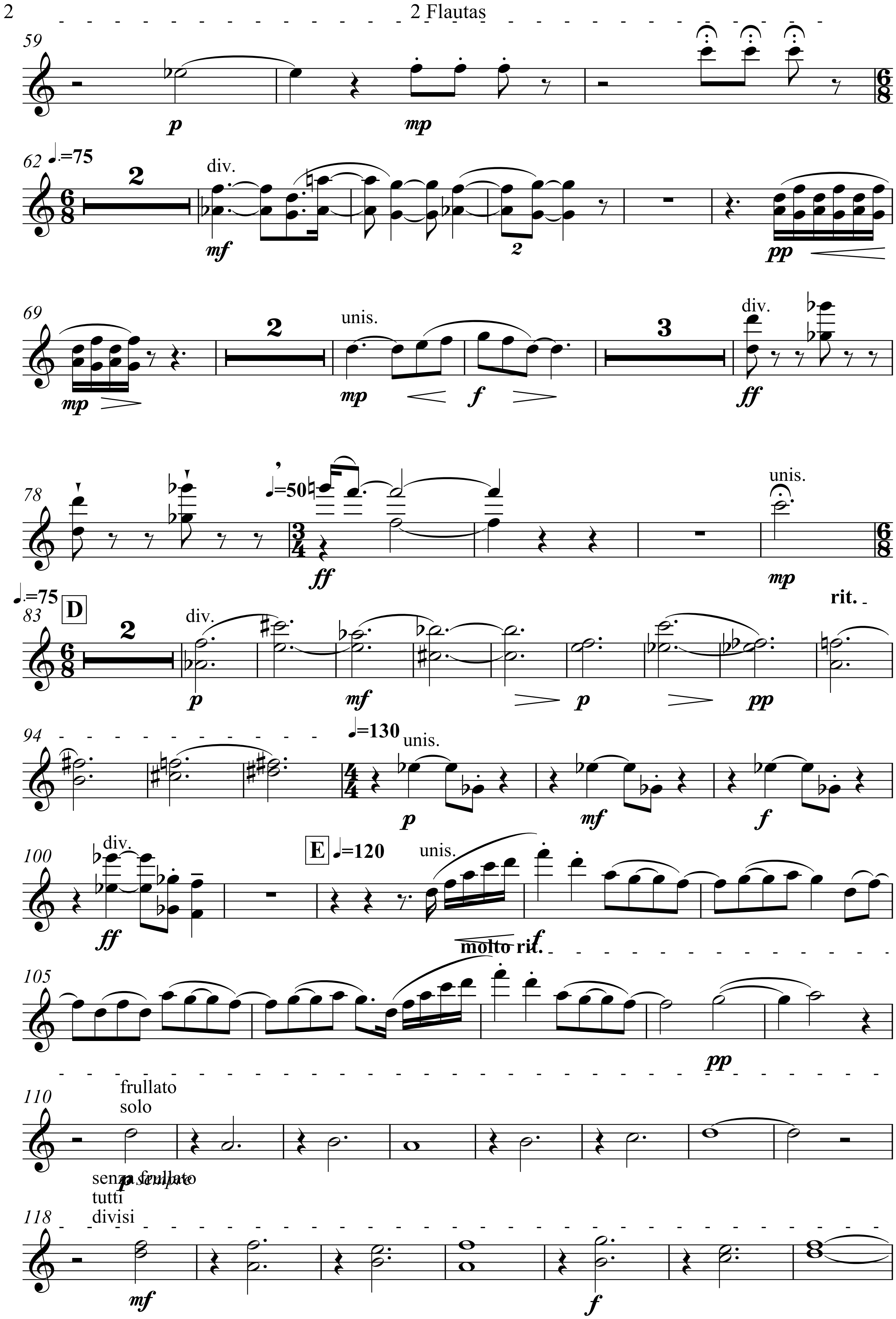
É A Zuzim

dedicada a Schoenberg e Djavan

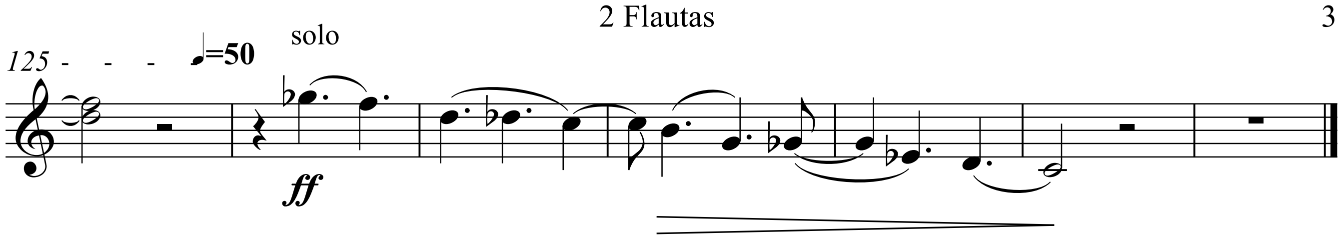
2 Flautas

M.A. Machado
2018




2
2 Flautas
59
62
♩.=75
div.
69
unis.
div.
78
♩=50
unis.
♩.=75
83
D
div.
rit.
94
♩=130
unis.
100
div.
E
♩=120
unis.
molto rit.
105
110
frullato
solo
senza frullato
tutti
divisi
p sempre
118

2 Flautas

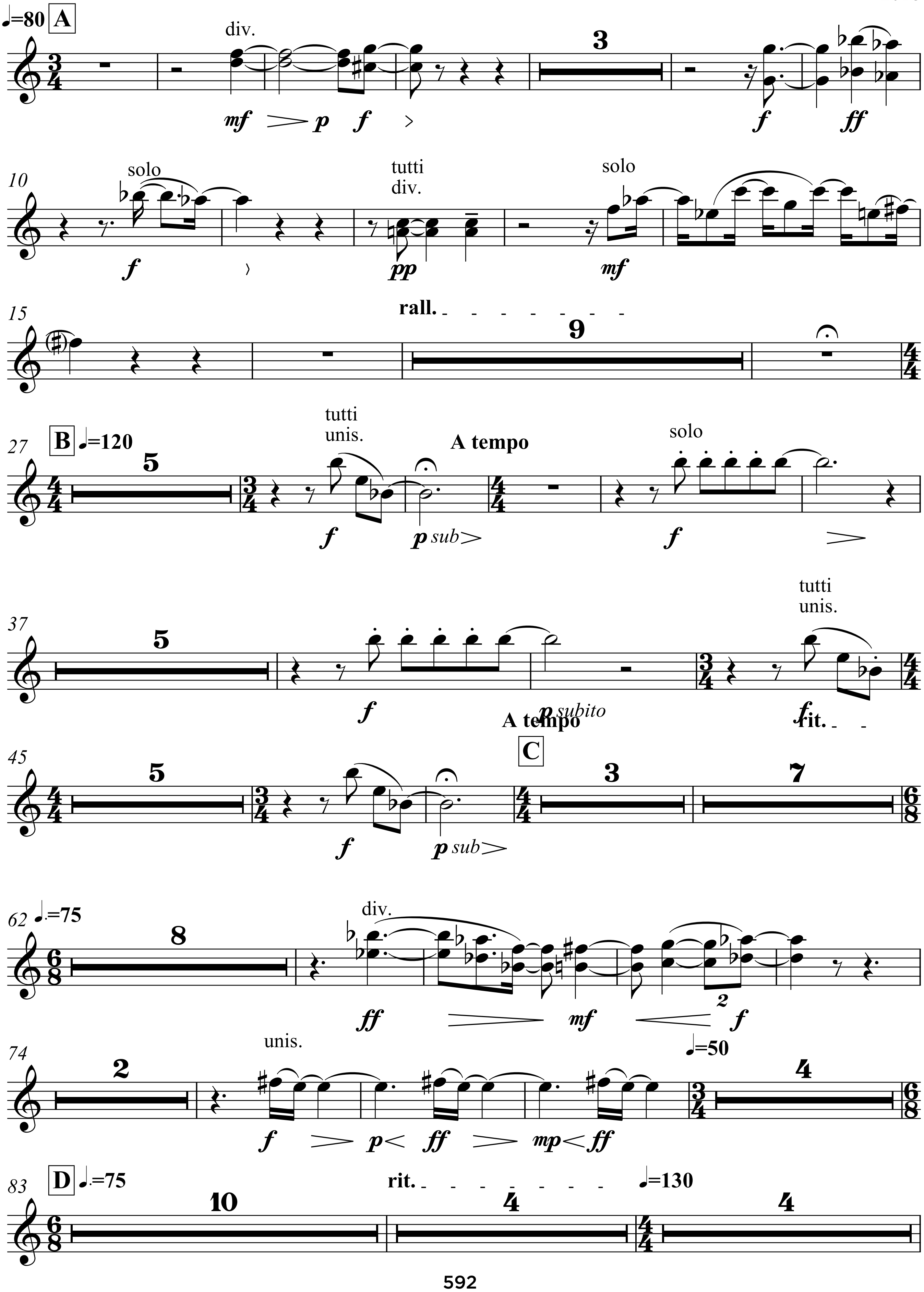


2 Oboés (opcional)

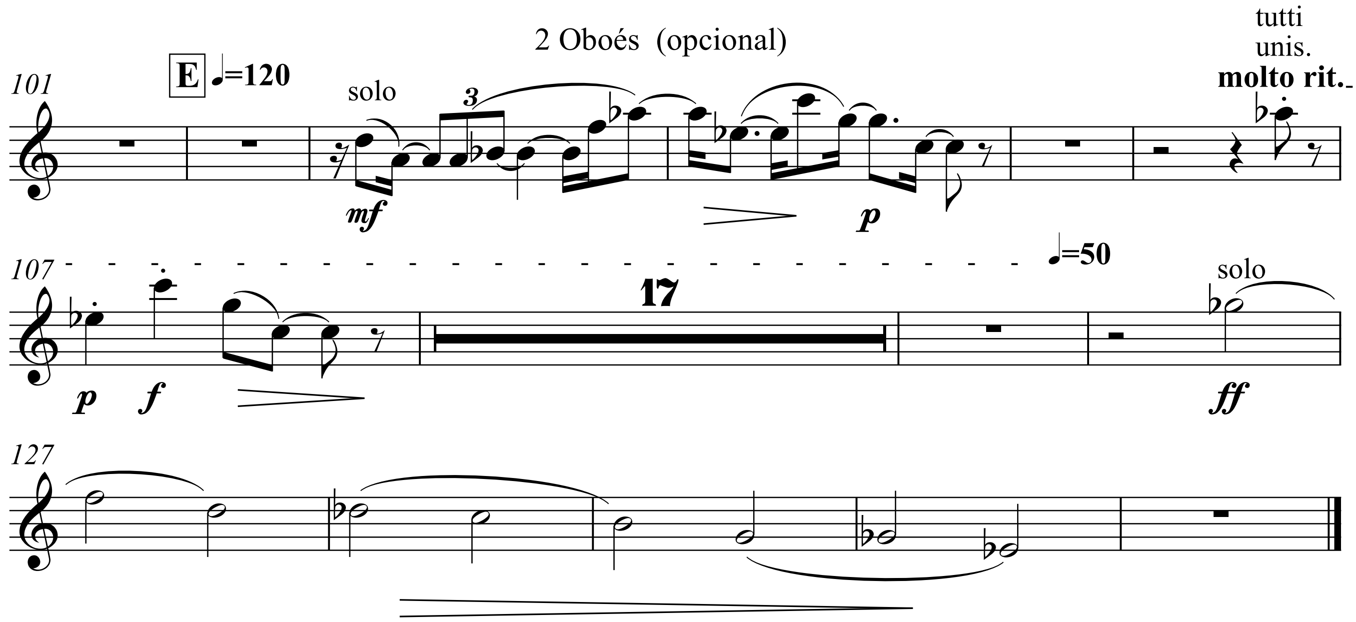
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



2 Oboés (opcional)

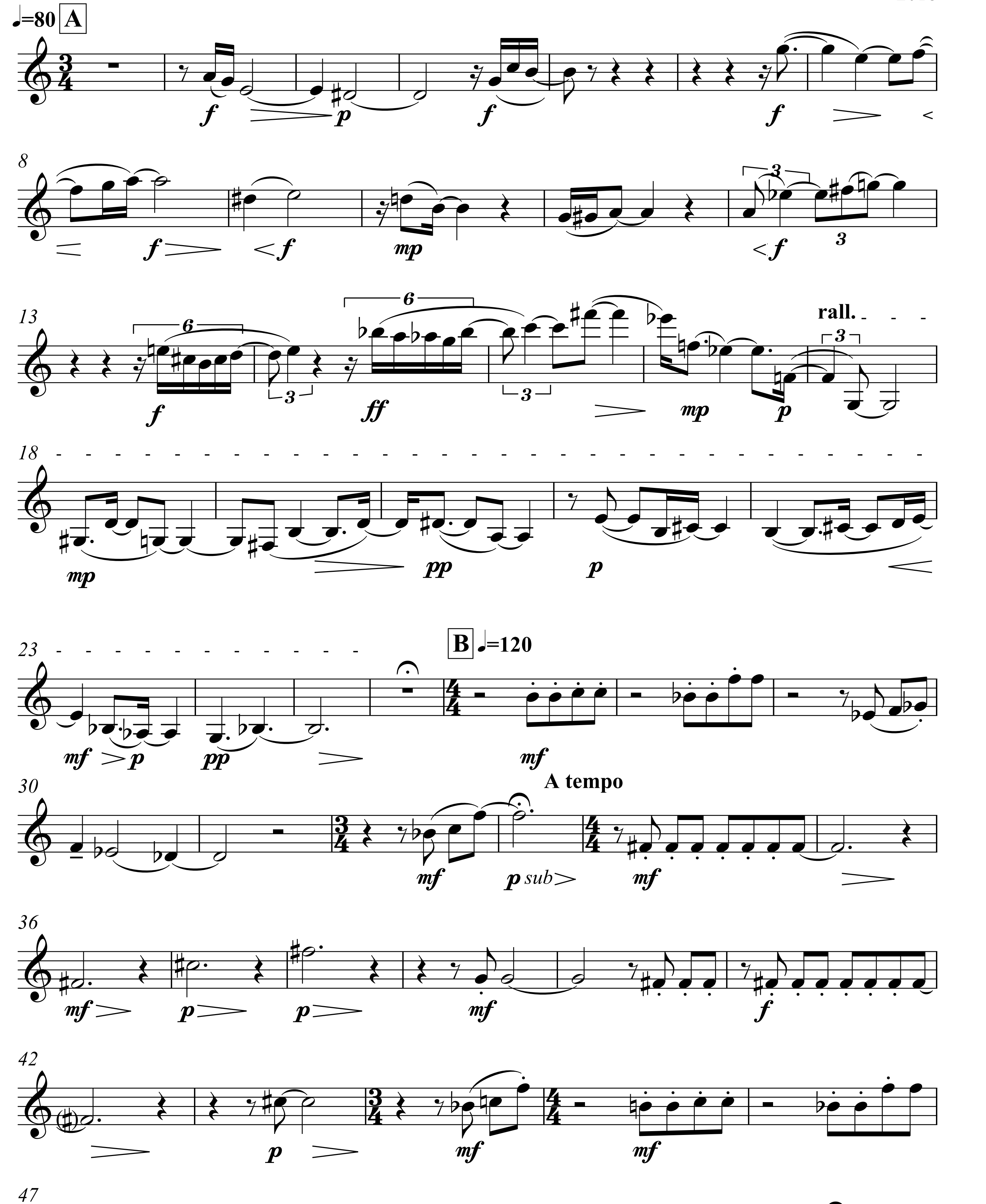


É A Zuzim

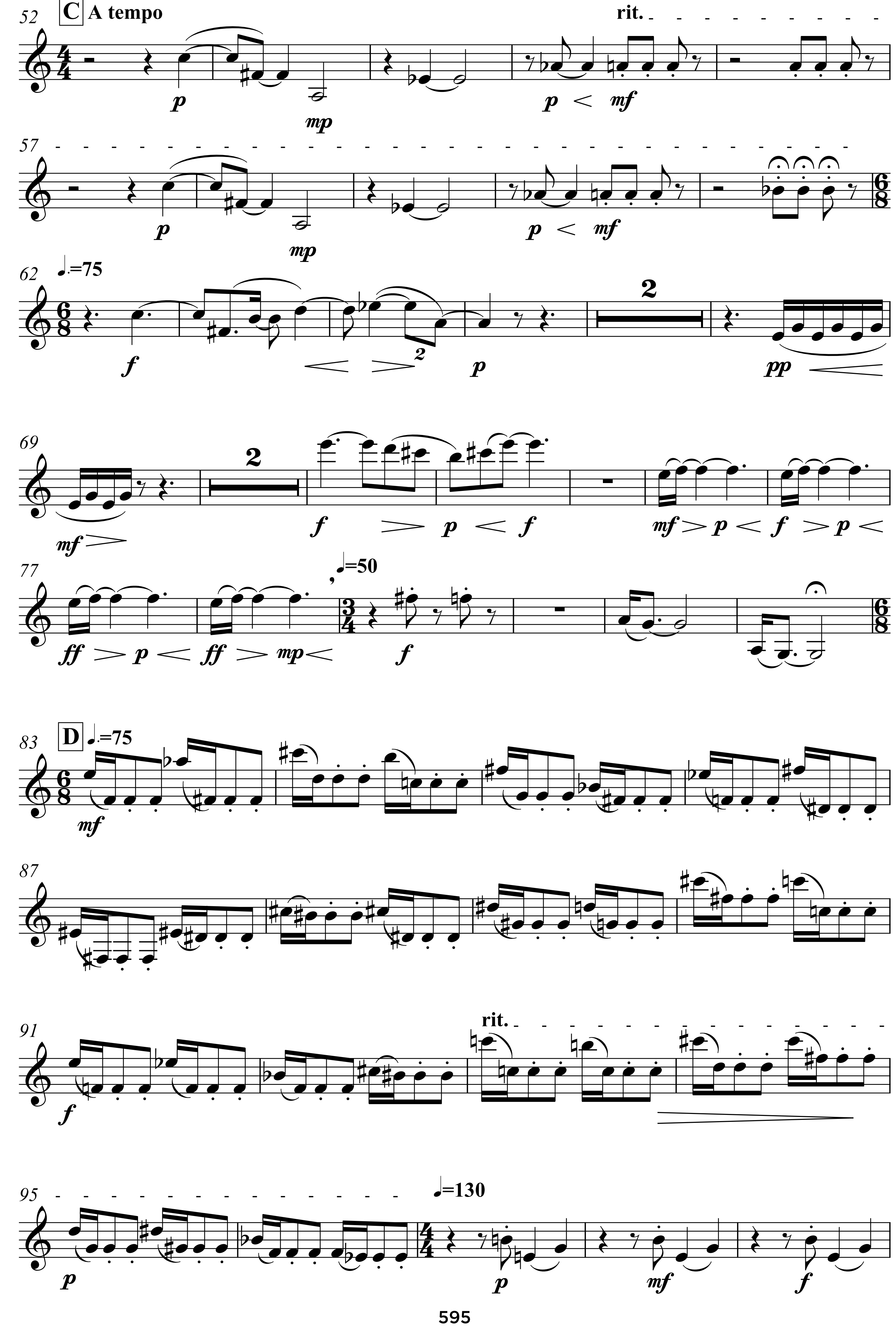
Clarineta em B♭ 1

dedicada a Schoenberg e Djavan

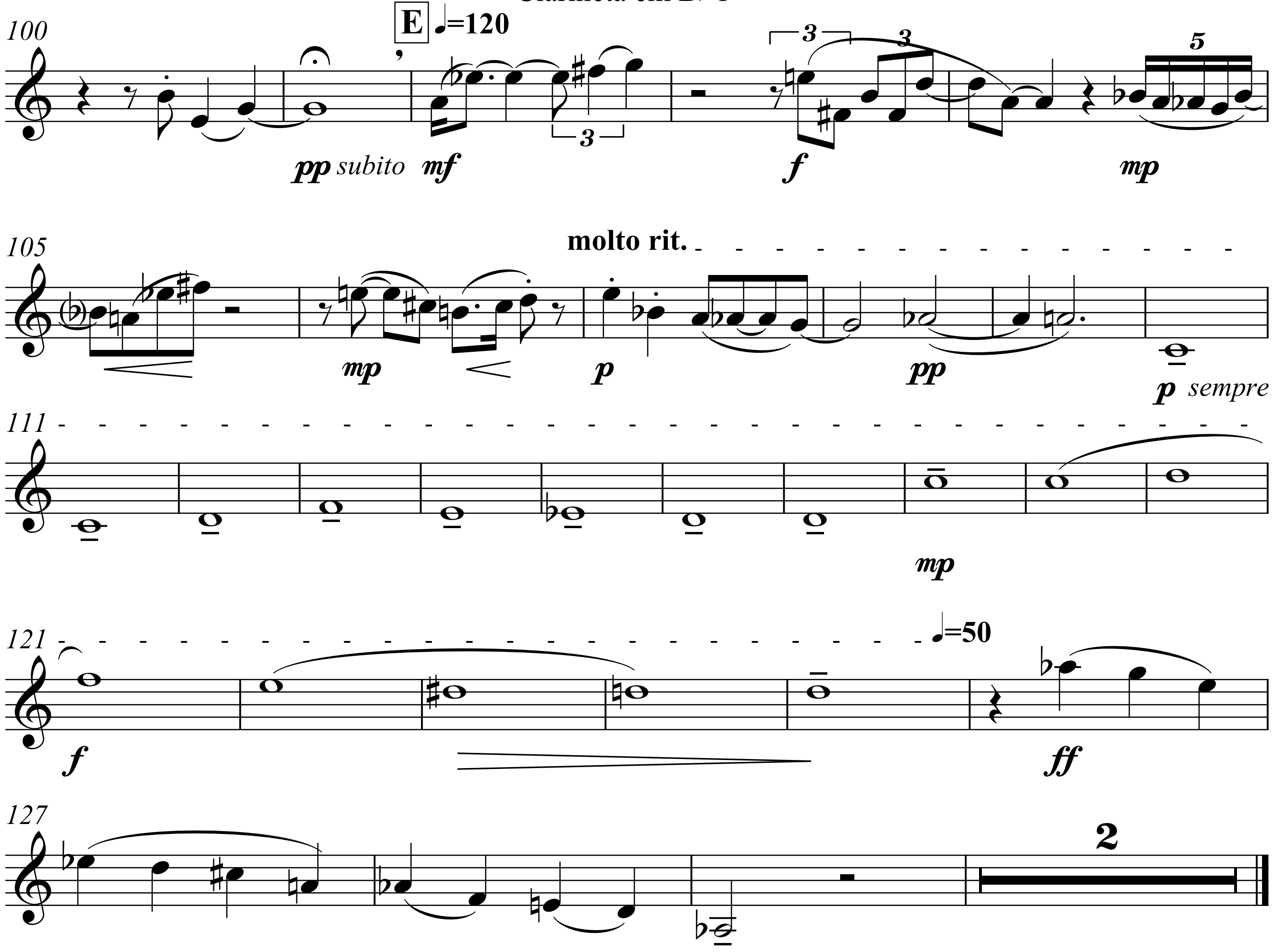
M.A. Machado
2018



Clarineta em B♭ 1



Clarineta em B♭ 1

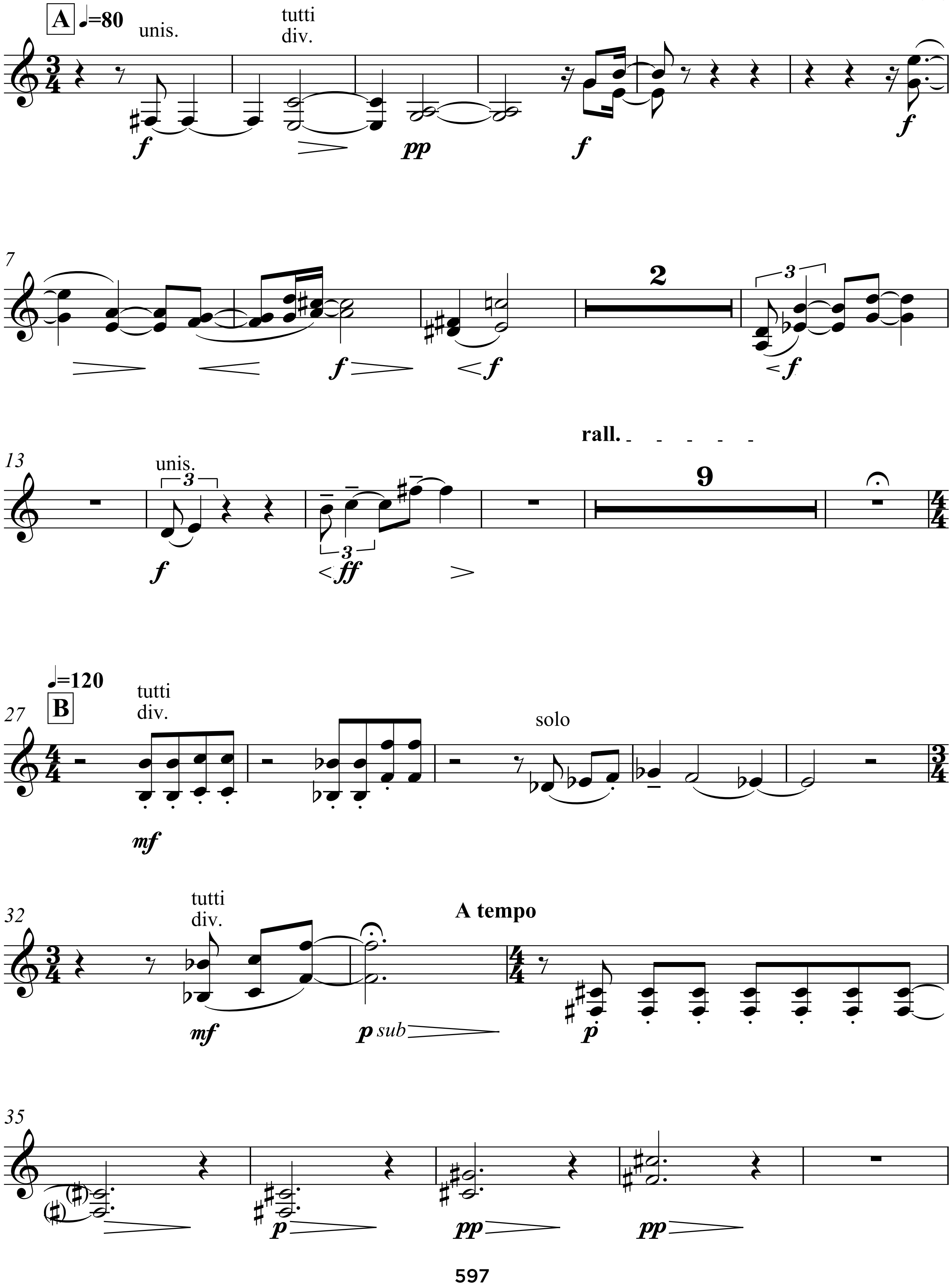


Clarinetas em B♭ 2 e 3

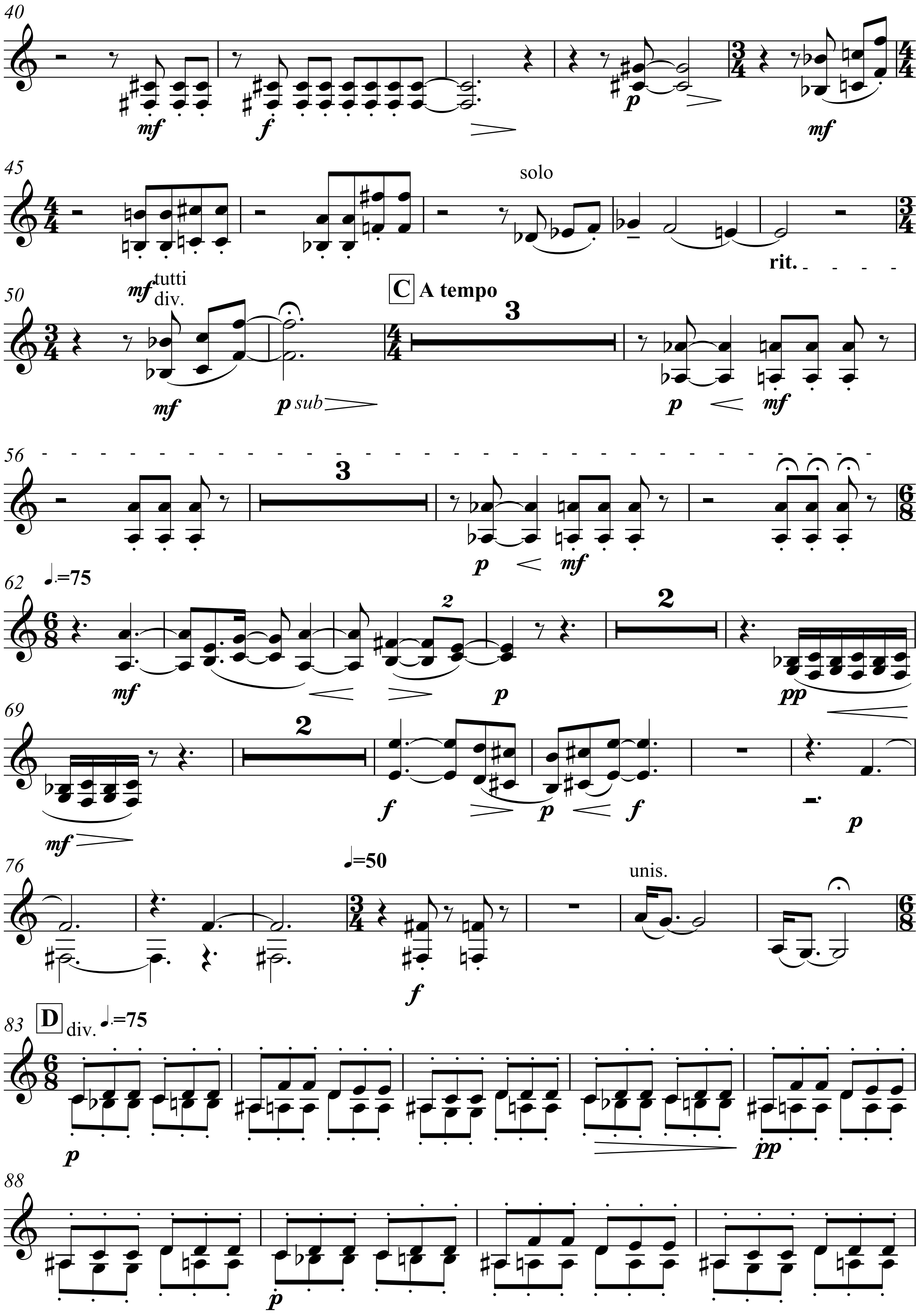
É A Zuzim

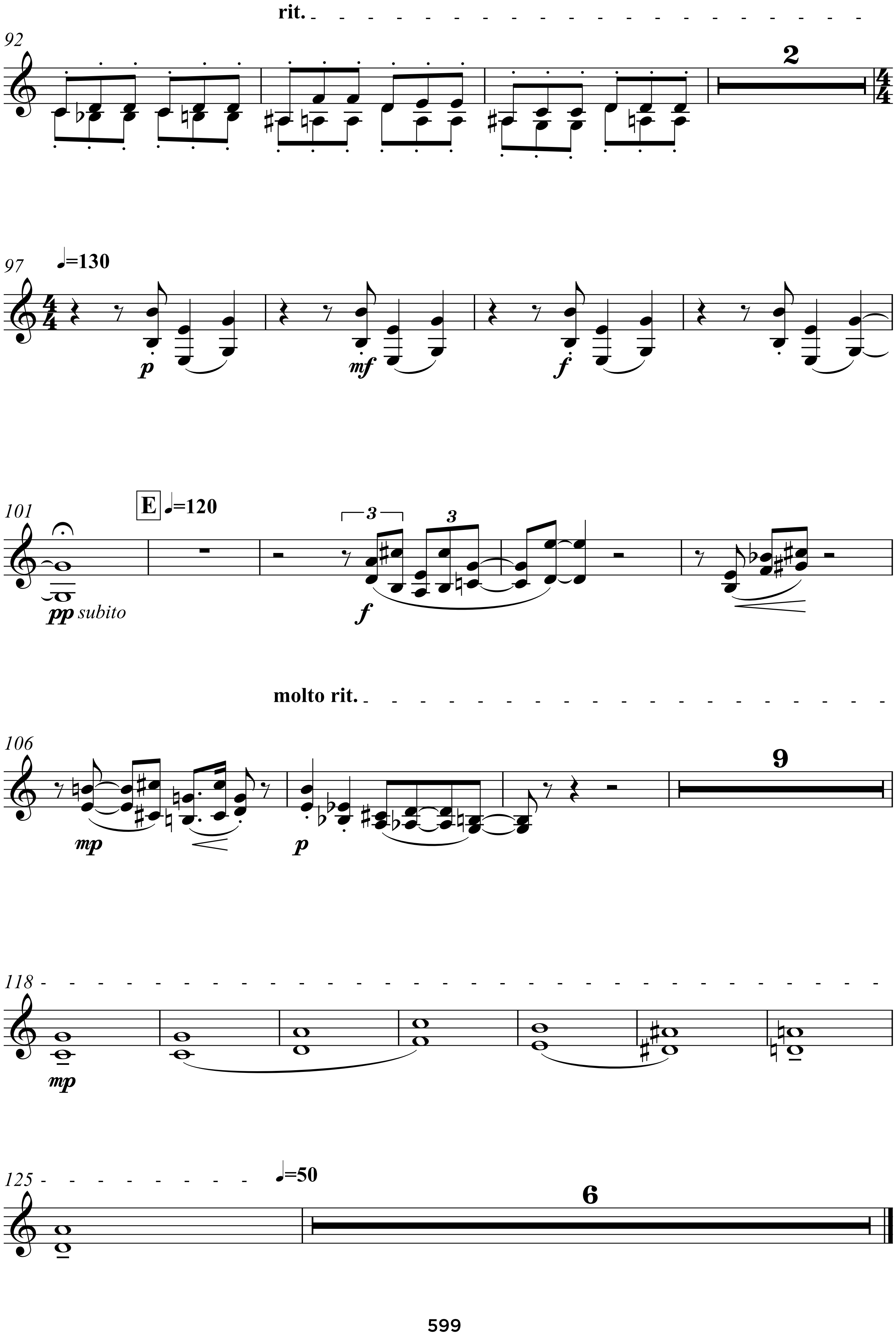
dedicada a Schoenberg e Djavan

M.A. Machado
2018



Clarinetas em B♭ 2 e 3



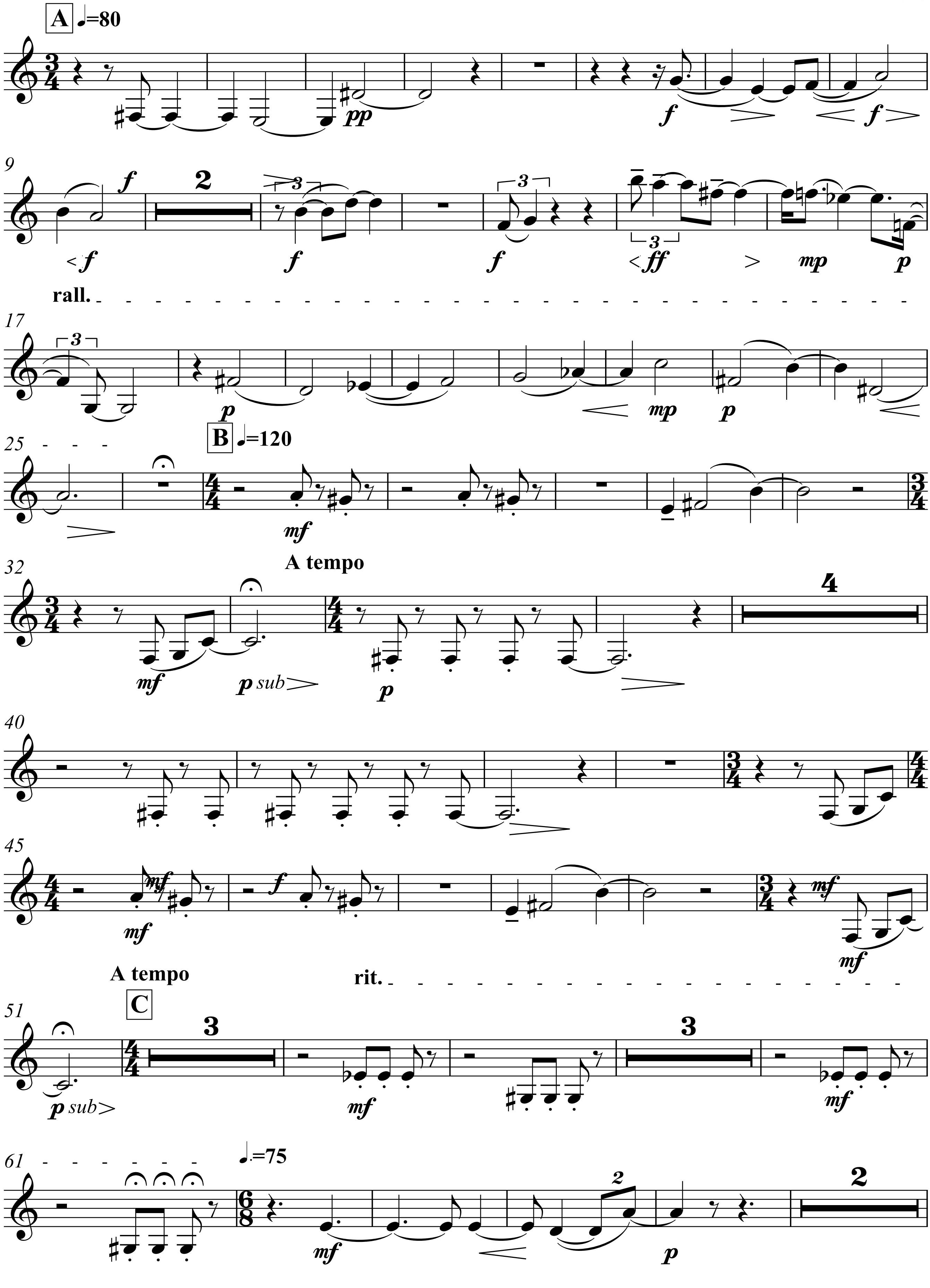

rit.
92
2
97
♩=130
p
mf
f
101
E
♩=120
3
pp subito
f
molto rit.
106
mp
p
9
118
mp
125
♩=50
6

Clarineta Baixo em B♭

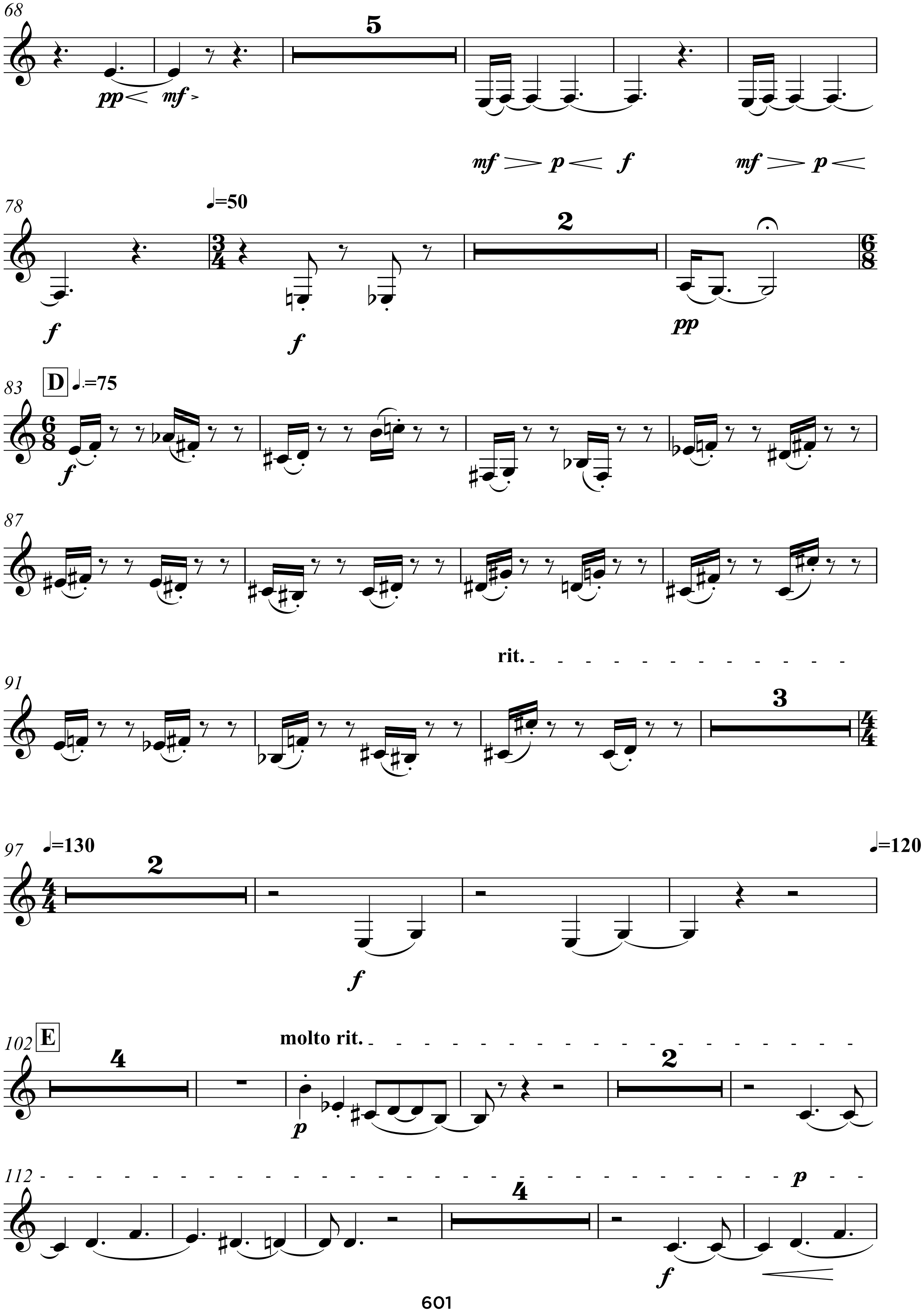
É A Zuzim

dedicada a Schoenberg e Djavan

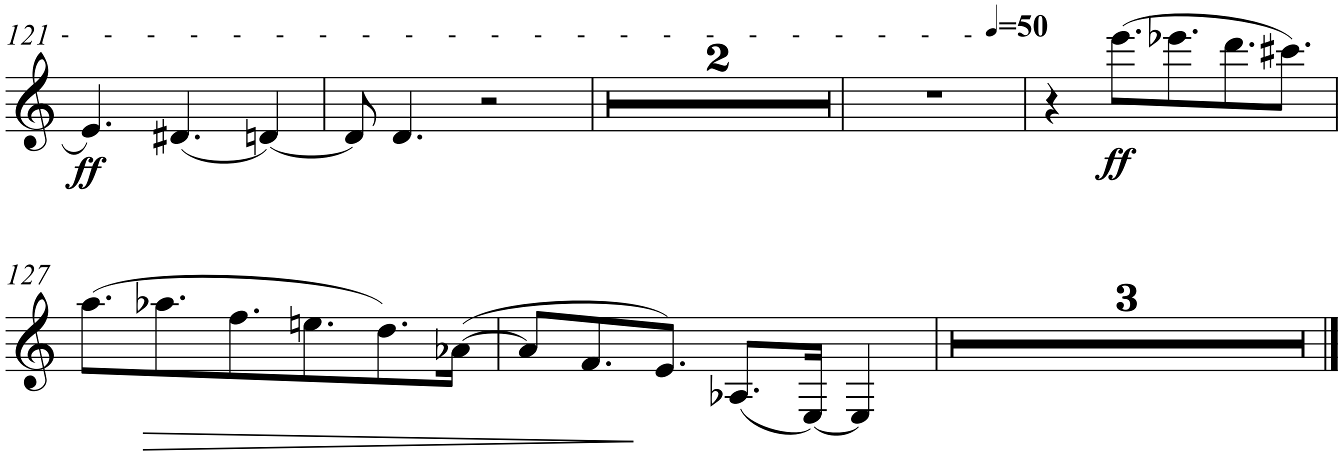
M.A. Machado
2018



Clarineta Baixo em B♭



Clarineta Baixo em B♭

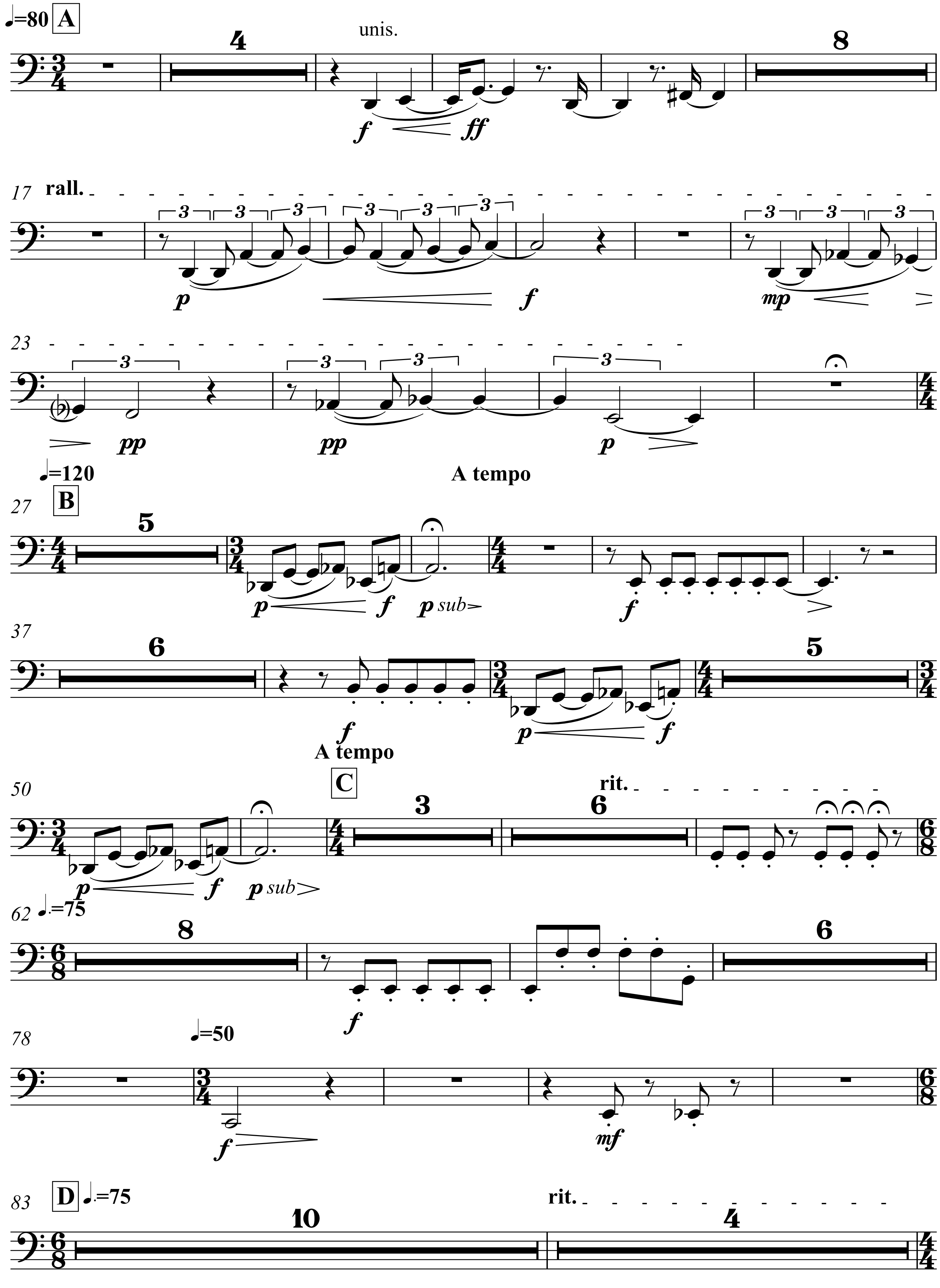


Fagote (opcional)

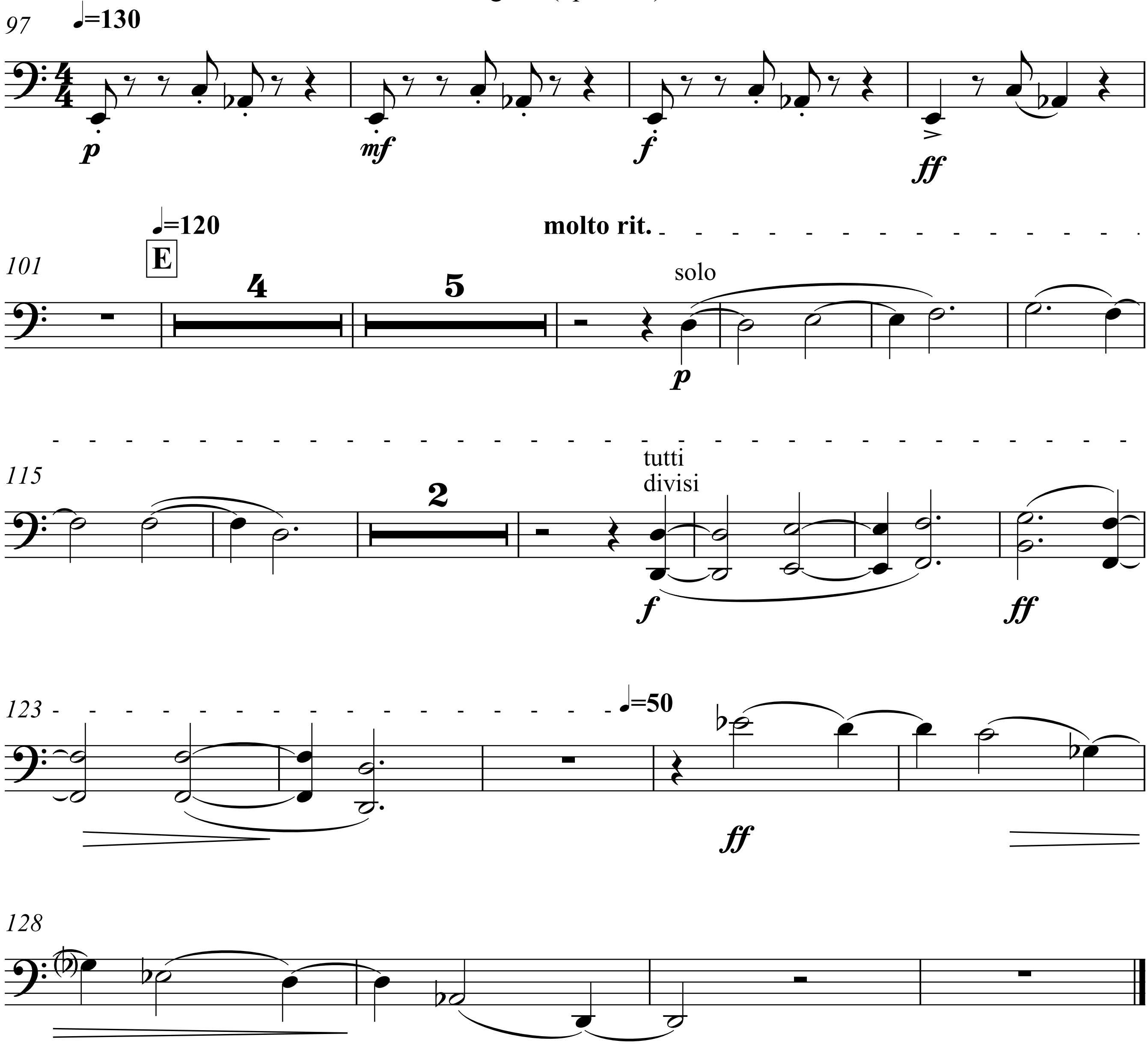
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



Fagote (opcional)

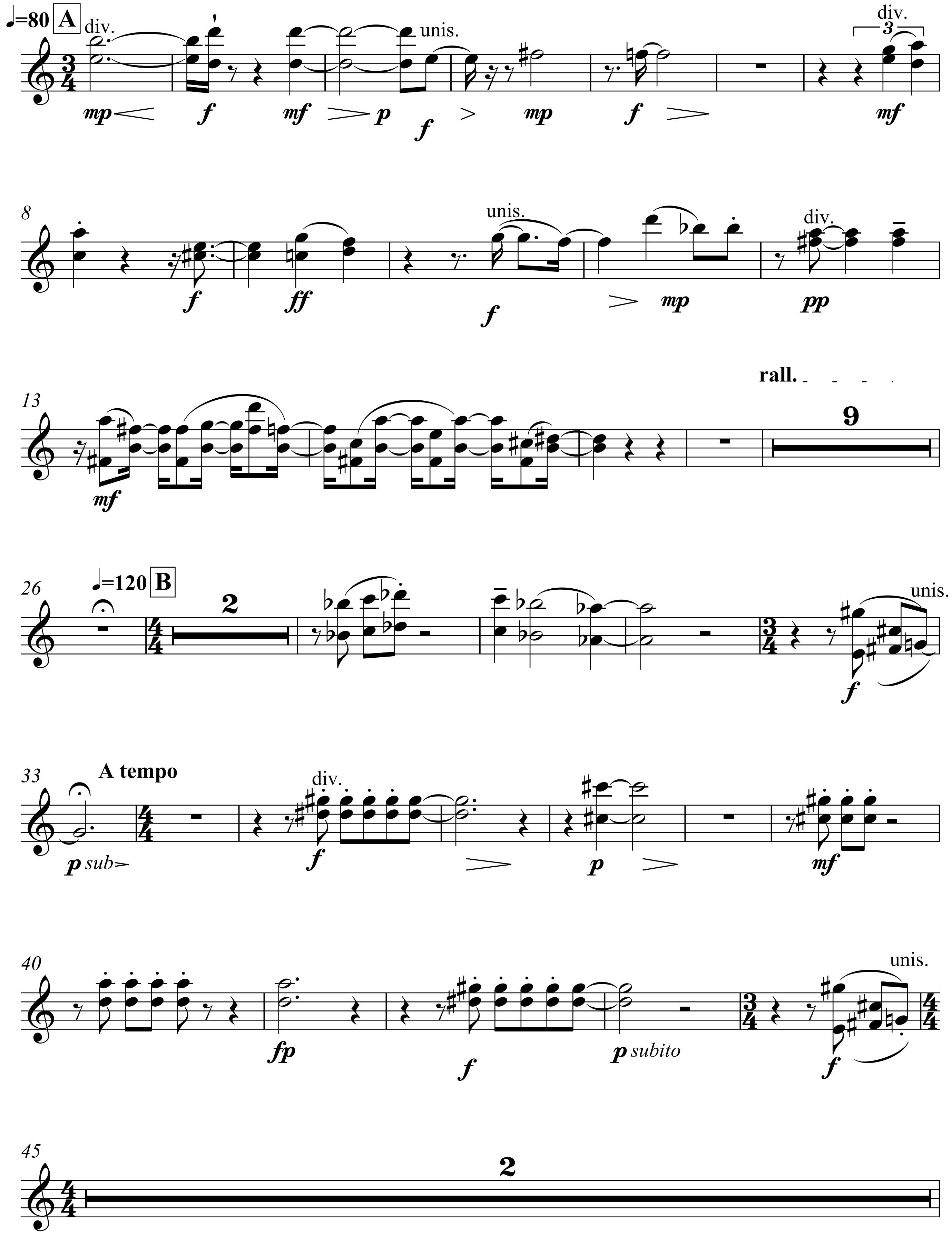


2 Sax Altos

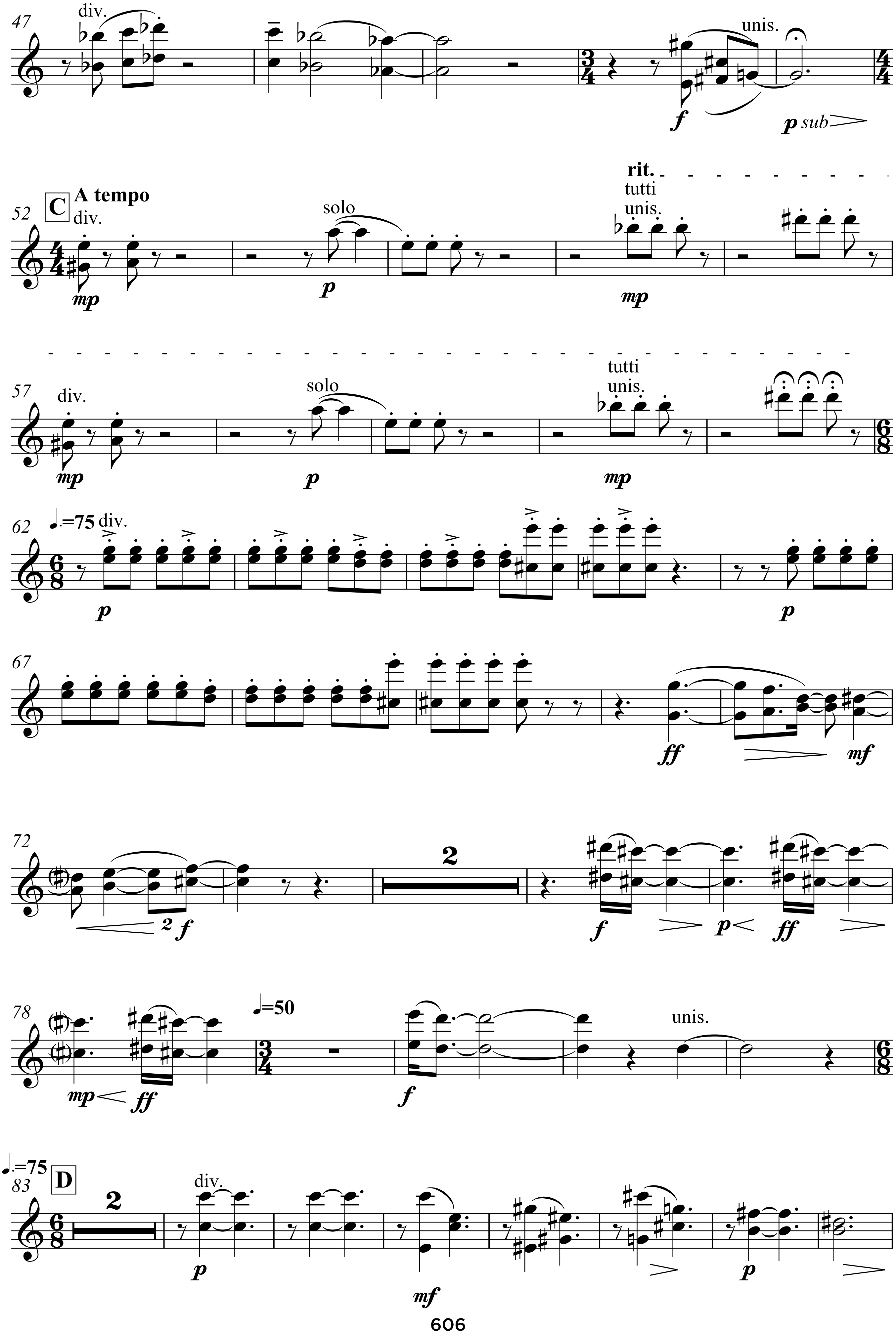
É A Zuzim

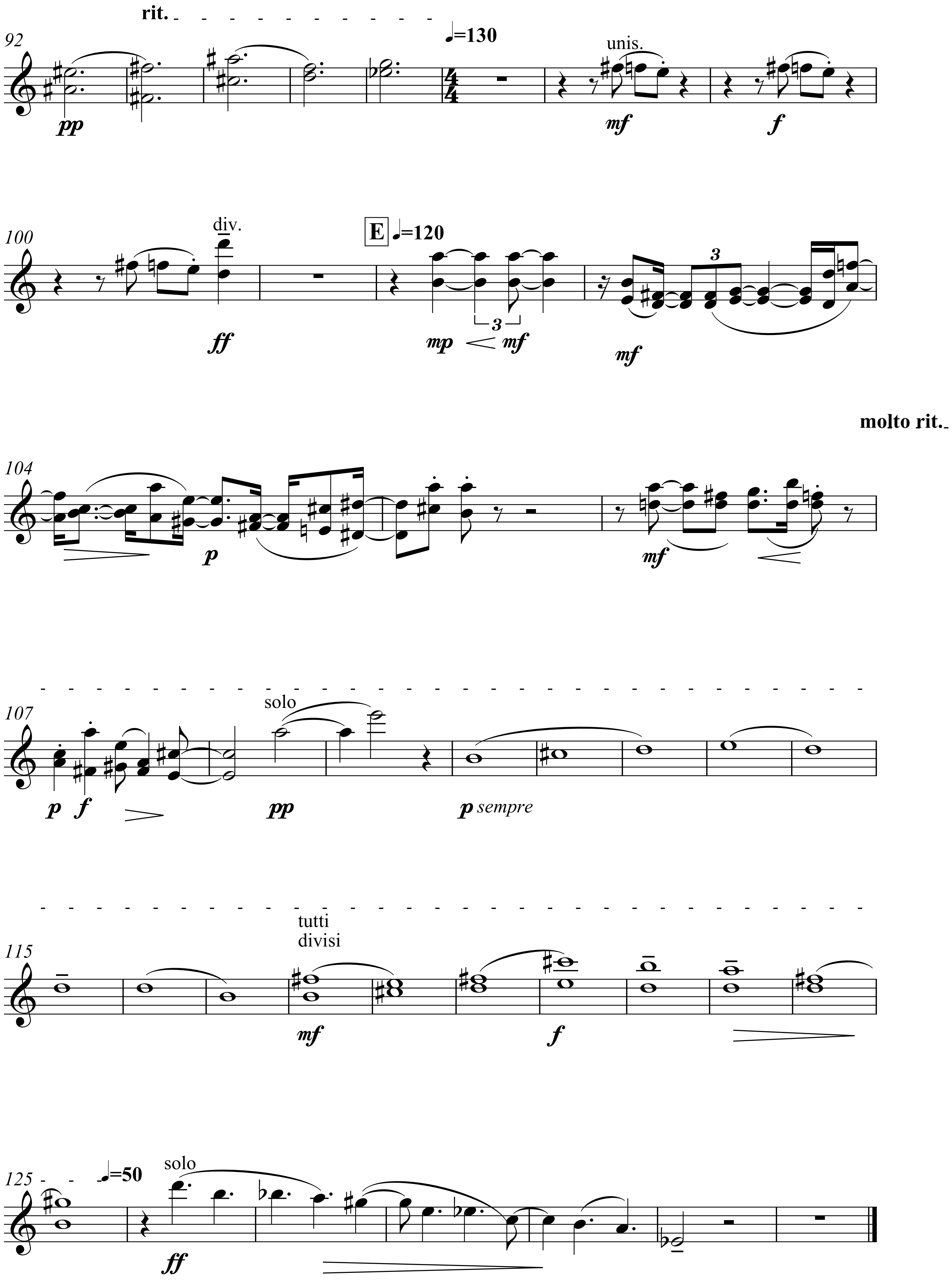
dedicada a Schoenberg e Djavan

M.A. Machado
2018



2 Sax Altos


div.
unis.
p sub
C
A tempo
div.
solo
rit.
tutti
unis.
div.
solo
tutti
unis.
♩.=75
div.
♩=50
unis.
♩.=75
D
div.

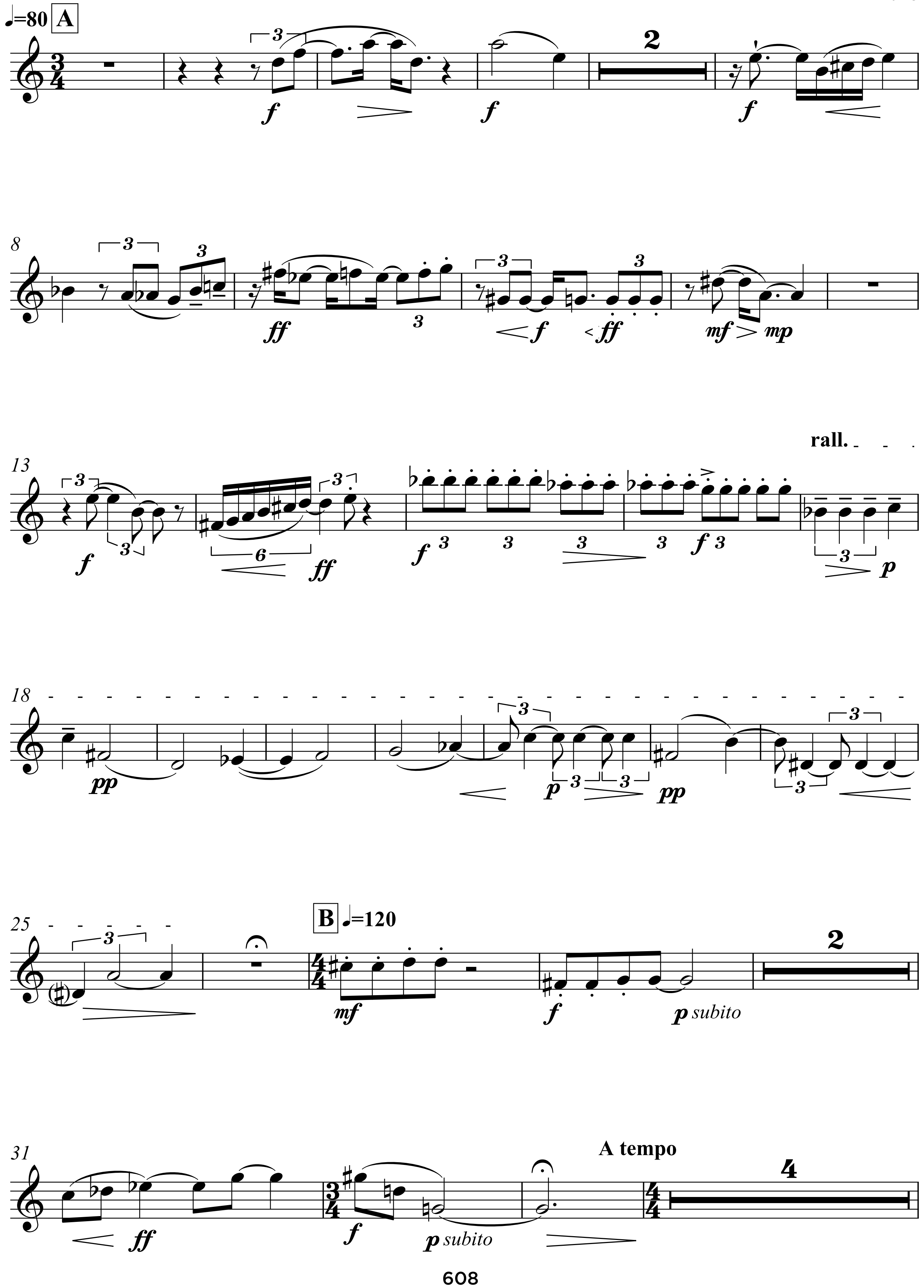

rit.
♩=130
unis.
div.
E
♩=120
molto rit.
solo
p sempre
tutti
divisi
♩=50
solo

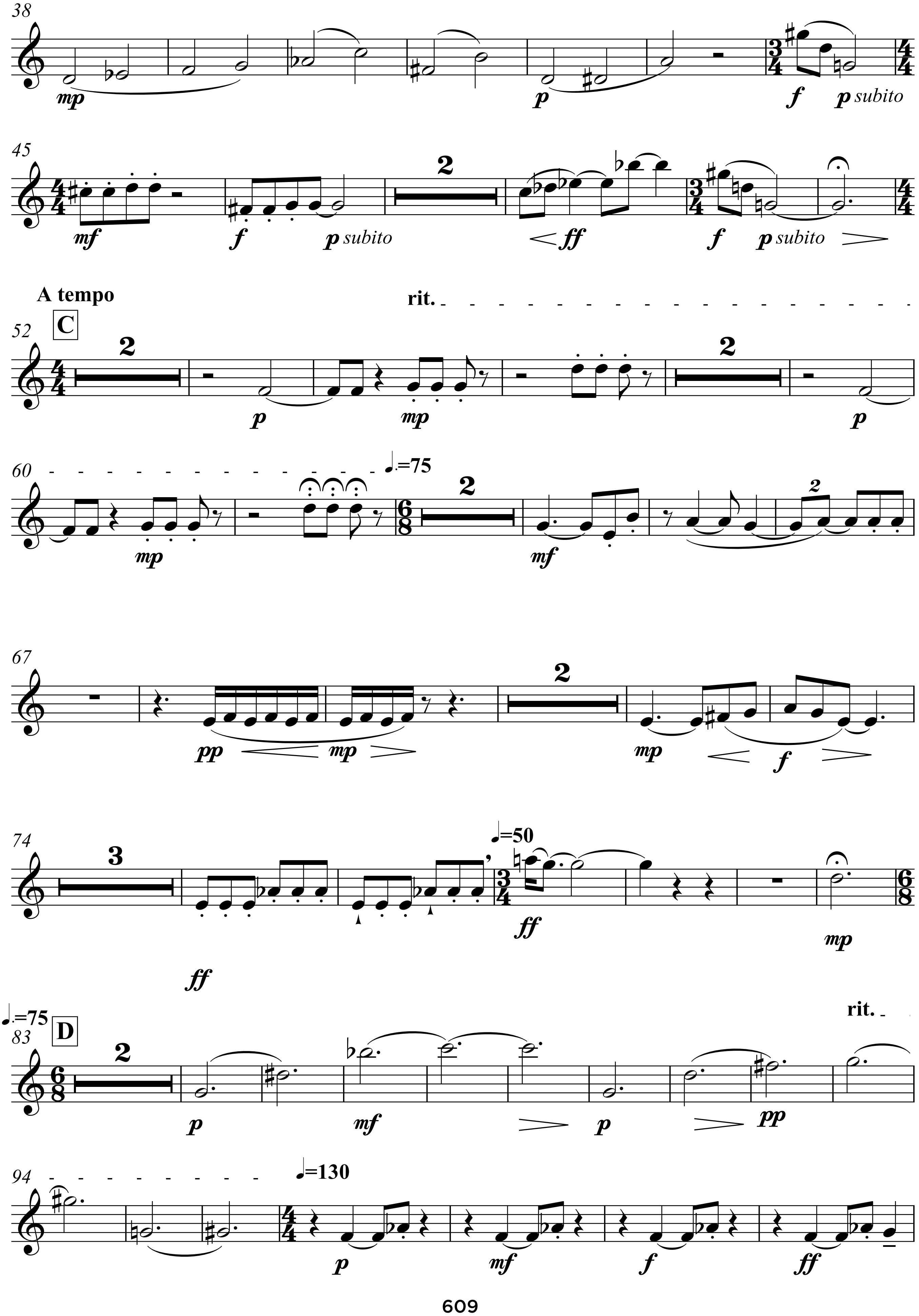
Sax Tenor

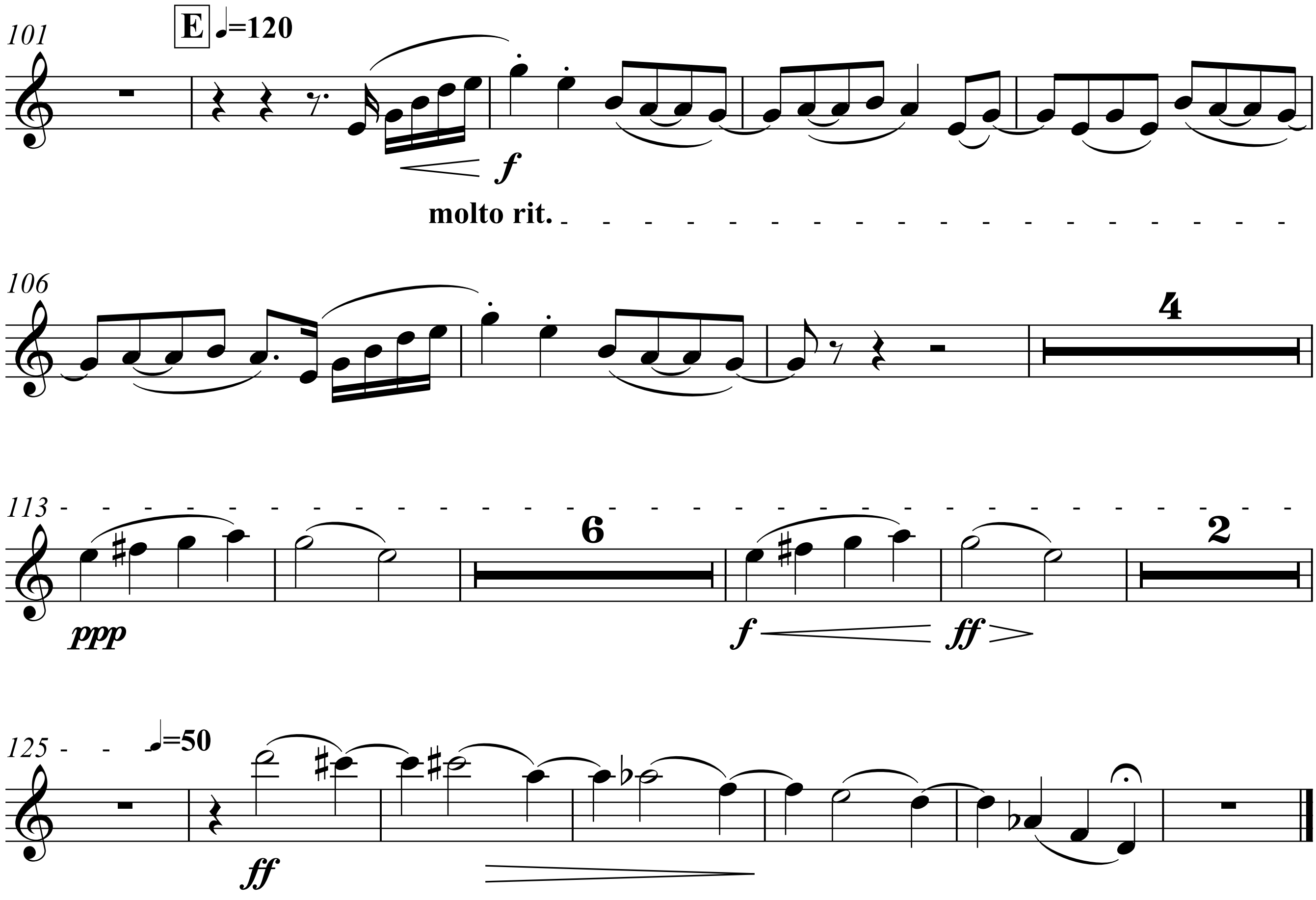
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018




38
mp
p
f
p subito
45
mf
f
p subito
2
ff
f
p subito
A tempo
rit.
C
52
2
p
mp
2
p
60
♩.=75
2
mp
mf
67
2
pp
mp
mp
f
74
3
♩=50
ff
mp
ff
♩.=75
D
83
2
rit.
p
mf
p
pp
94
♩=130
p
mf
f
ff

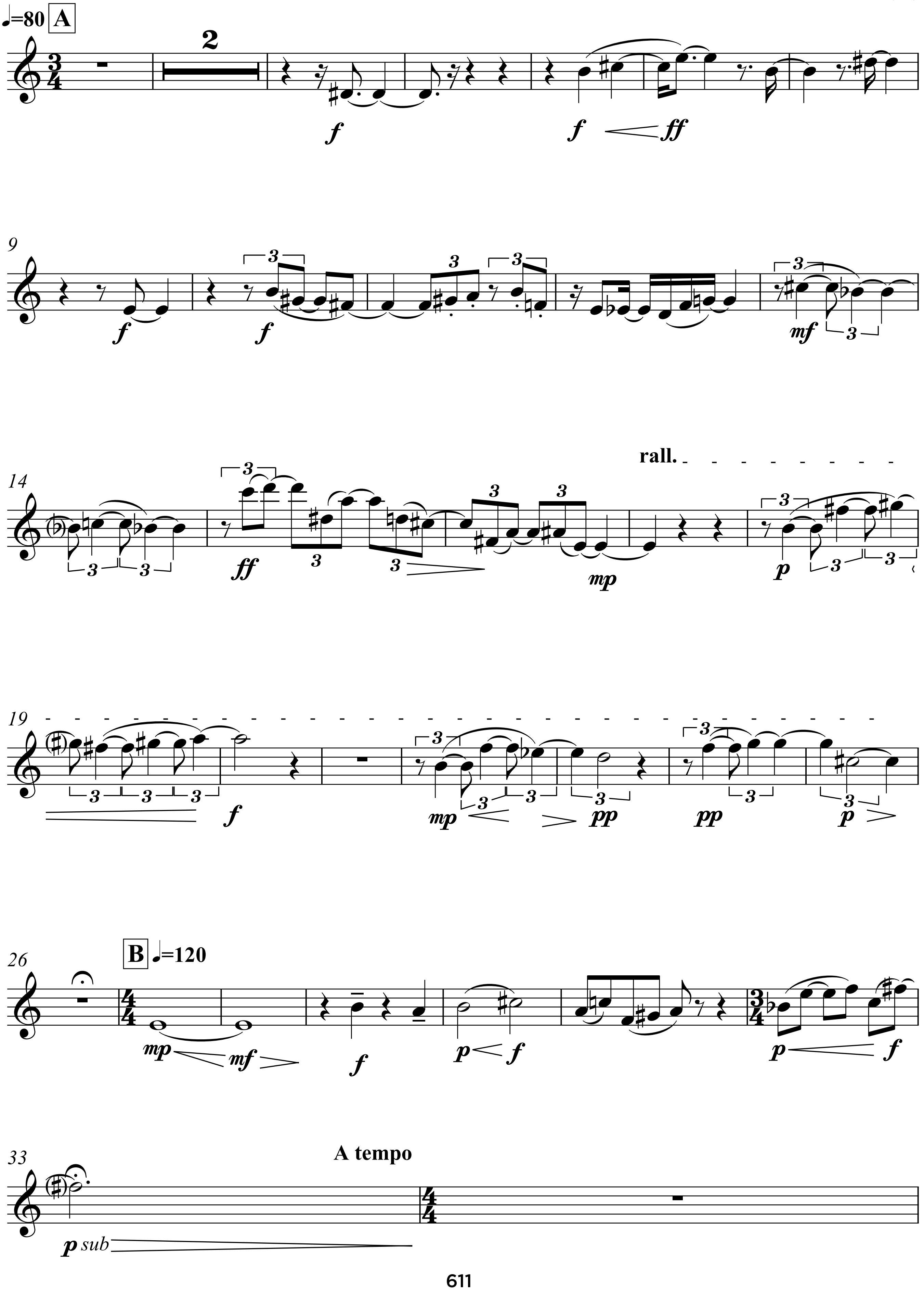

101
E
♩=120
f
molto rit.
106
4
113
ppp
6
f
ff
2
125
♩=50
ff

Sax Barítono

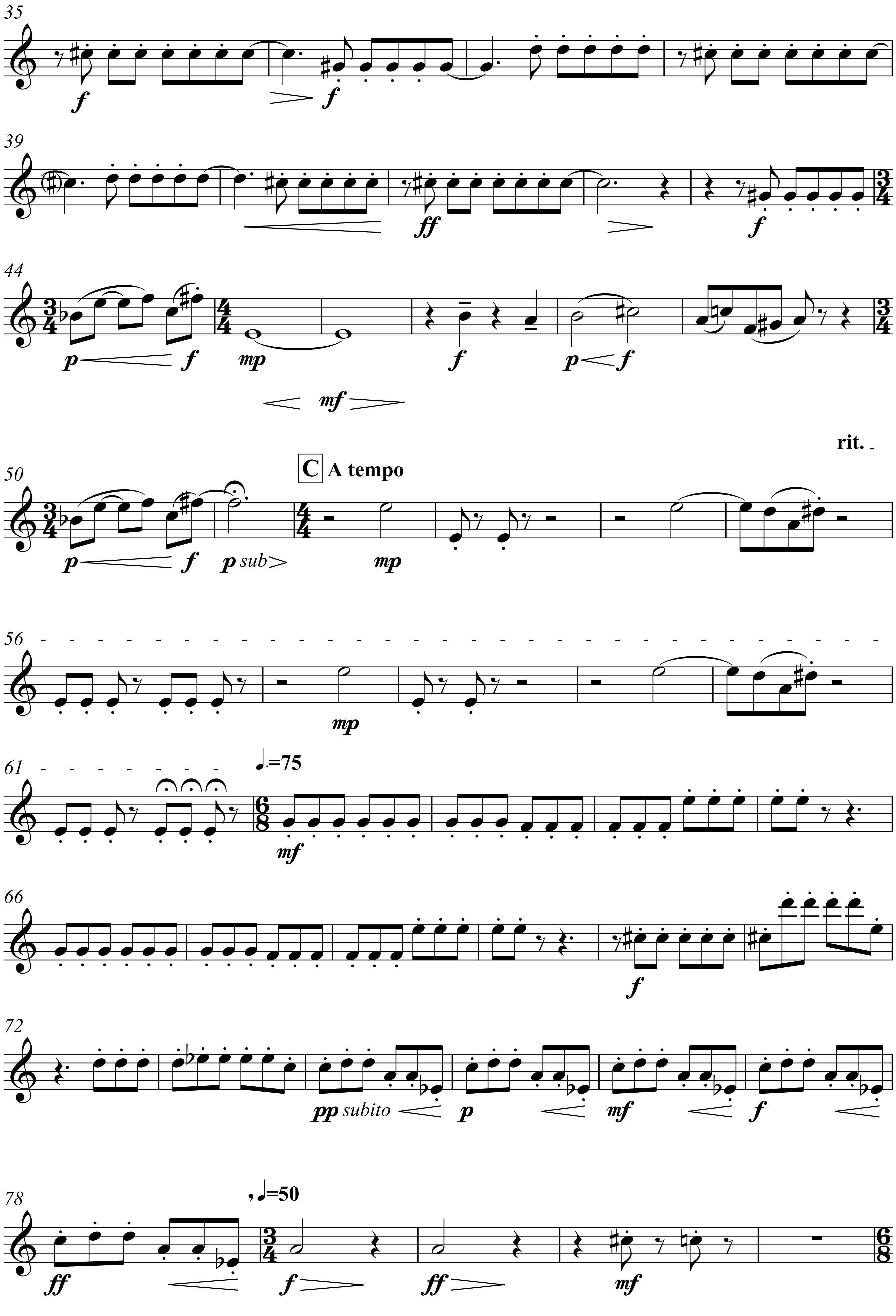
É A Zuzim

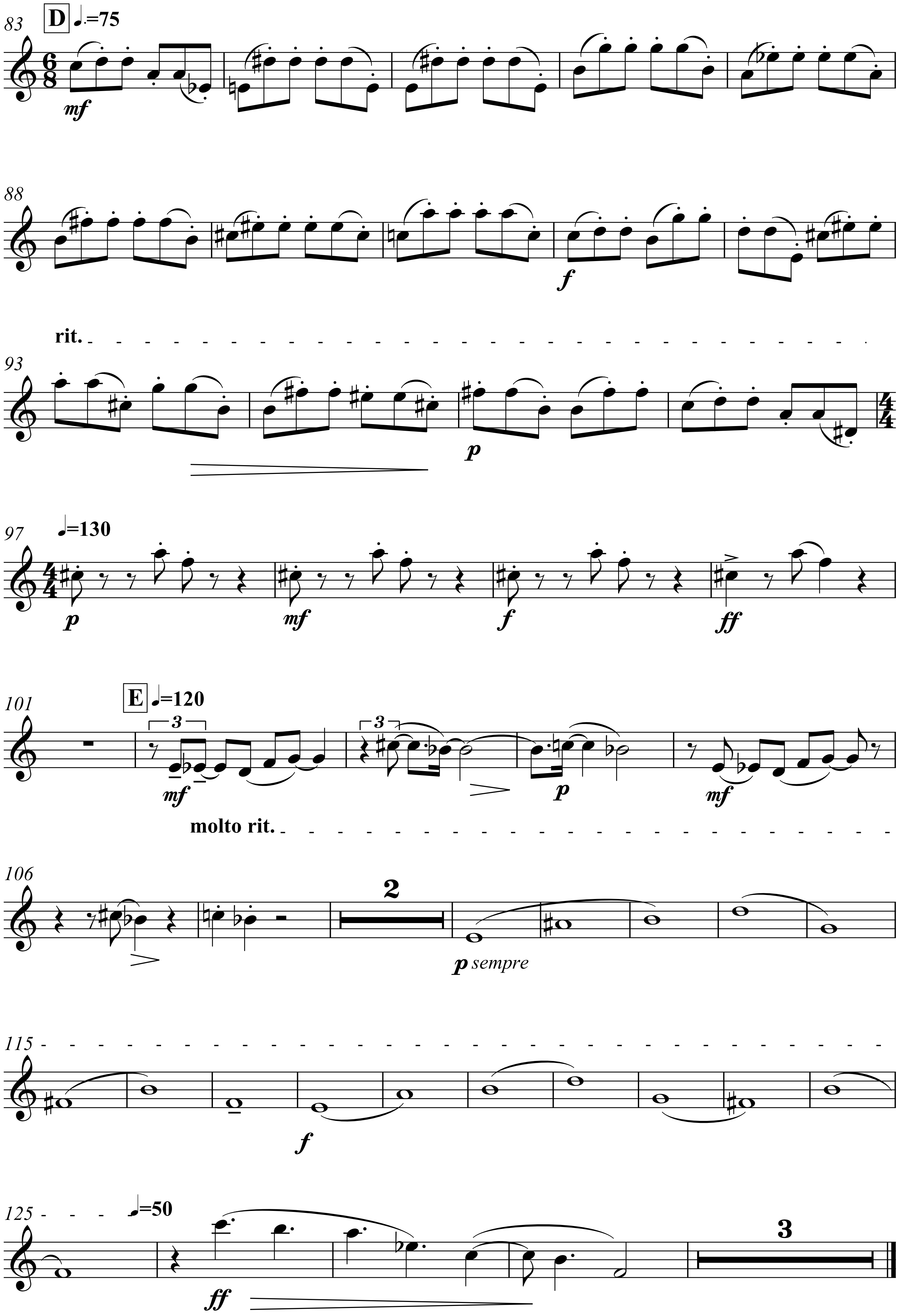
dedicada a Schoenberg e Djavan

M.A. Machado
2018



Sax Barítono



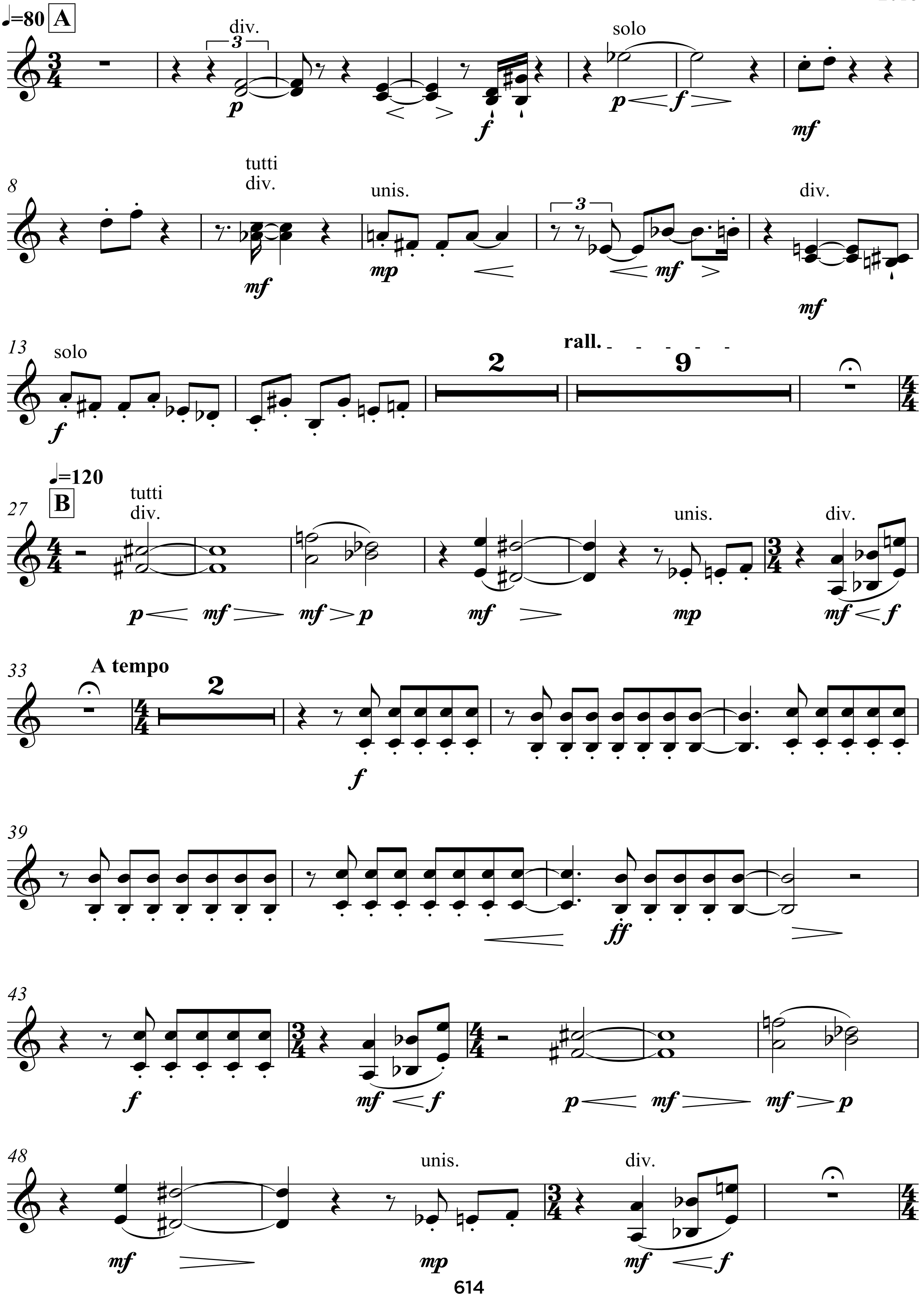

83
D
♩.=75
mf
88
f
rit.
93
p
97
♩=130
p
mf
f
ff
101
E
♩=120
3
mf
3
p
mf
molto rit.
106
2
p sempre
115
f
125
♩=50
ff
3

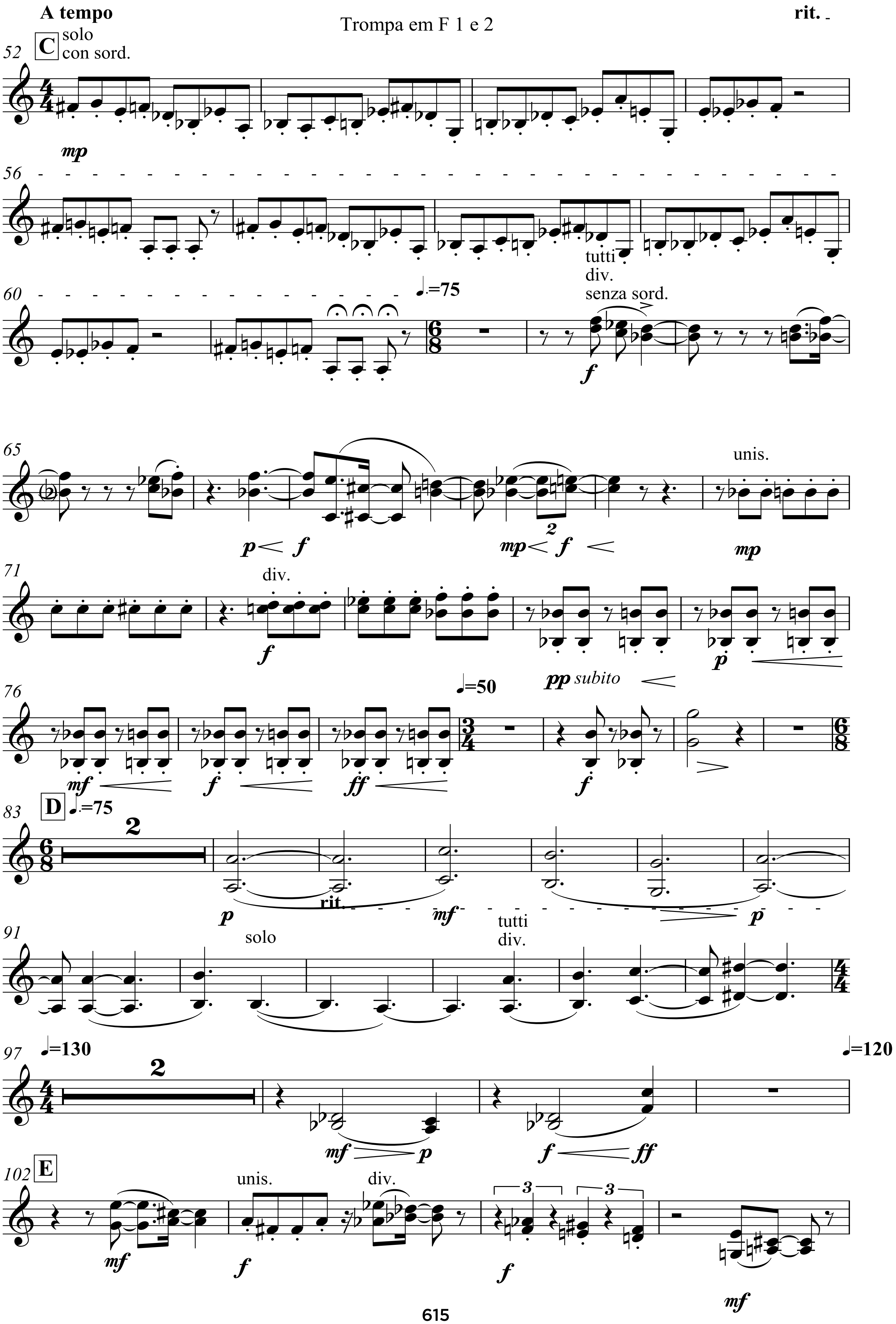
Trompa em F 1 e 2

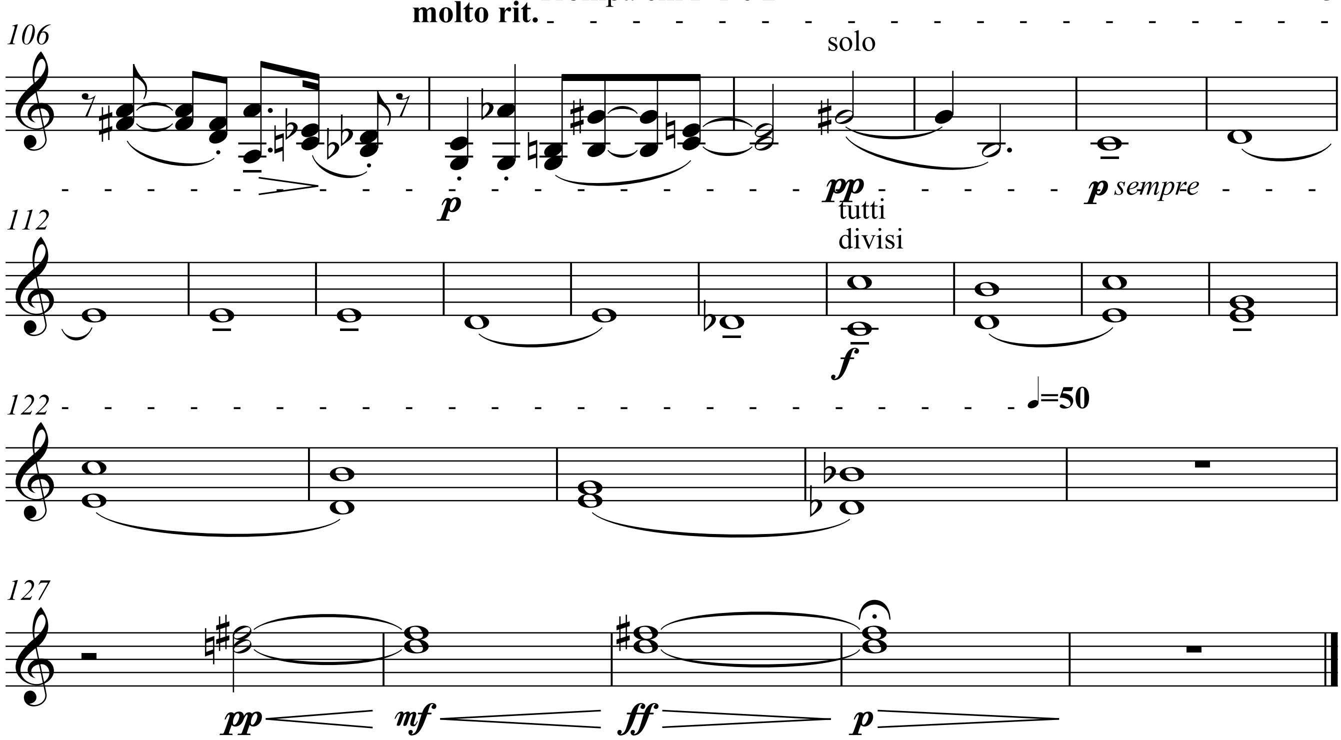
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018




A tempo
rit.
Trompa em F 1 e 2
C
solo
con sord.
mp
tutti
div.
senza sord.
♩.=75
f
p
unis.
mf
pp subito
ff
♩=50
D
♩.=75
rit.
♩=130
♩=120
E

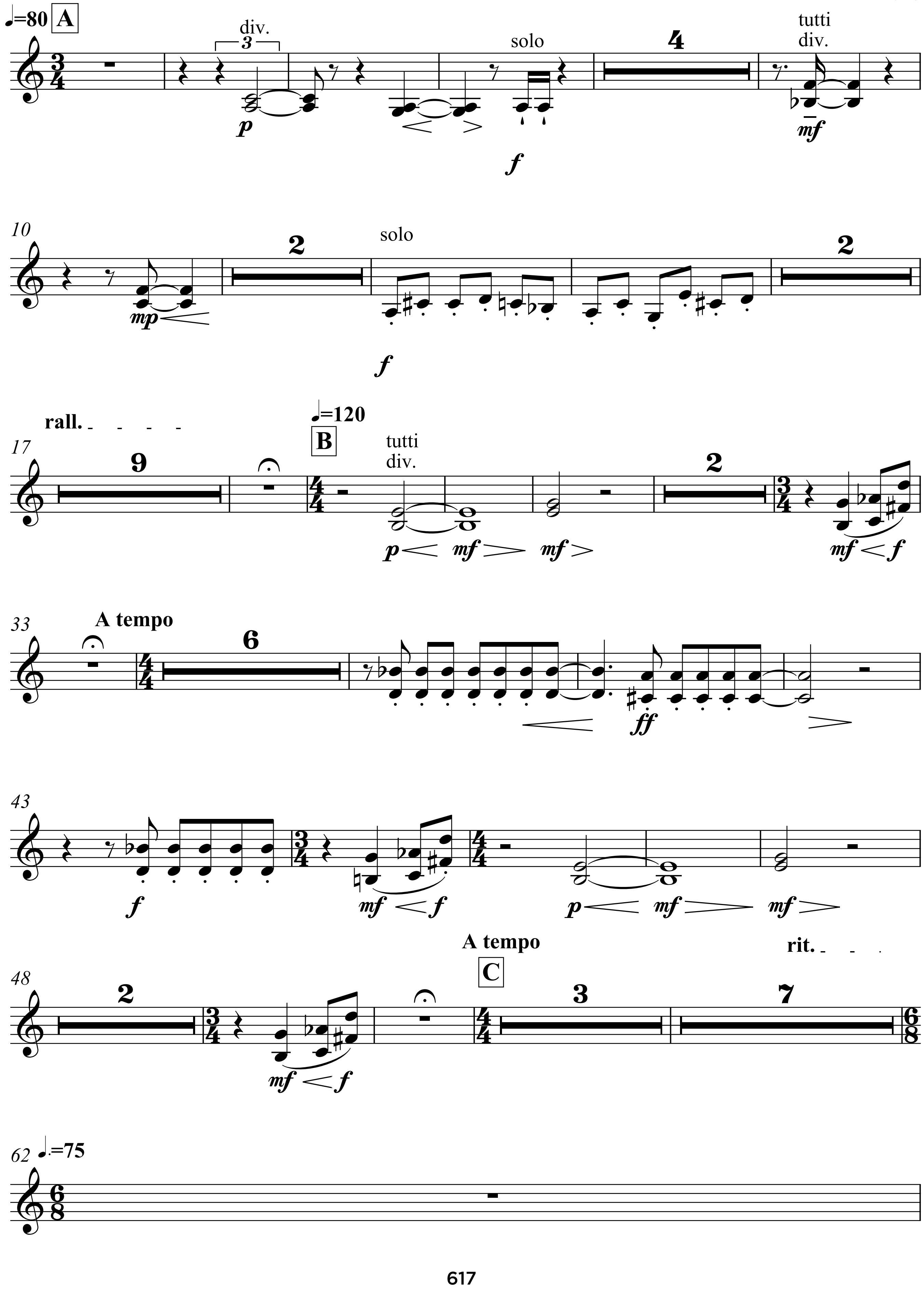

106
molto rit.
solo
p
pp
p sempre
112
tutti
divisi
f
122
♩=50
127
pp
mf
ff
p

Trompa em F 3 e 4

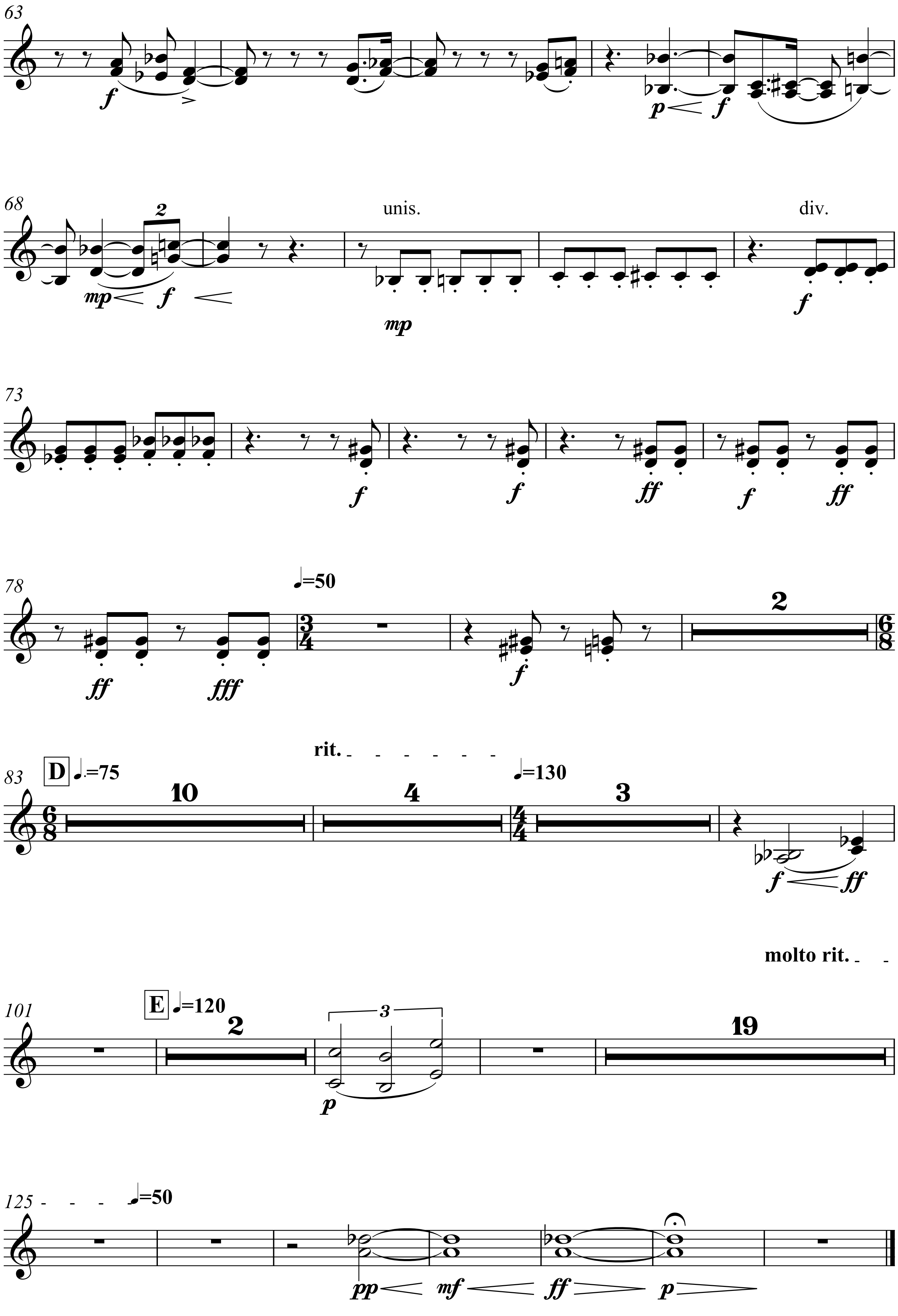
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



Trompa em F 3 e 4

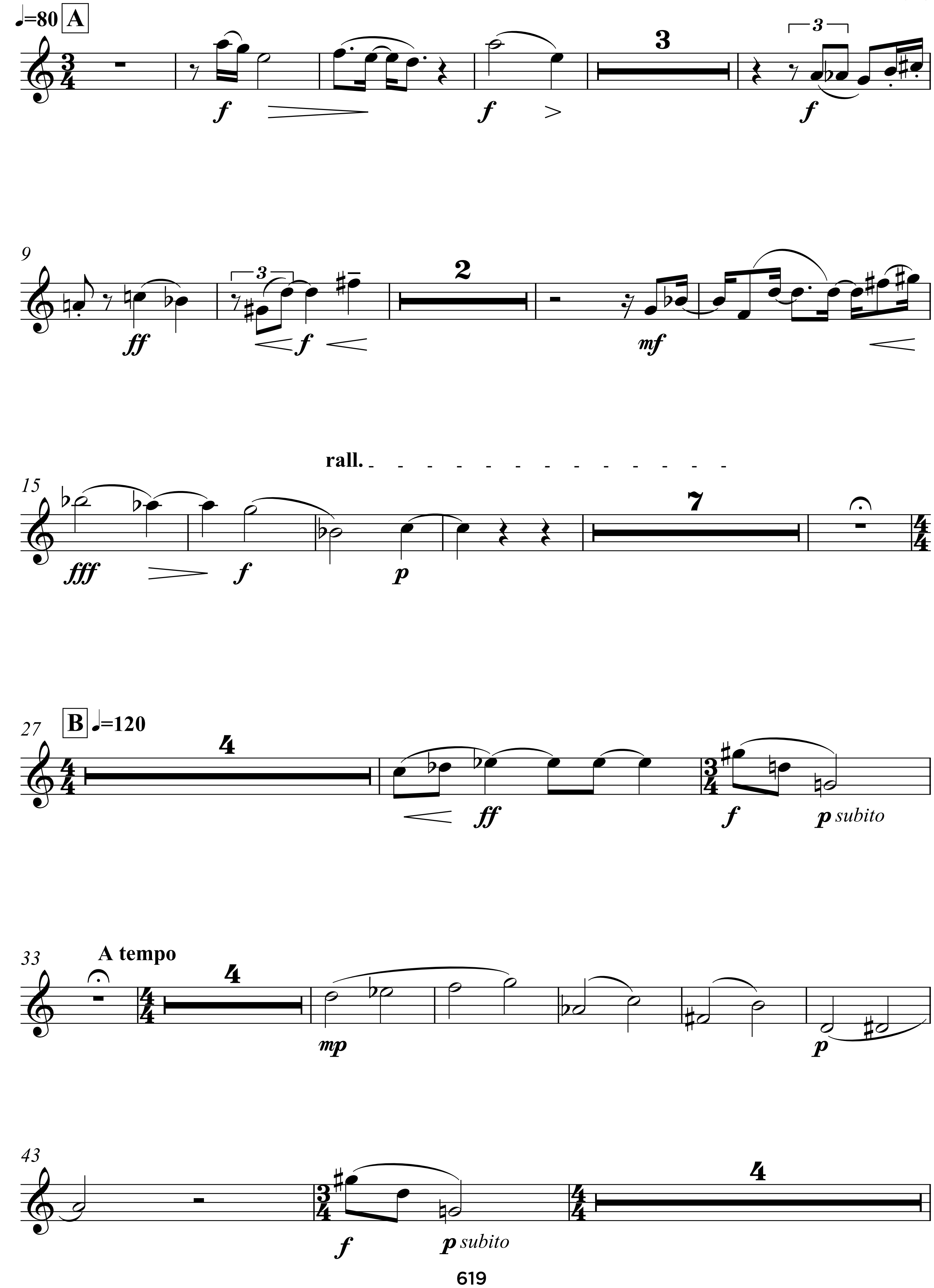


Trompete em B♭ 1

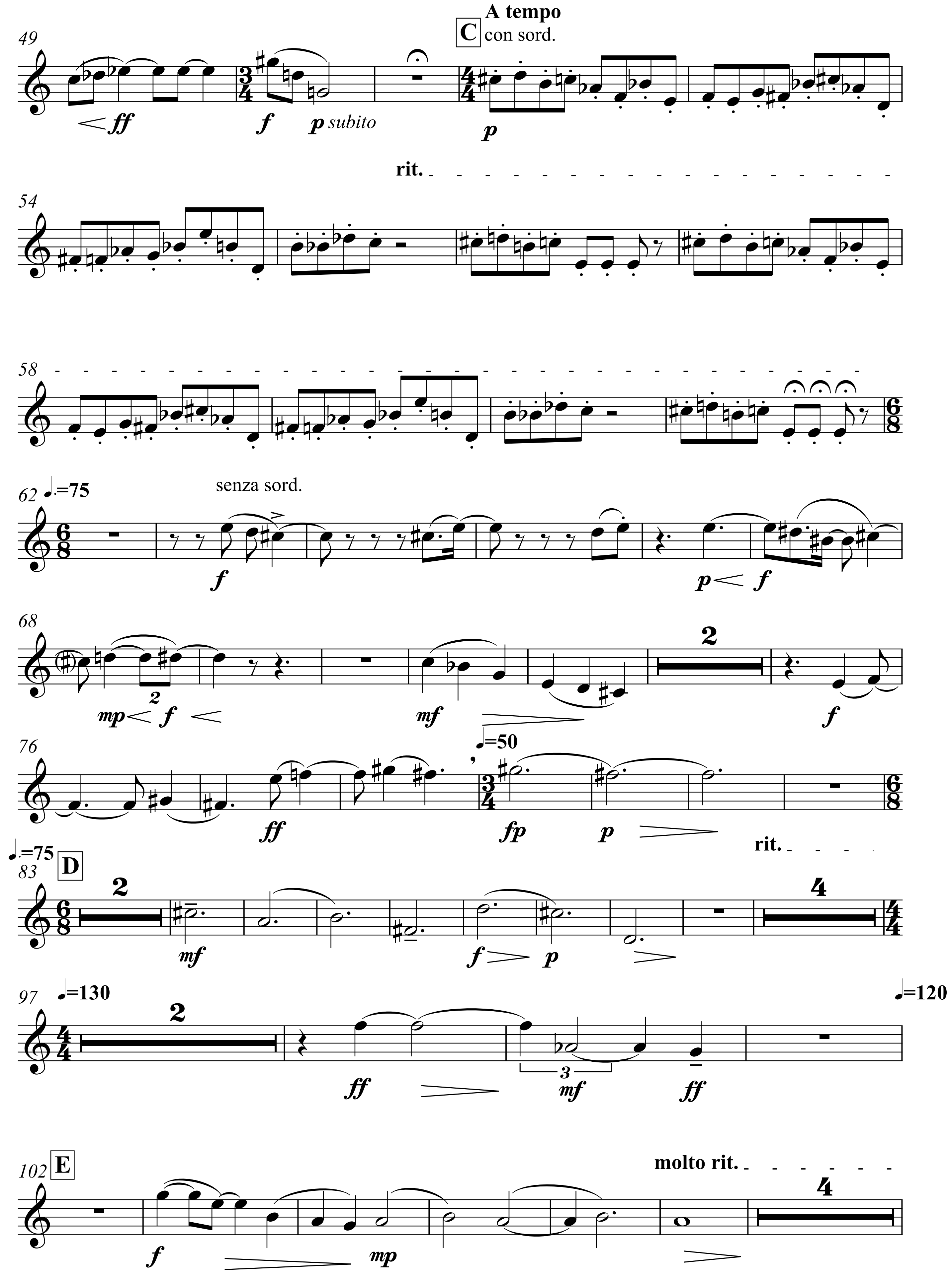
É A Zuzim

dedicada a Schoenberg e Djavan

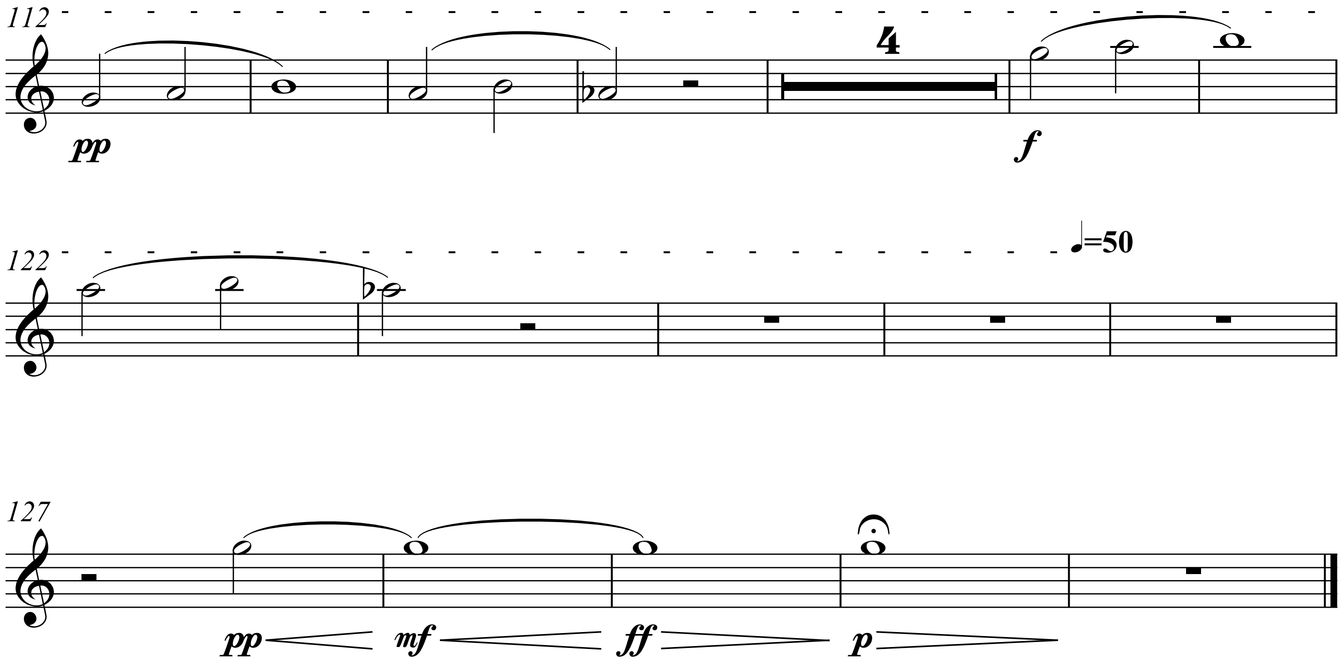
M.A. Machado
2018



Trompete em B♭ 1



Trompete em B♭ 1

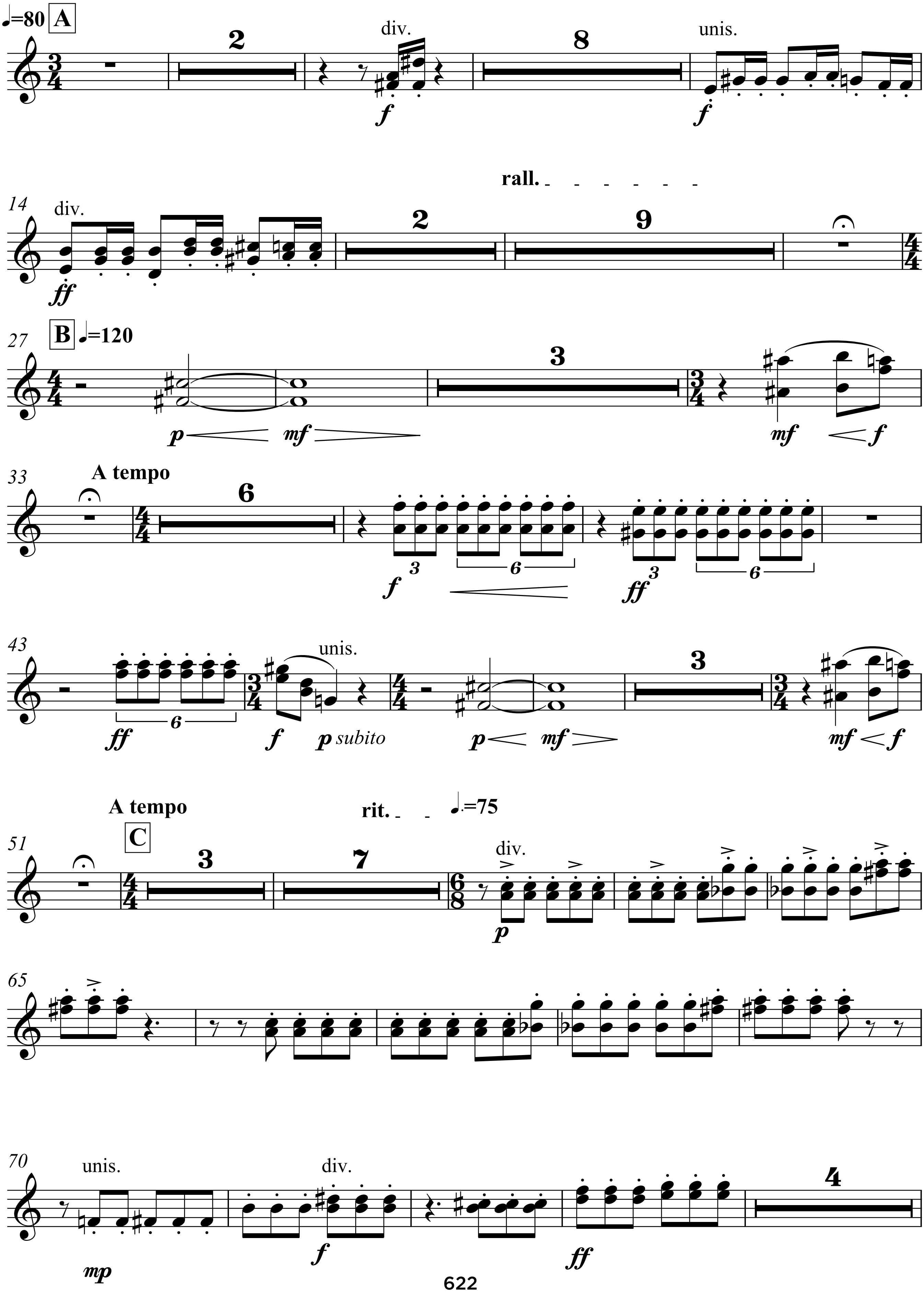


Trompetes em B♭ 2 e 3

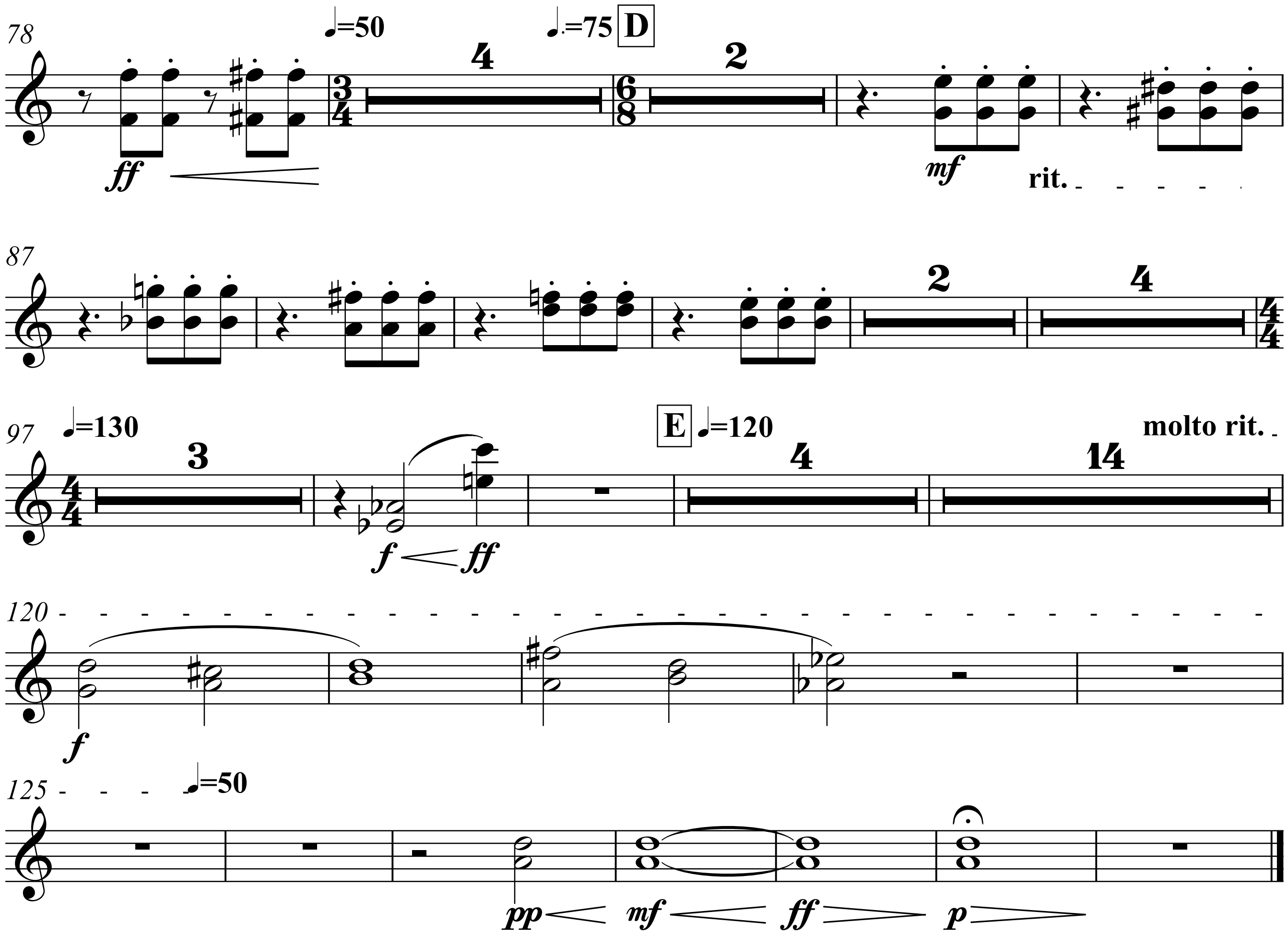
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



Trompetes em B♭ 2 e 3

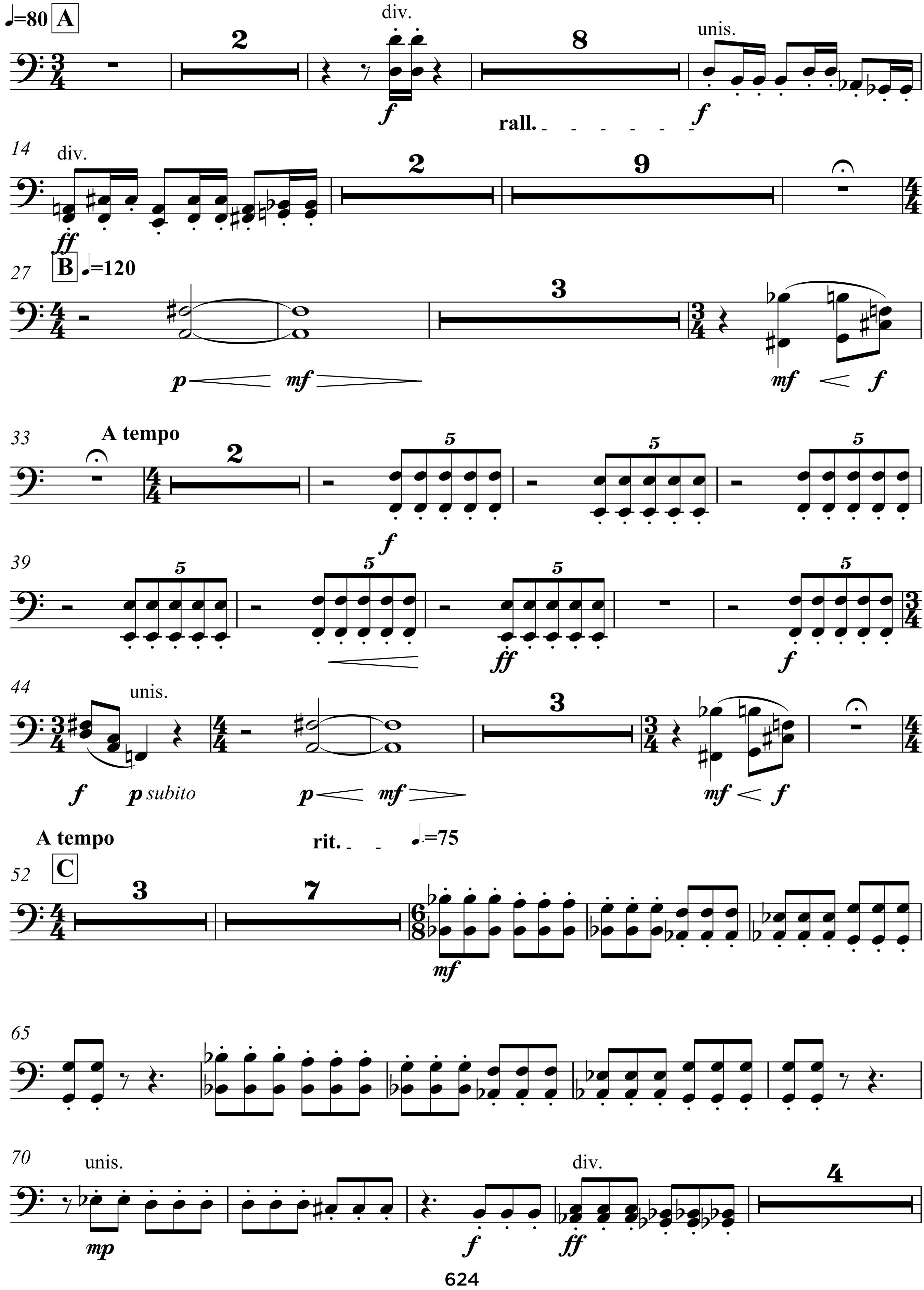


2 Trombones

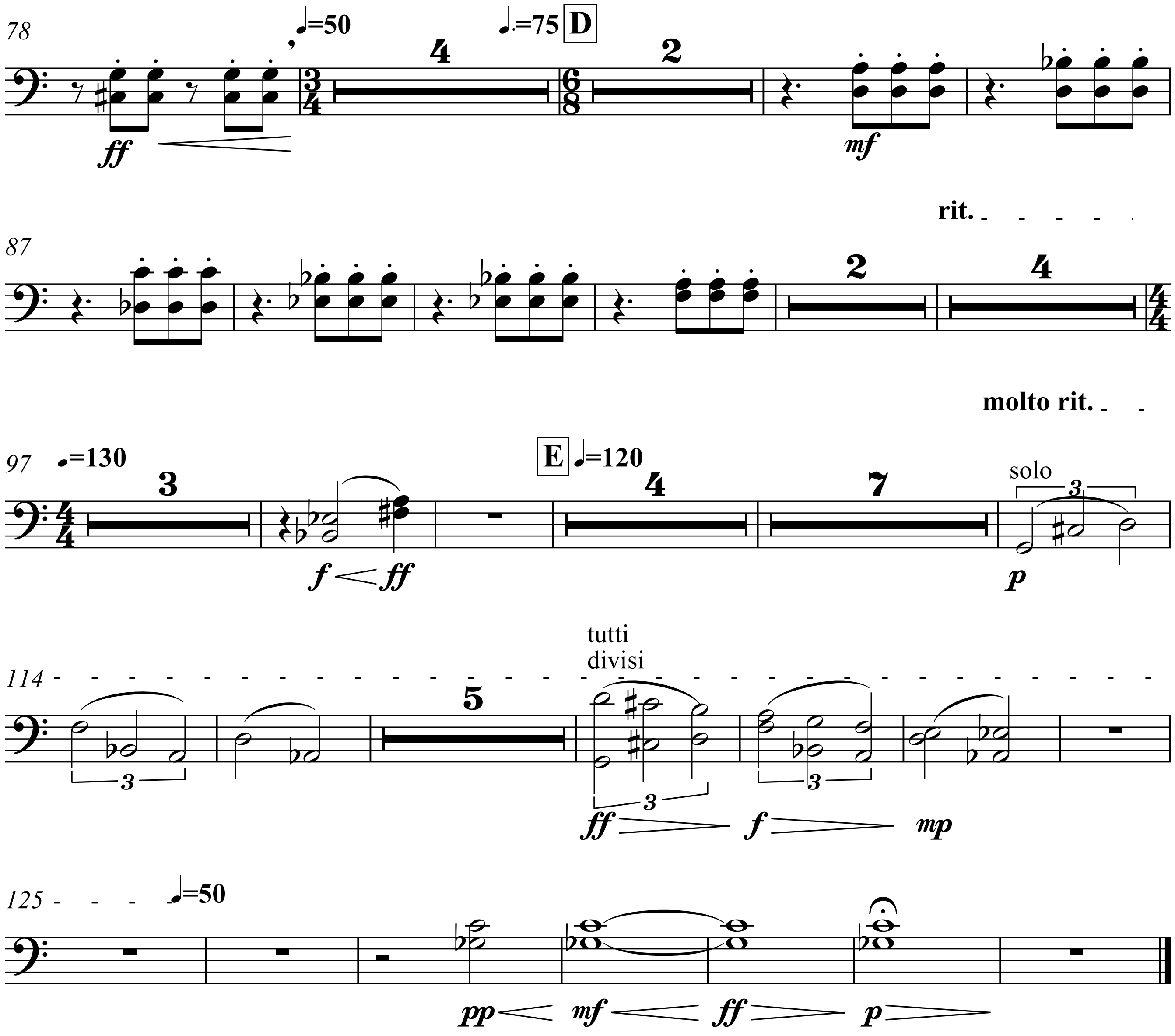
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



2 Trombones

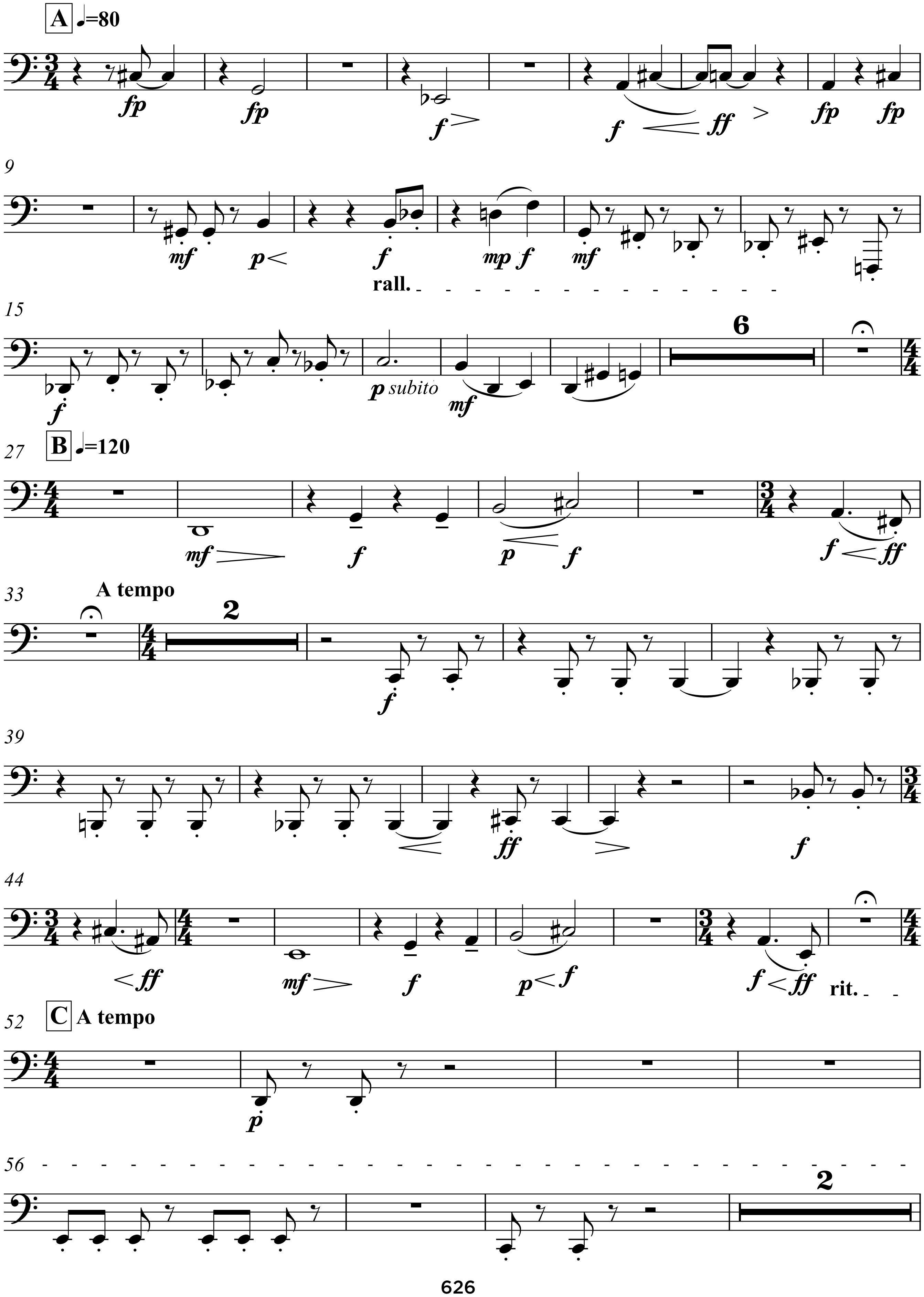

78
♩=50
♩.=75
D
4
2
ff
mf
rit.
87
2
4
molto rit.
97
♩=130
3
E
♩=120
4
7
solo
3
f
ff
p
114
5
tutti
divisi
3
ff
f
mp
125
♩=50
pp
mf
ff
p

Trombone Baixo

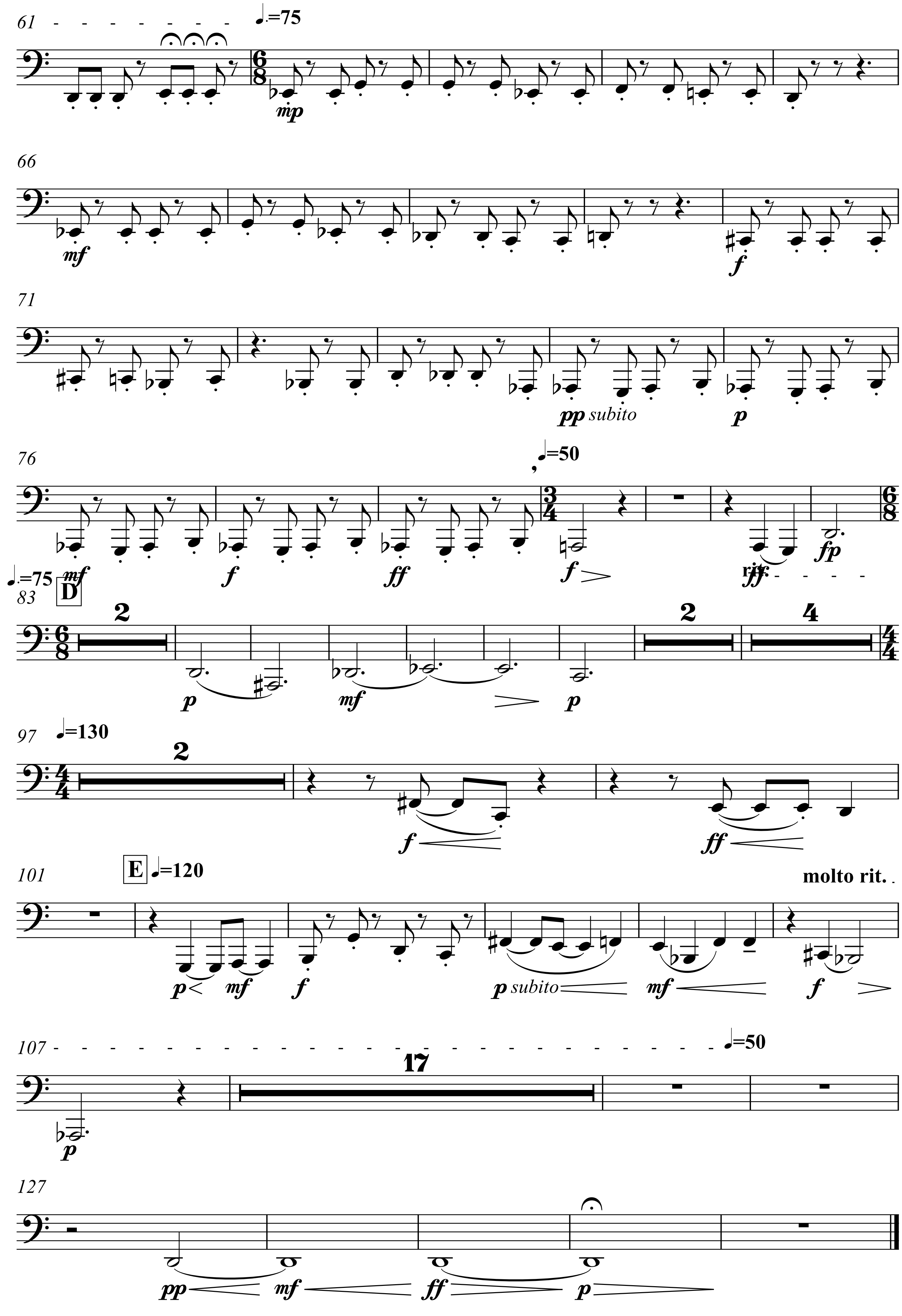
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



Trombone Baixo

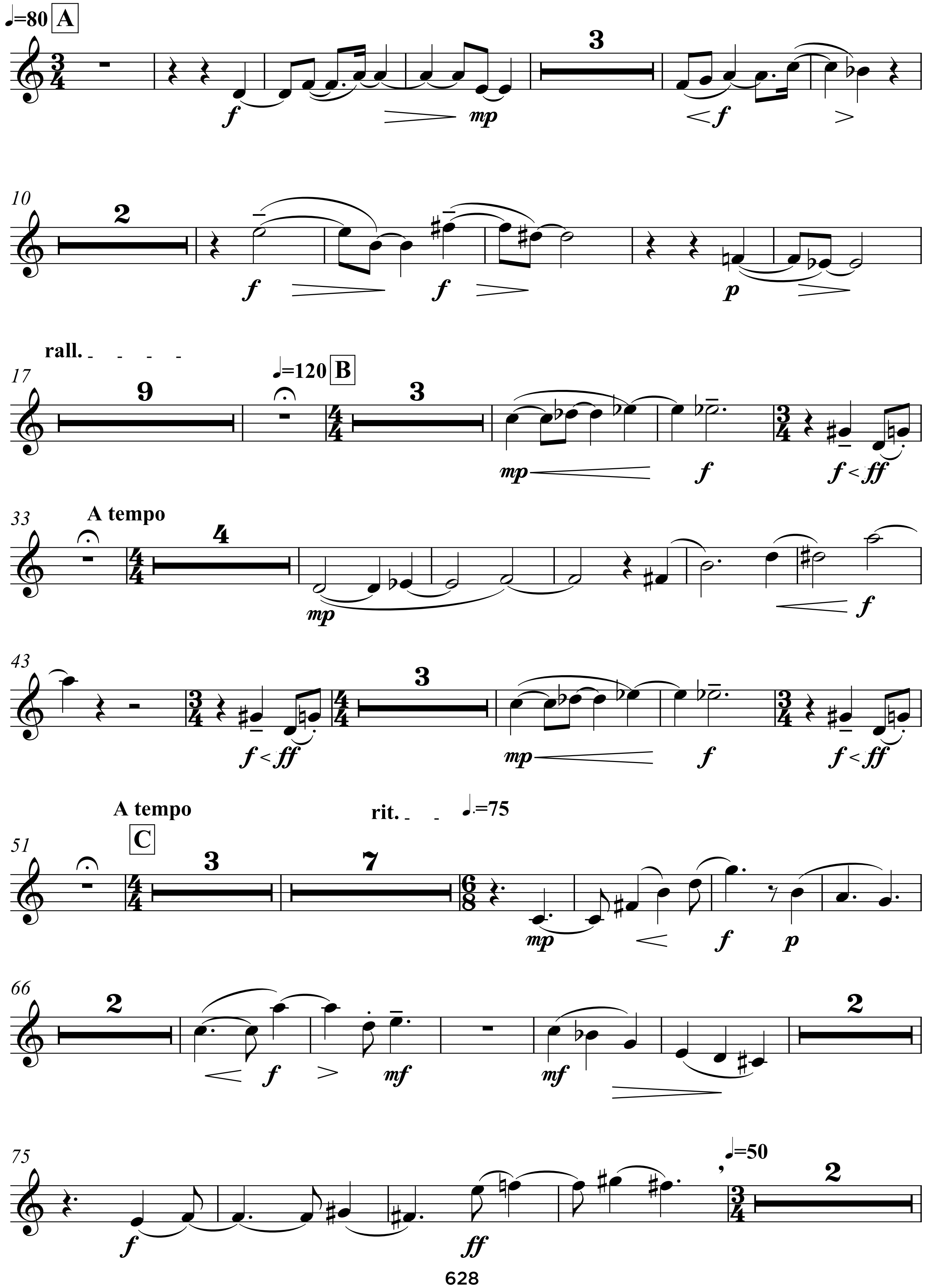


Bombardino em B♭

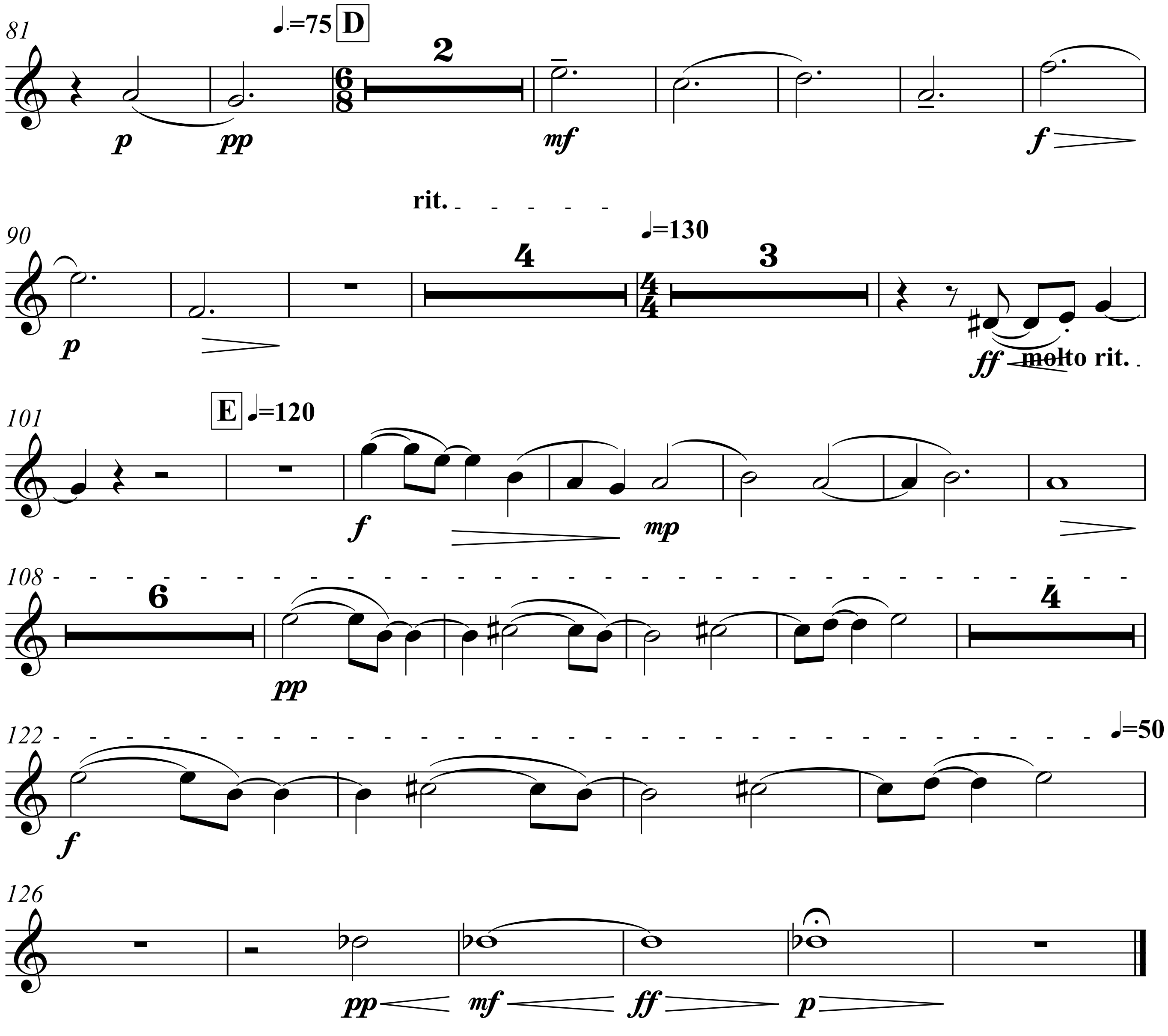
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



Bombardino em B♭

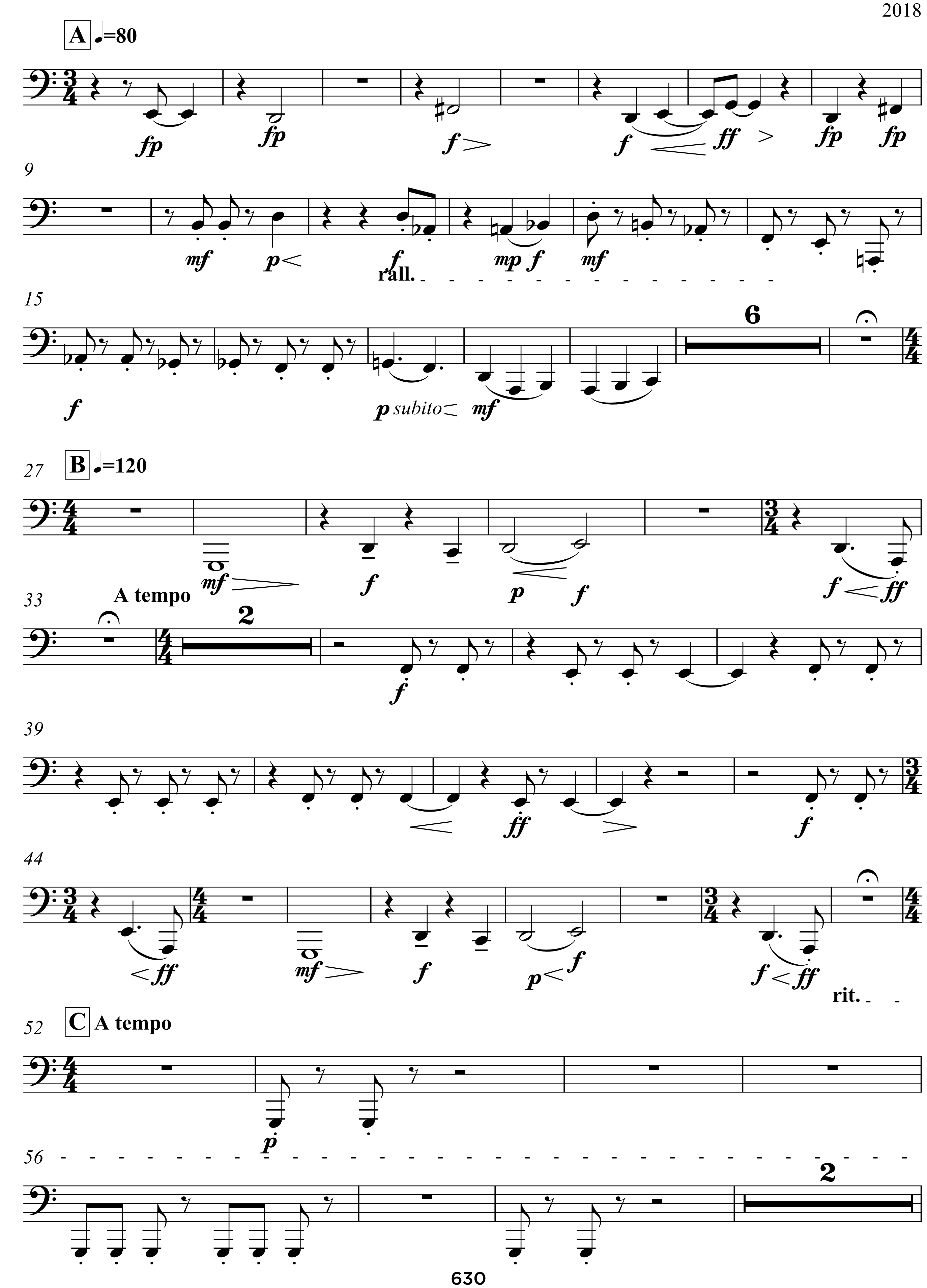


Tuba

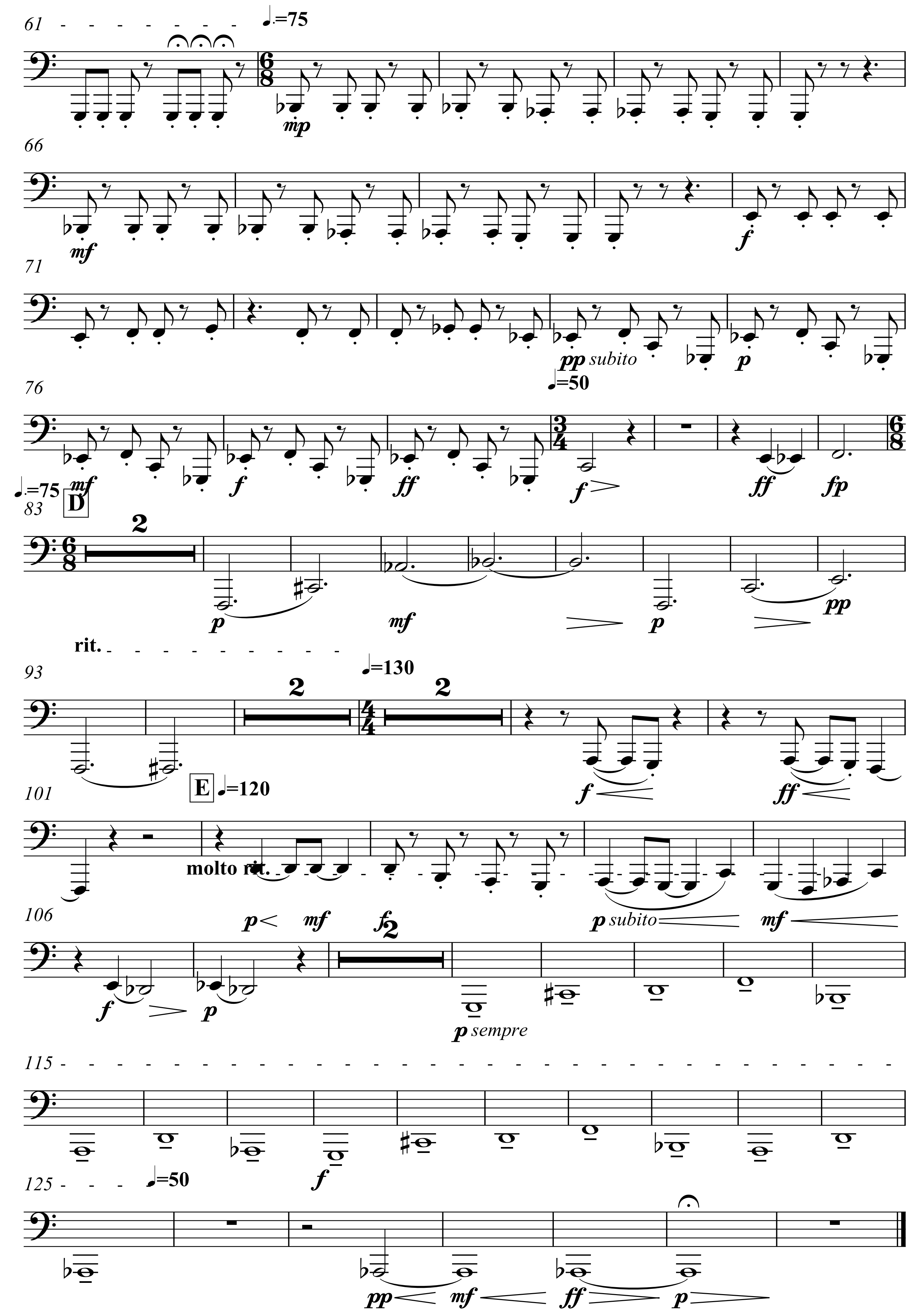
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



Tuba

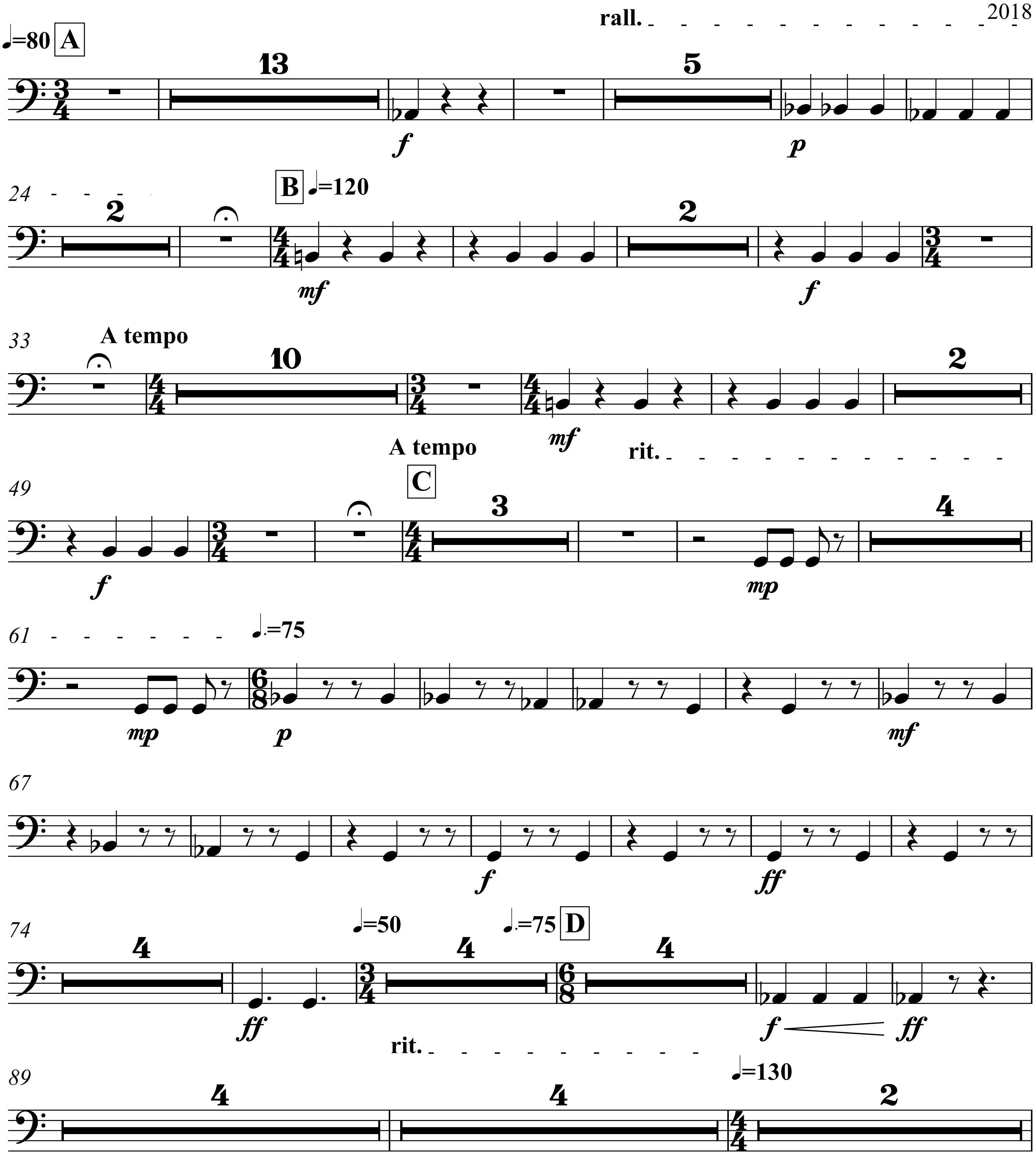

61
♩.=75
mp
66
mf
f
71
pp subito
p
76
𝅗𝅥=50
mf
f
ff
f
ff
fp
♩.=75
83
D
2
p
mf
p
pp
rit.
93
𝅗𝅥=130
2
2
f
ff
101
E
♩=120
molto rit.
p
mf
f
p subito
mf
106
2
f
p
p sempre
115
125
♩=50
f
pp
mf
ff
p

Timpanos (opcional)

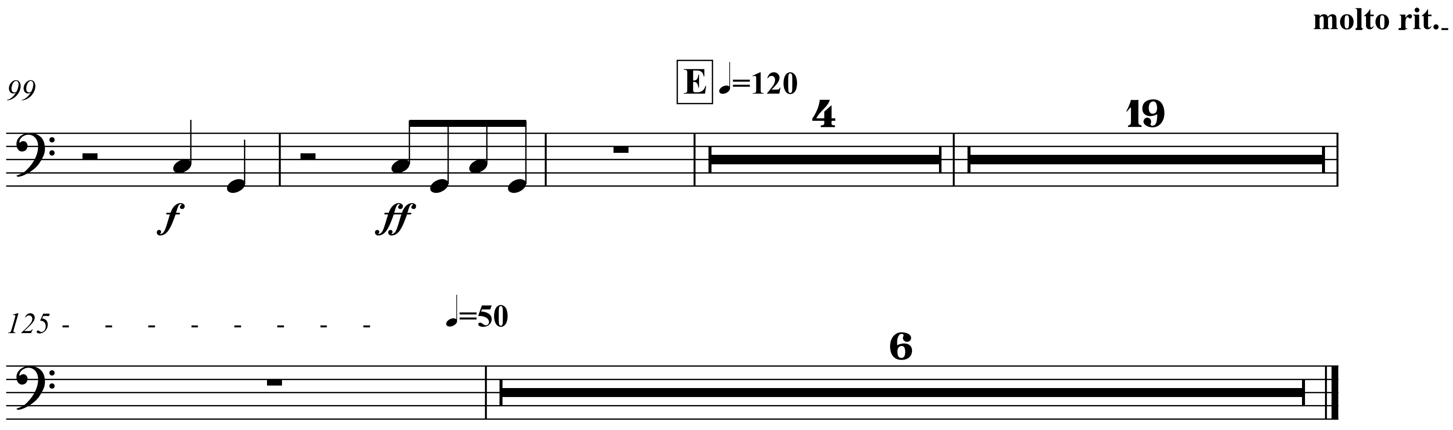
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



Timpanos (opcional)

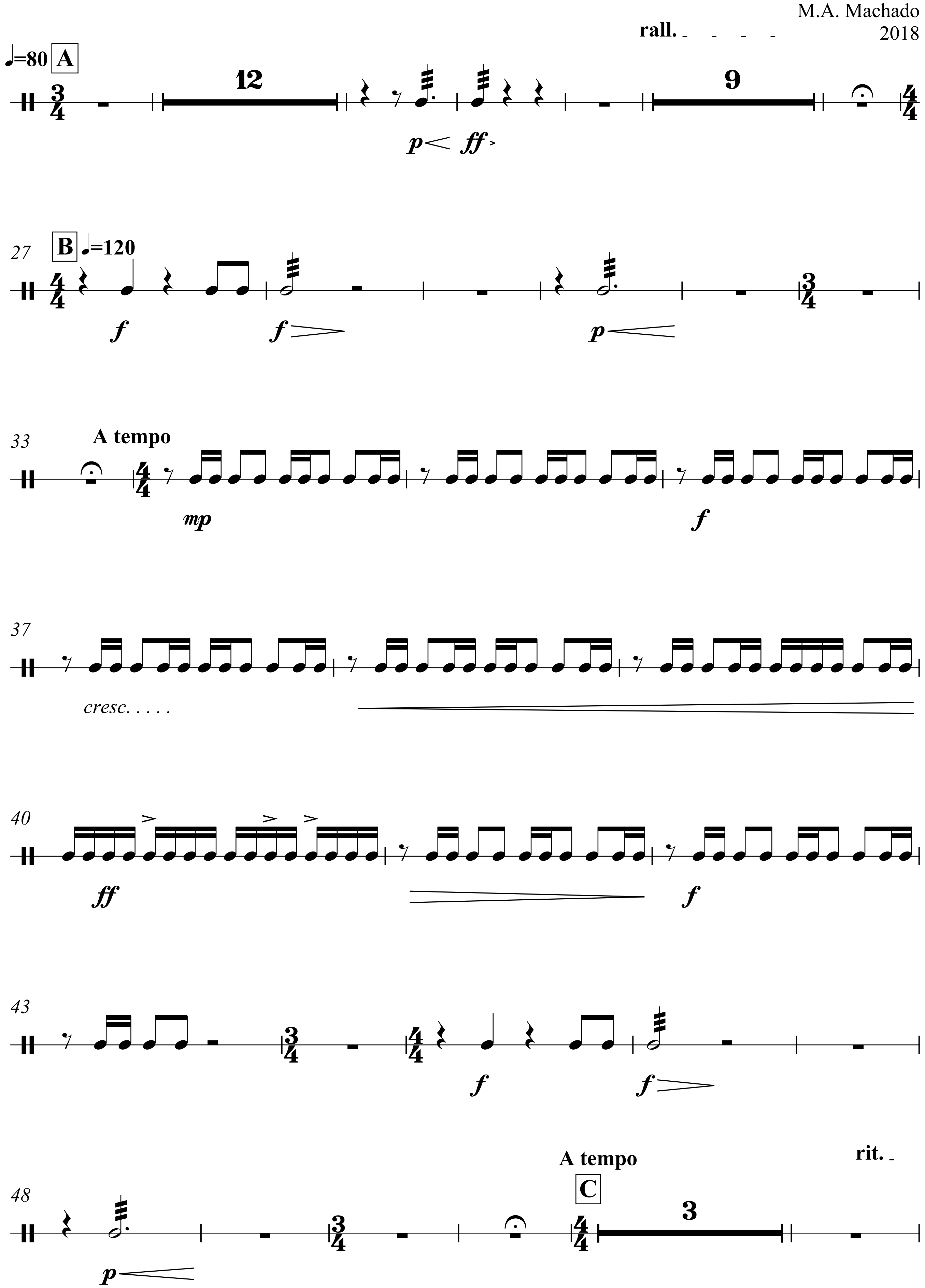


Caixa Clara

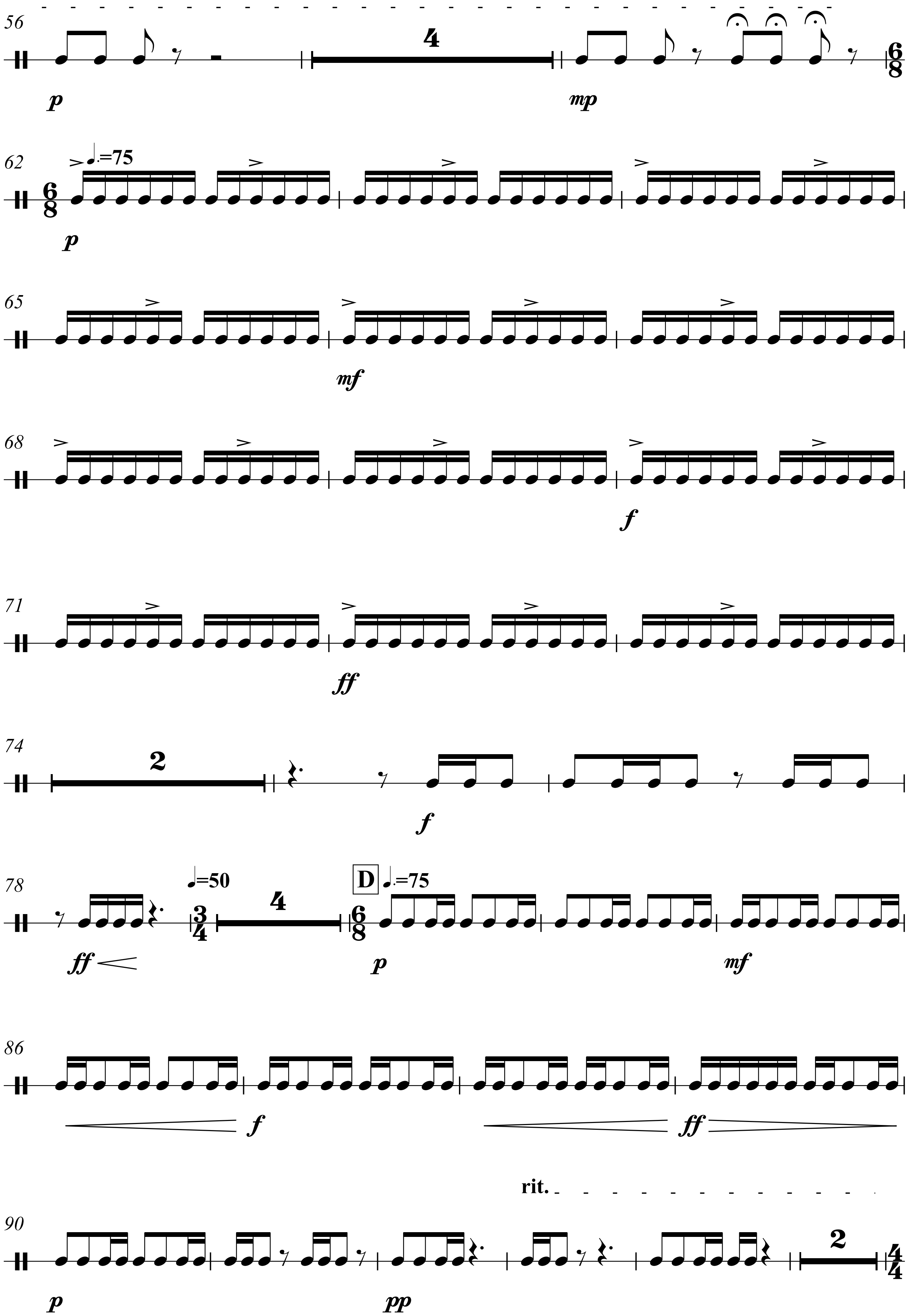
É A Zuzim

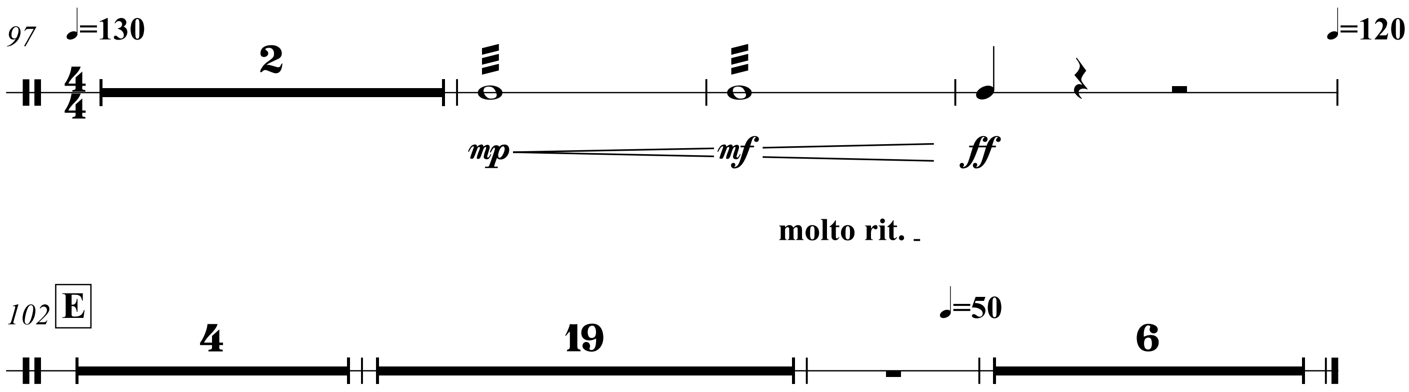
dedicada a Schoenberg e Djavan

M.A. Machado
2018



Caixa Clara


56
p
4
mp
62
♩.=75
p
65
mf
68
f
71
ff
74
2
f
78
ff
♩=50
4
D
♩.=75
p
mf
86
f
ff
rit.
90
p
pp
2

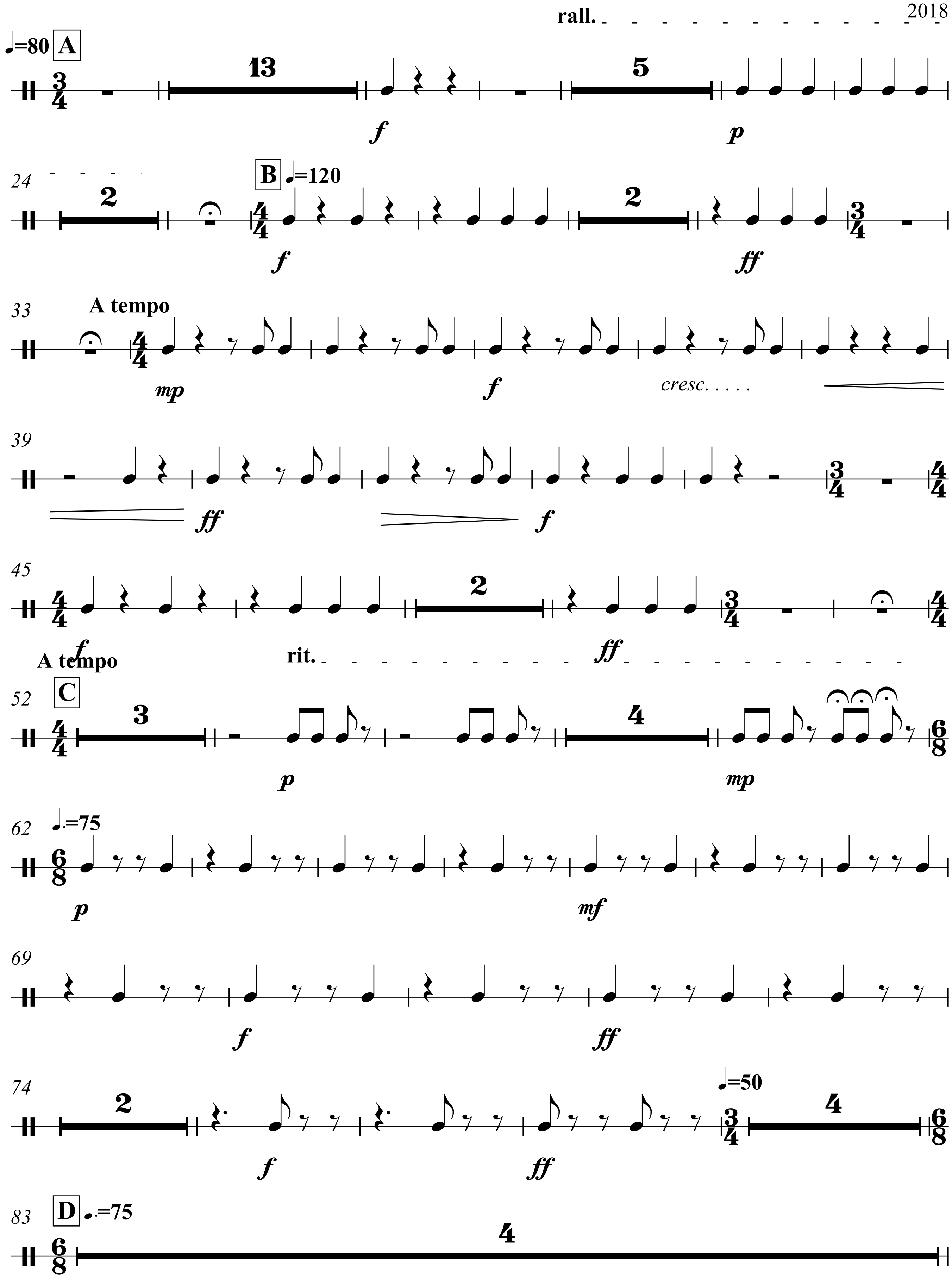

97
♩=130
2
mp
mf
ff
♩=120
molto rit.
102
E
4
19
♩=50
6

Bombo

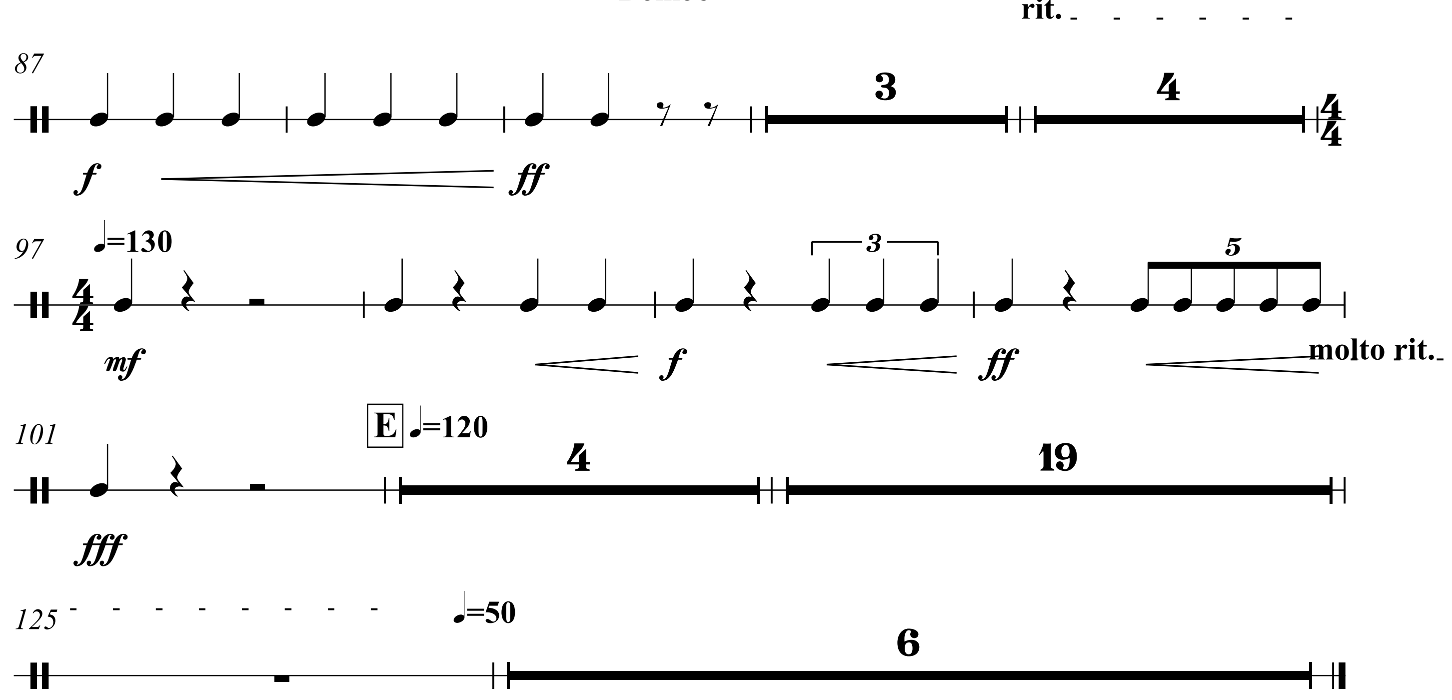
É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018



Bombo

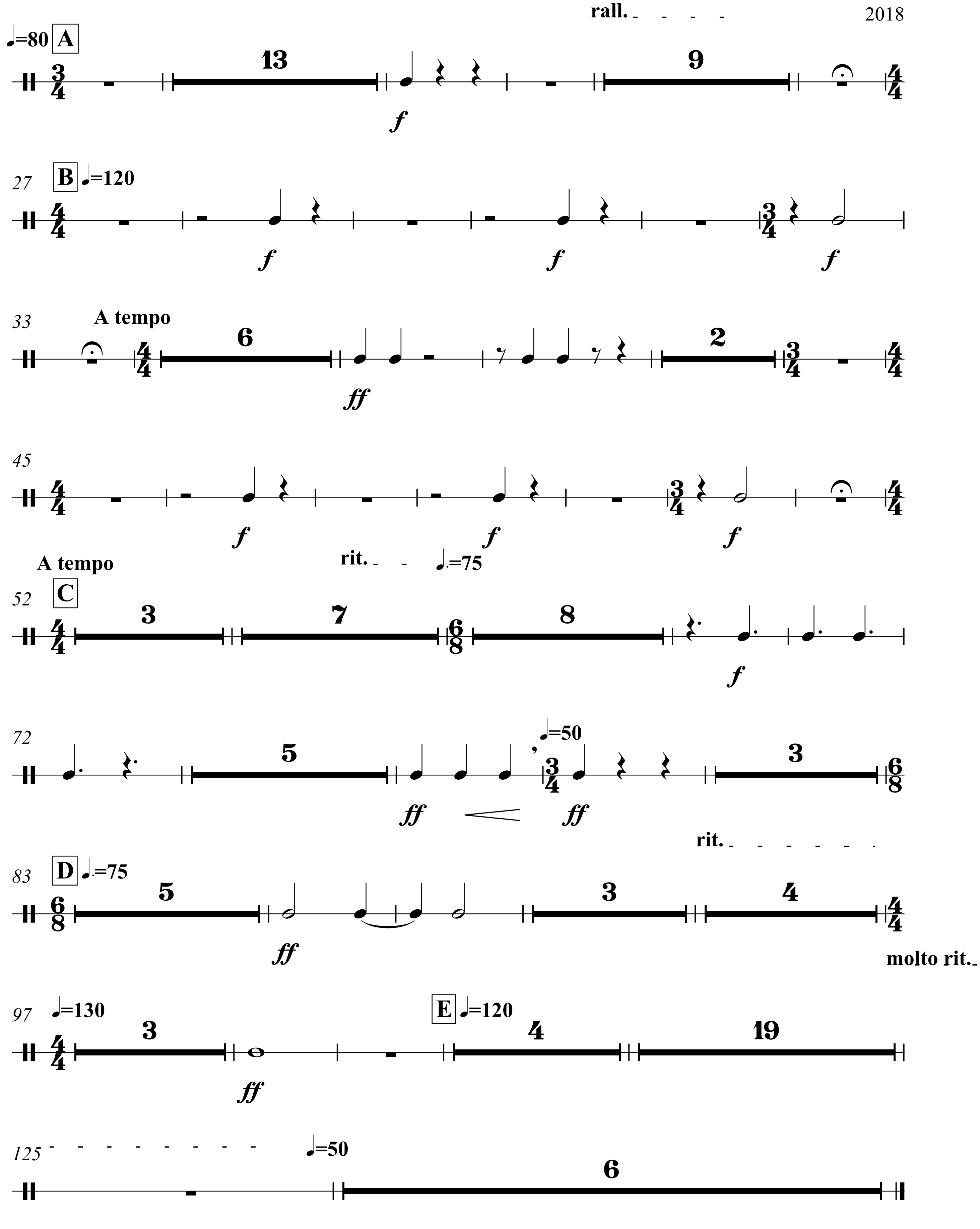


Pratos

É A Zuzim

dedicada a Schoenberg e Djavan

M.A. Machado
2018

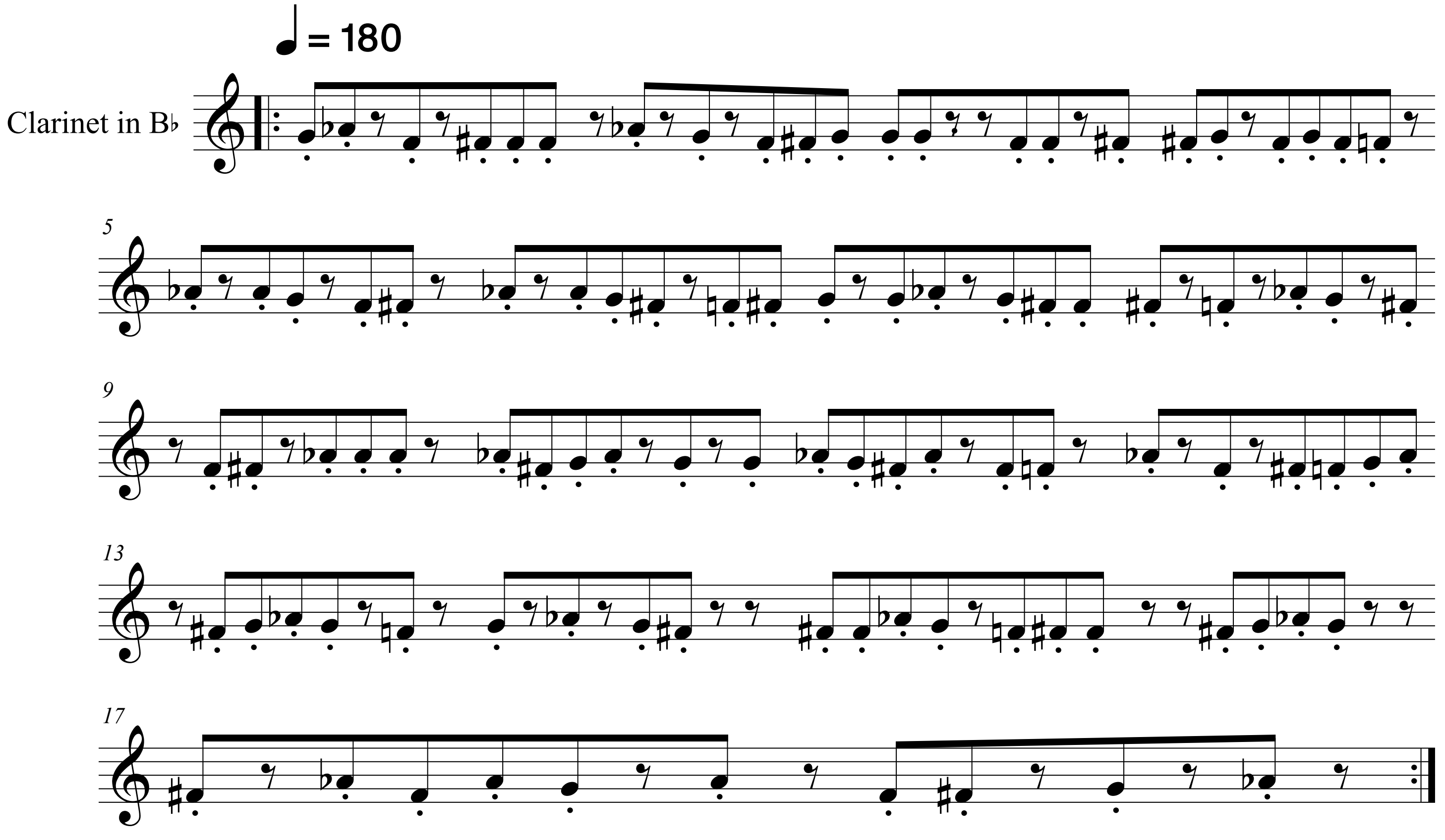


Marcus Siqueira

Nancarrow Study 27 – Kronos 1 647
Nancarrow Study 27 – Kronos 2 648
Nancarrow Study 27 – Kronos 3 649
Nancarrow Study 27 – Kronos 4 650
Textuta - Ligeti – Kronos 5 651
Kronos & Kairós – um retrato para Nancarrow & Ligeti 652

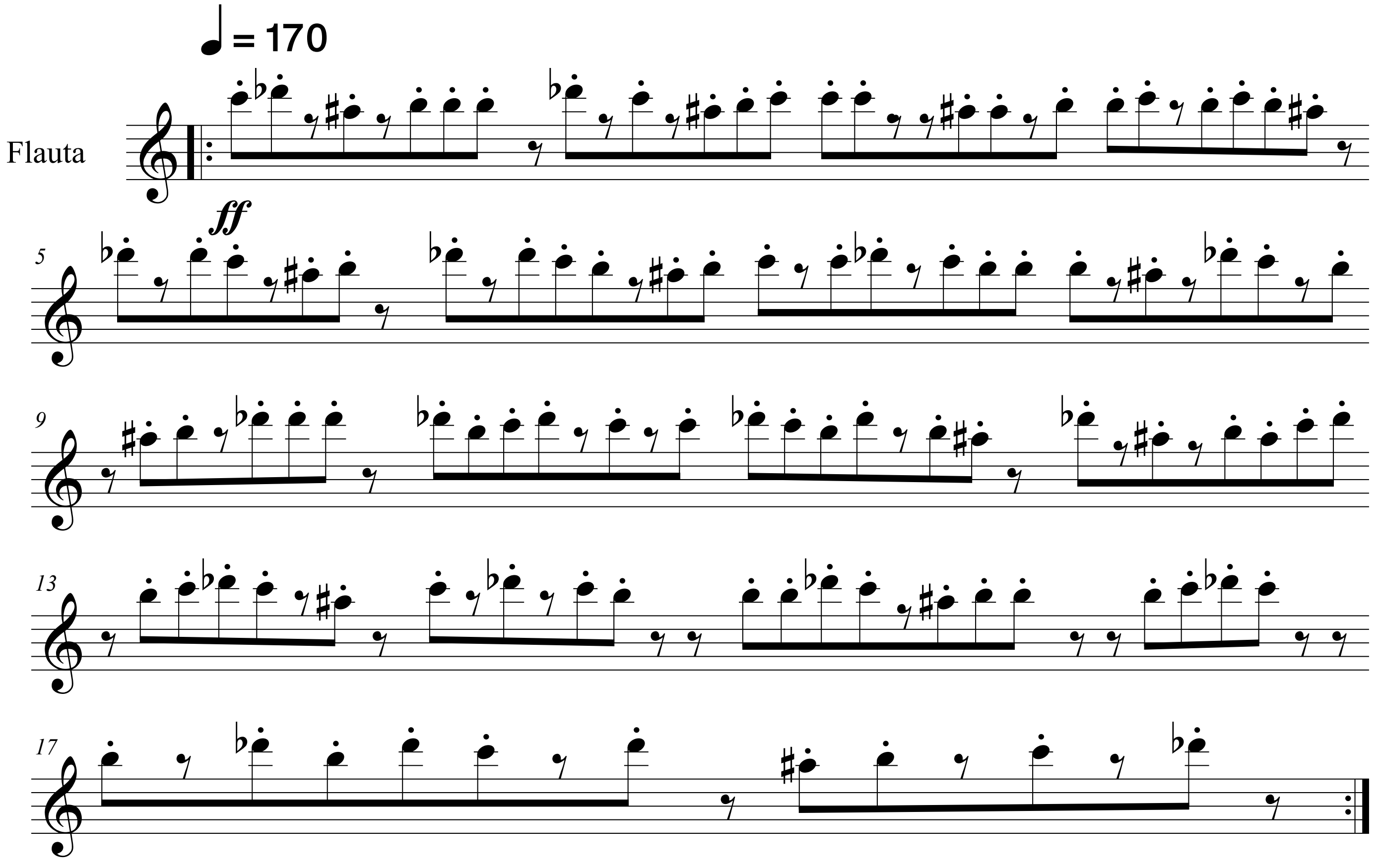
Nancarrow Study 27

KRONOS 1



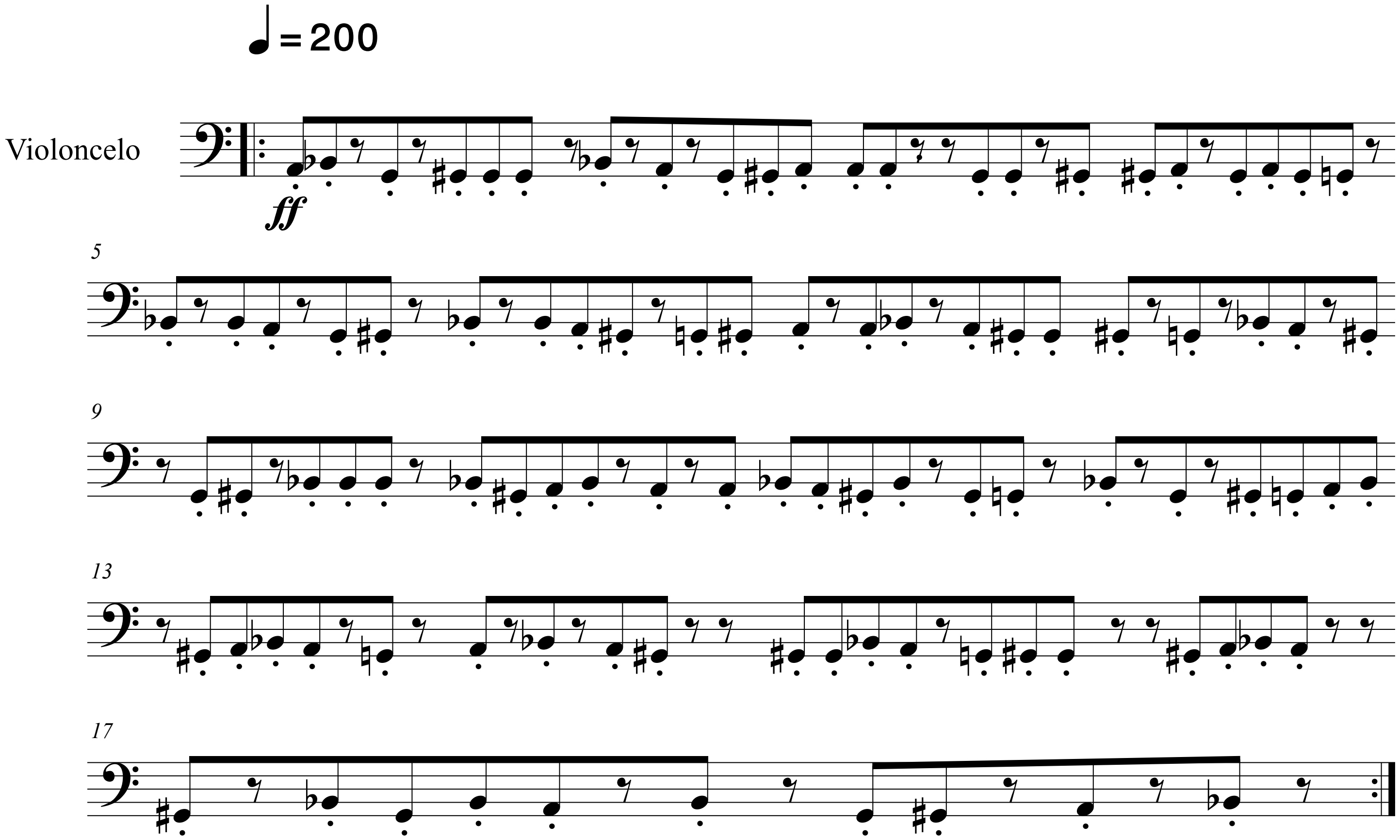
Nancarrow Study 27

KRONOS 2



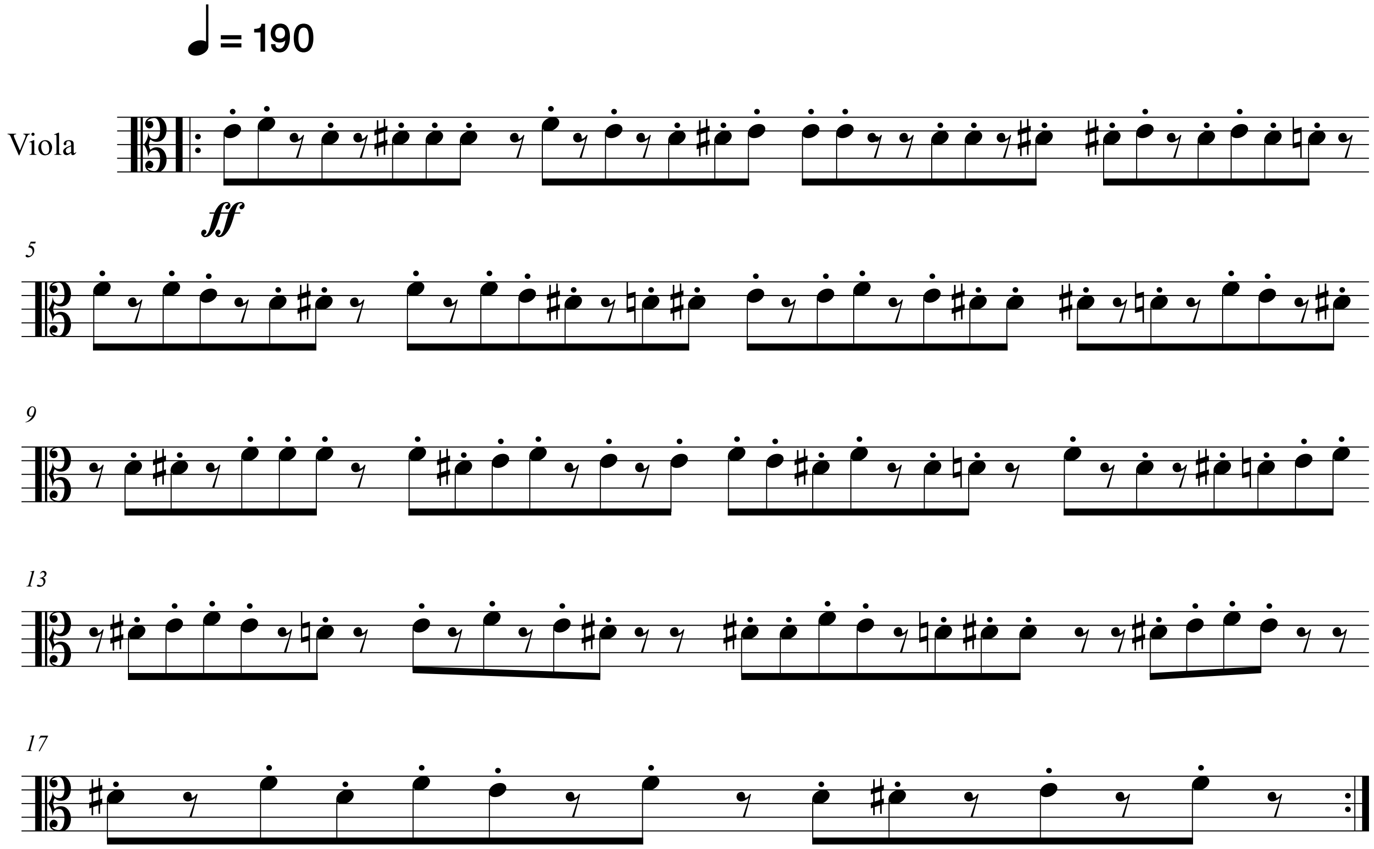
Nancarrow Study 27

KRONOS 3



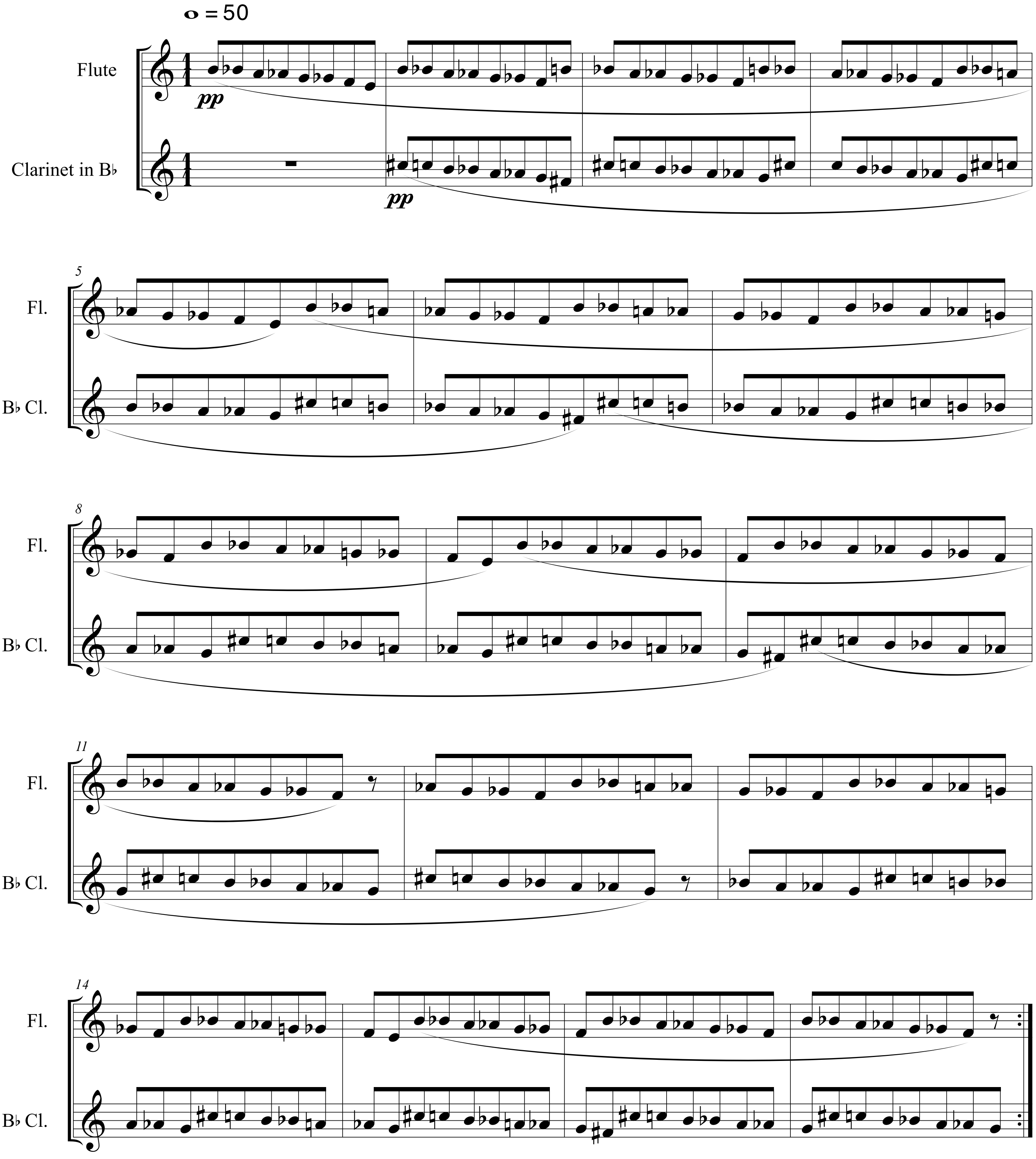
Nancarrow Study 27

KRONOS 4



TEXTURA - LIGETI

Kronos 5



Kronos & Kairós - um retrato para Nancarrow & Ligeti

C.C. 6 min.

FLAUTA / CLARINETA

Marcus Siqueira

Sobre a obra

O presente trabalho almeja estabelecer um ponto de encontro e reflexão sobre as obras de Conlon Nancarrow e György Ligeti. Ligeti teve uma significativa parte de seu pensamento musical elaborado a partir das complexas relações do universo matemático-musical de Nancarrow; desde então, ele não só mudou sua semântica sobre tempo musical, como também sobre a simultaneidade dos eventos musicais a partir de colagens, sobreposições de texturas em proporções matemáticas e orgânicas. As relações harmônicas estabelecidas por Nancarrow também influenciaram imensamente o universo de Ligeti. Por outro lado, Nancarrow não escreveu seus estudos para pianola pensando em humanos; entretanto, Ligeti buscou essa transposição e também absorveu o universo das pianolas e outros meios musicais puramente mecanizados. Ligeti almejou dar ao Kronos de Nancarrow seu Kairós mais sublime: metamorfose de estados naturais. Ligeti também explorou uma ampla gama do pensamento polifónico ocidental, desde a Ars Antiqua até as complexas estruturas polifônicas advindas do alto renascimento. Enquanto que Nancarrow se voltava para a precisão robótica das pianolas, perfuradas segundo cálculos e proporções matemáticos avançadas - sem limites estéticos - , Ligeti passeava pelo universo da música do mundo: tanto aquela destinada historicamente às classes dominantes, quanto aquelas oriundas de etnias quase autóctones, incluindo também a música da cultura popular de diferentes regiões por onde passou. Ambos traçaram caminhos originais e se entrelaçaram esteticamente.

O que intentei neste trabalho foi estabelecer um pequeno contraponto de linhas, texturas e heterofonias de Nancarrow e Ligeti. Busquei sobrepor suas ideias de modo a construir uma nova semântica sobre ambos, porém de mãos dadas. As aparições de obras de ambos devem ser ouvidas não como simples colagens mas sim como contrapontos de forças gravitacionais próprias de cada um. Tudo se alterna ou se sobrepõe em Kronos e Kairós.

A presente obra intenta propiciar ao ouvinte comum, um fragmento sólido do universo desses dois gigantes da música do século XX e XXI. Naturalmente tive que alterar algumas fontes primárias de ambos compositores e elaborar novos materiais originais de modo a ajustar ou garantir o equilíbrio de obras, a priori, tão distantes.

Que esta peça seja ouvida também como um *tombeau* para ambos.

M.S.

Instrumentação

- Flauta (piccolo)
- Clarineta em Si bemol
- Trombone
- Piano
- Celesta
- Harpsichord
- Harmonium
- Violino
- Viola
- Violoncelo
- Contrabaixo (5 cordas)

INSTRUÇÕES:

sobre os KRONOS

Sempre que aparecer a indicação KRONOS (1,2,3,4 e 5), o regente deve iniciar o solfejo do(s) músico(s) em questão. Estes, deverão trazer consigo um metrônomo eletrônico (com fone de ouvido) e tocar sua partitura o mais mecanicamente possível. Tais momentos devem acontecer na duração estabelecida na partitura do regente, portanto, cabe ao mesmo silenciar ou iniciar um decrescendo do(s) músico(s) em questão, como indicado na partitura.

Sobre as entradas de fragmentos de obras existentes

O maestro deve orientar os músicos, em especial piano e violino, sobre seus tempos internos. Estes, nunca devem se relacionar com o pulso geral dos demais músicos que tocam de acordo com a escrita da grade. Pede-se que cada um destes momentos, por mais pequenos que sejam, tenham a dimensão plena da obra em questão. Na partitura do maestro está indicado o momento exato para o início e término destes fragmentos.

Para as cordas

(O.P.) = Over Pression = com bastente pressão sobre o arco de modo a se obter um ruído forte e repleto de irregularidades espectrais. Tudo extremamente "*non legato*".

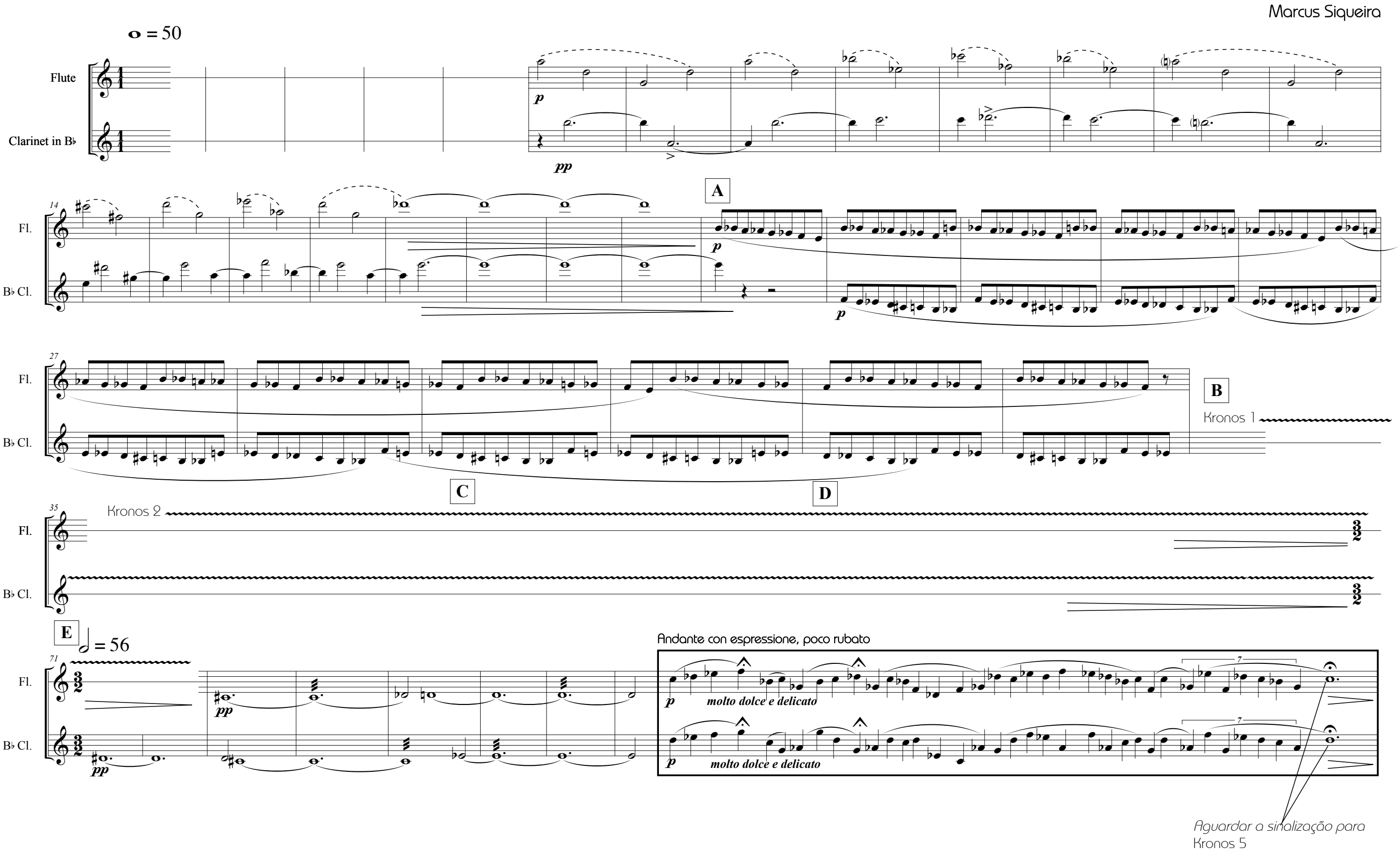
Souffle = Movimentos circulares com o arco de modo a obter um som delicado e rarefeito - uma mescla de harmônicos e sons reais - que deve percorrer desde o extremo sul pont. até sul tasto.

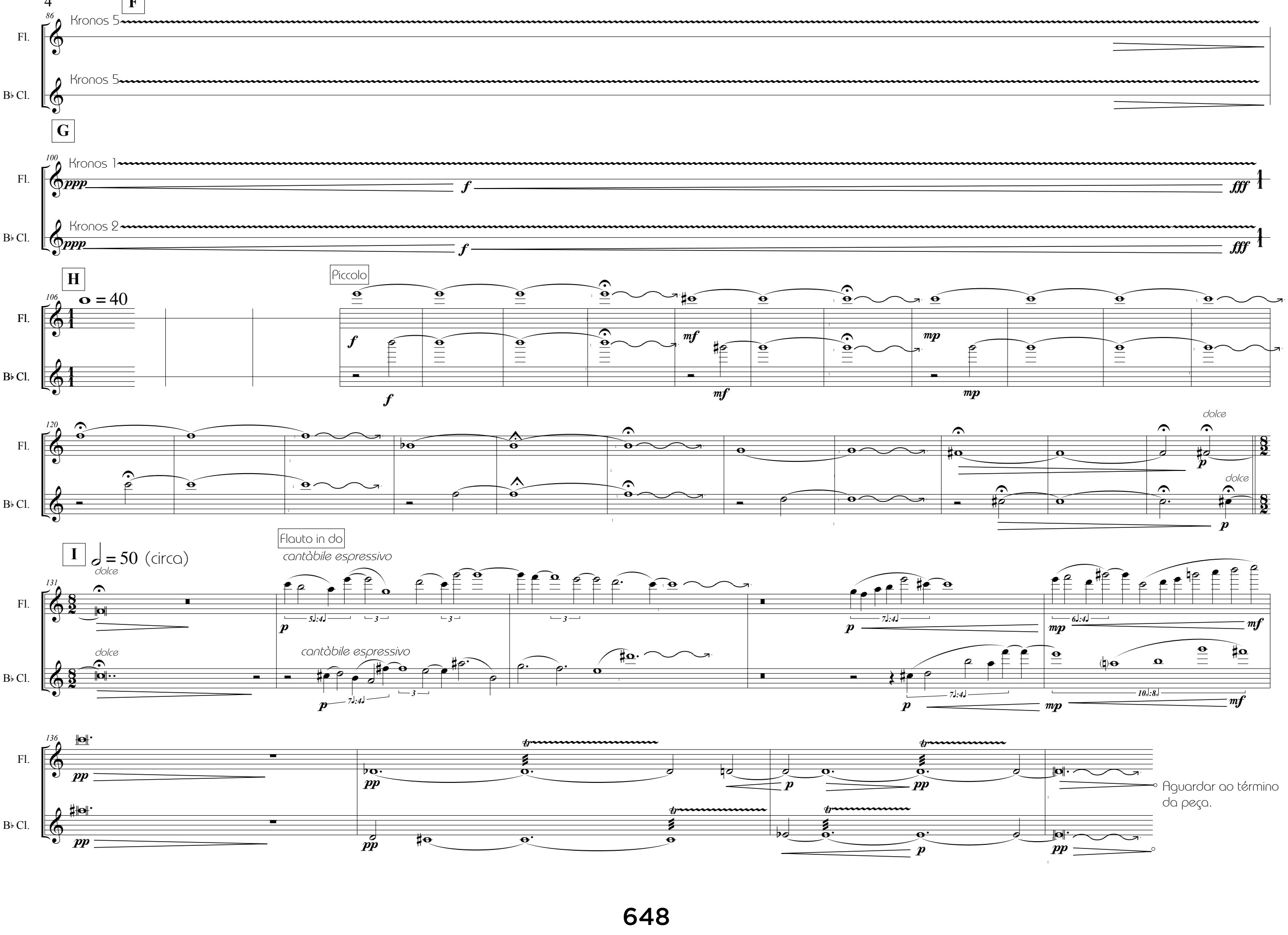
Noise = uma espécie de ruído branco. Não alterar a dinâmica indicada.

Kronos e Kairós - um retrato para Nancarrow & Ligeti

"obra escrita e dedicado ao Percorso Ensemble"

Marcus Siqueira





Kronos & Kairós - um retrato para Nancarrow & Ligeti

C.C. 6 min.

PIANO / CELESTA / HARMONIUM / CRAVO

Marcus Siqueira

Sobre a obra

O presente trabalho almeja estabelecer um ponto de encontro e reflexão sobre as obras de Conlon Nancarrow e György Ligeti. Ligeti teve uma significativa parte de seu pensamento musical elaborado a partir das complexas relações do universo matemático-musical de Nancarrow; desde então, ele não só mudou sua semântica sobre tempo musical, como também sobre a simultaneidade dos eventos musicais a partir de colagens, sobreposições de texturas em proporções matemáticas e orgânicas. As relações harmônicas estabelecidas por Nancarrow também influenciaram imensamente o universo de Ligeti. Por outro lado, Nancarrow não escreveu seus estudos para pianola pensando em humanos; entretanto, Ligeti buscou essa transposição e também absorveu o universo das pianolas e outros meios musicais puramente mecanizados. Ligeti almejou dar ao Kronos de Nancarrow seu Kairós mais sublime: metamorfose de estados naturais. Ligeti também explorou uma ampla gama do pensamento polifônico ocidental, desde a Ars Antiqua até as complexas estruturas polifônicas advindas do alto renascimento. Enquanto que Nancarrow se voltava para a precisão robótica das pianolas, perfuradas segundo cálculos e proporções matemáticos avançadas - sem limites estéticos - , Ligeti passeava pelo universo da música do mundo: tanto aquela destinada historicamente às classes dominantes, quanto aquelas oriundas de etnias quase autóctones, incluindo também a música da cultura popular de diferentes regiões por onde passou. Ambos traçaram caminhos originais e se entrelaçaram esteticamente.

O que intentei neste trabalho foi estabelecer um pequeno contraponto de linhas, texturas e heterofonias de Nancarrow e Ligeti. Busquei sobrepor suas ideias de modo a construir uma nova semântica sobre ambos, porém de mãos dadas. As aparições de obras de ambos devem ser ouvidas não como simples colagens mas sim como contrapontos de forças gravitacionais próprias de cada um. Tudo se alterna ou se sobrepõe em Kronos e Kairós.

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Que esta peça seja ouvida também como um *tombeau* para ambos.

M.S.

INSTRUÇÕES:

sobre os KRONOS

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Sobre as entradas de fragmentos de obras existentes

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Para as cordas

(O.P.) = Over Pression = com bastente pressão sobre o arco de modo a se obter um ruído forte e repleto de irregularidades espectrais. Tudo extremamente "*non legato*".

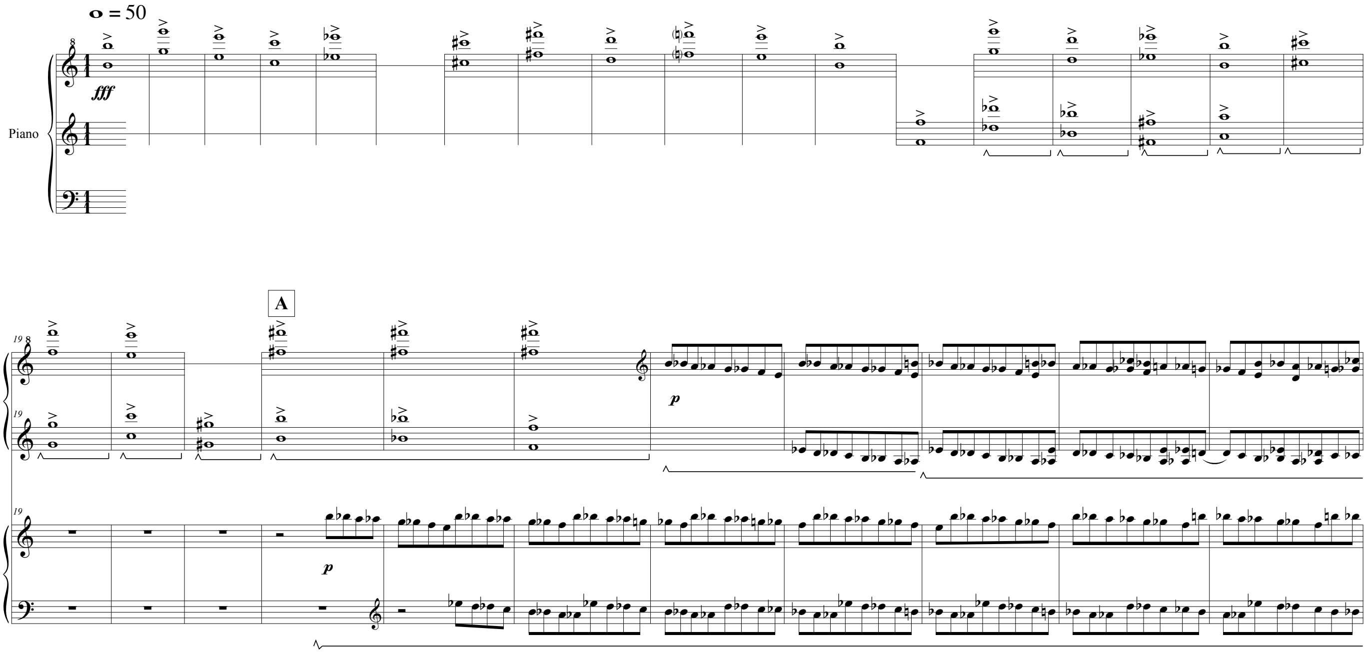
Souffle = Movimentos circulares com o arco de modo a obter um som delicado e rarefeito - uma mescla de harmônicos e sons reais - que deve percorrer desde o extremo sul pont. até sul tasto.

Noise = uma espécie de ruído branco. Não alterar a dinâmica indicada.

Kronos e Kairós - um retrato para Nancarrow & Ligeti

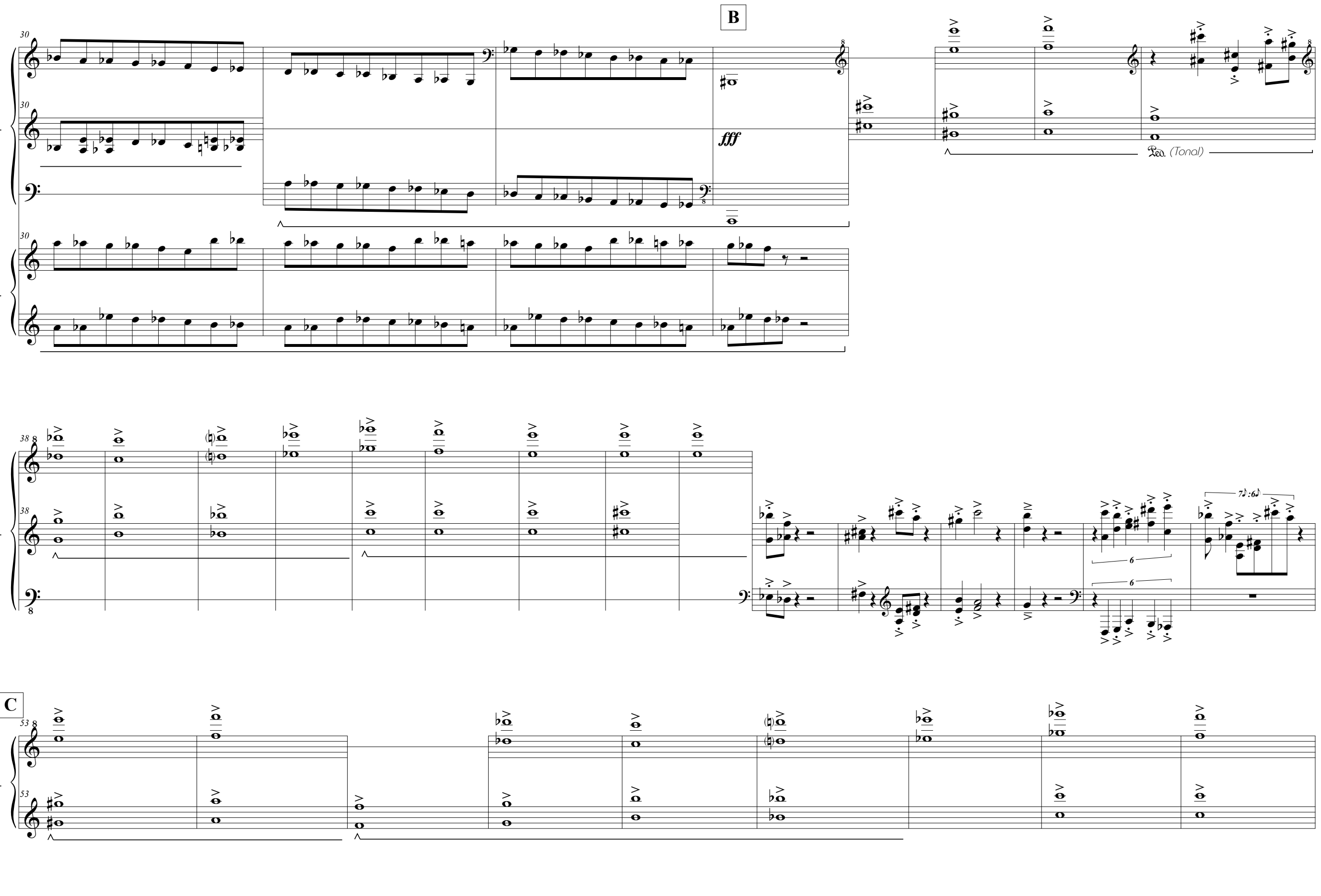
"obra escrita e dedicado ao Percorso Ensemble"

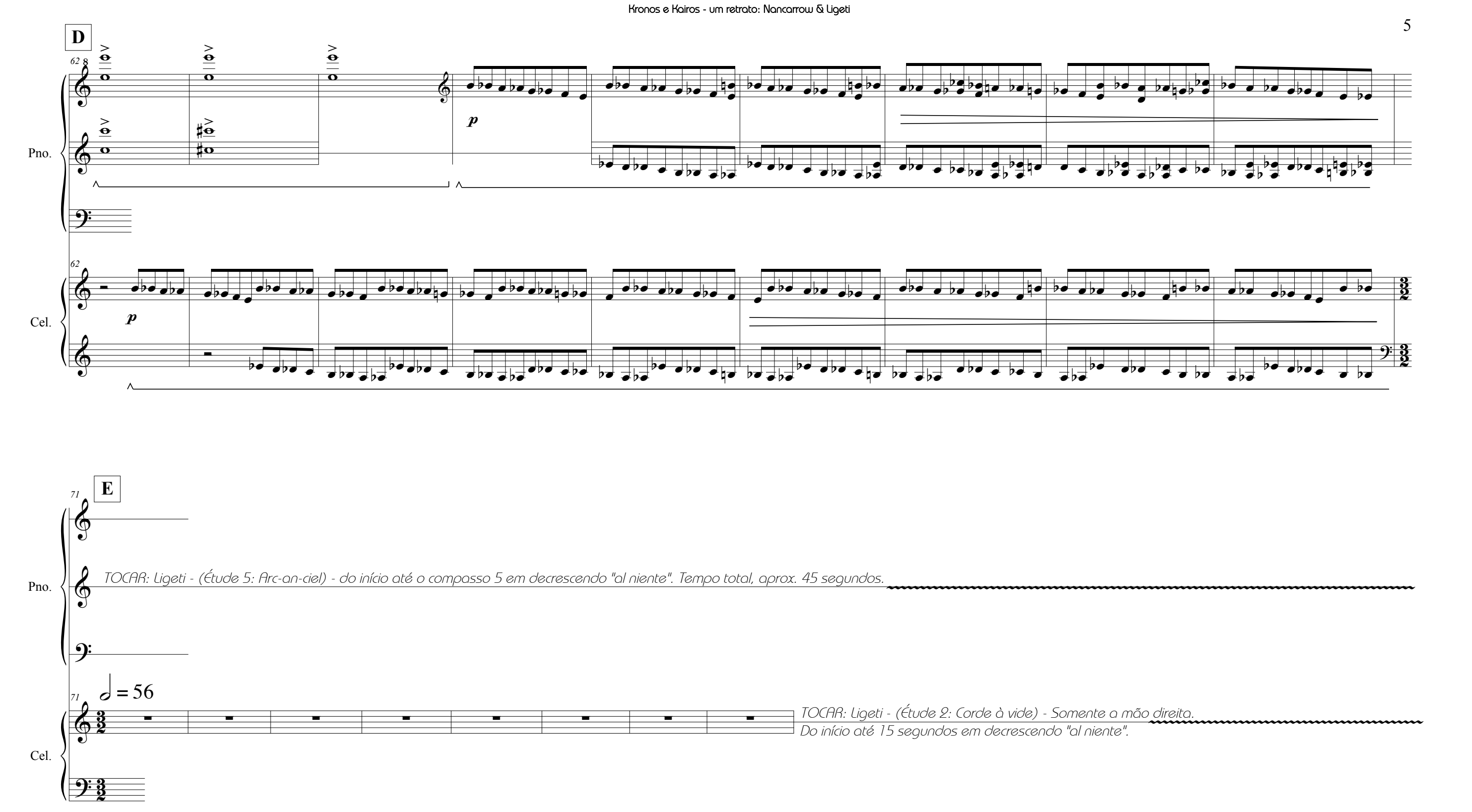
Marcus Siqueira

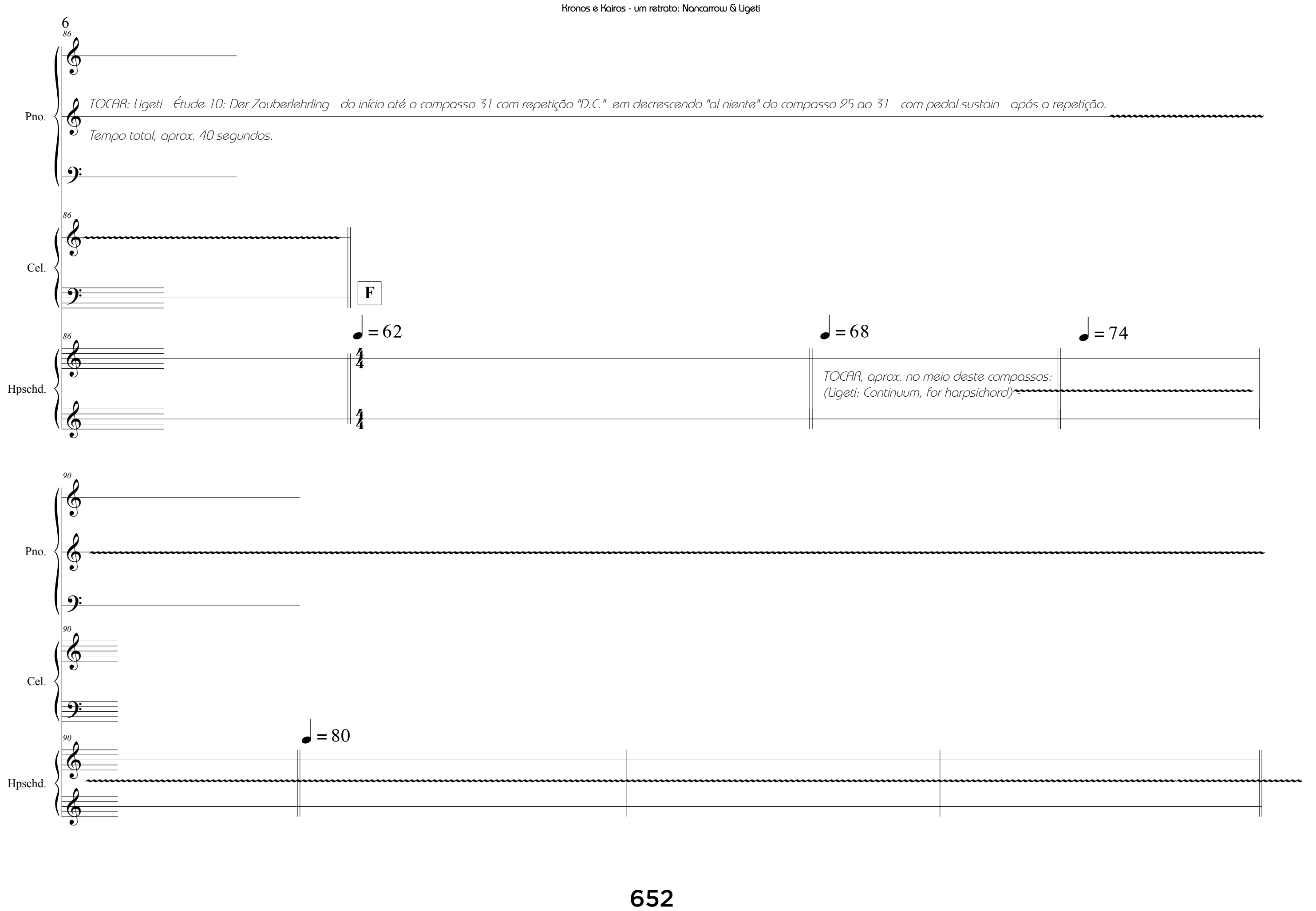


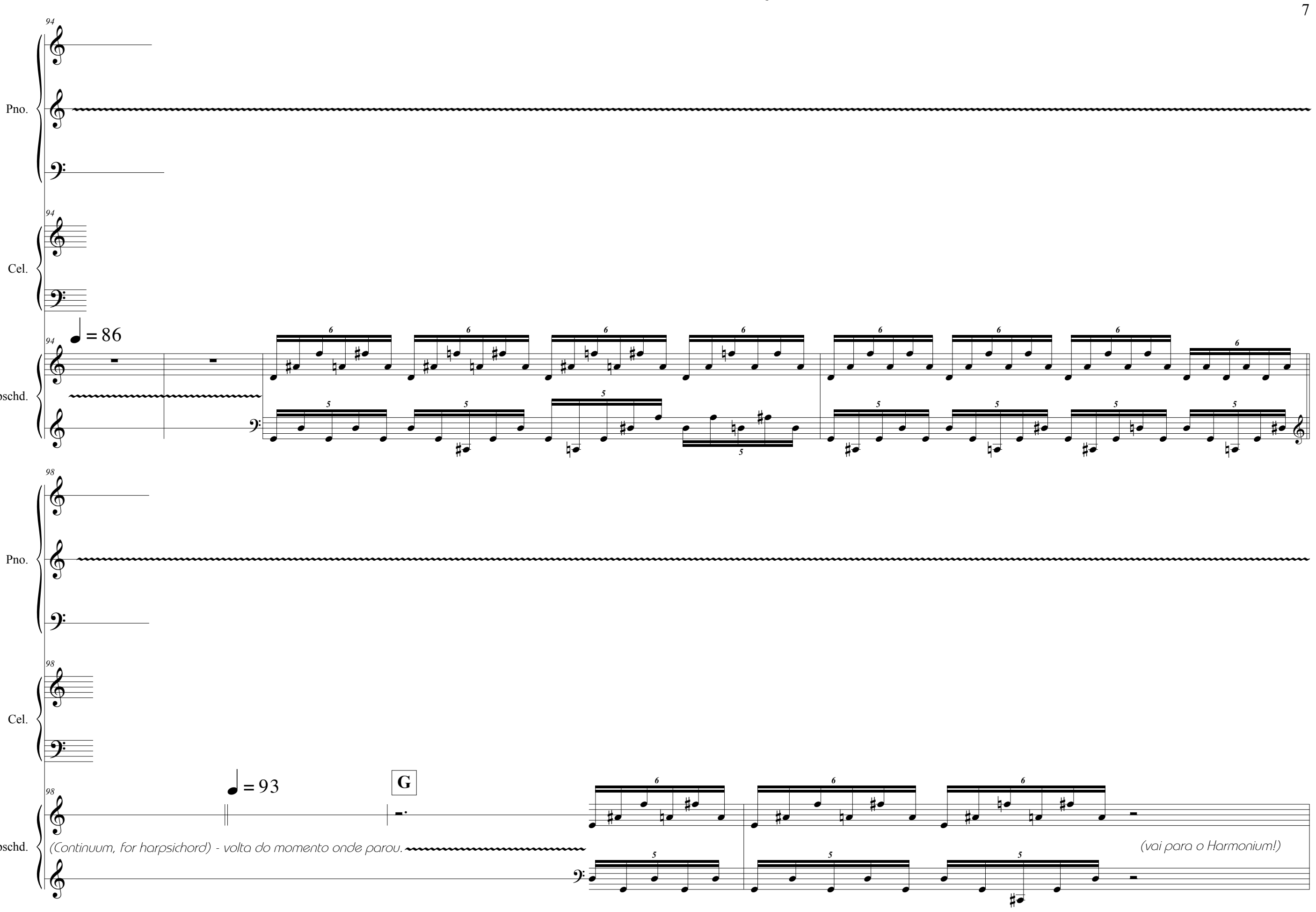
4

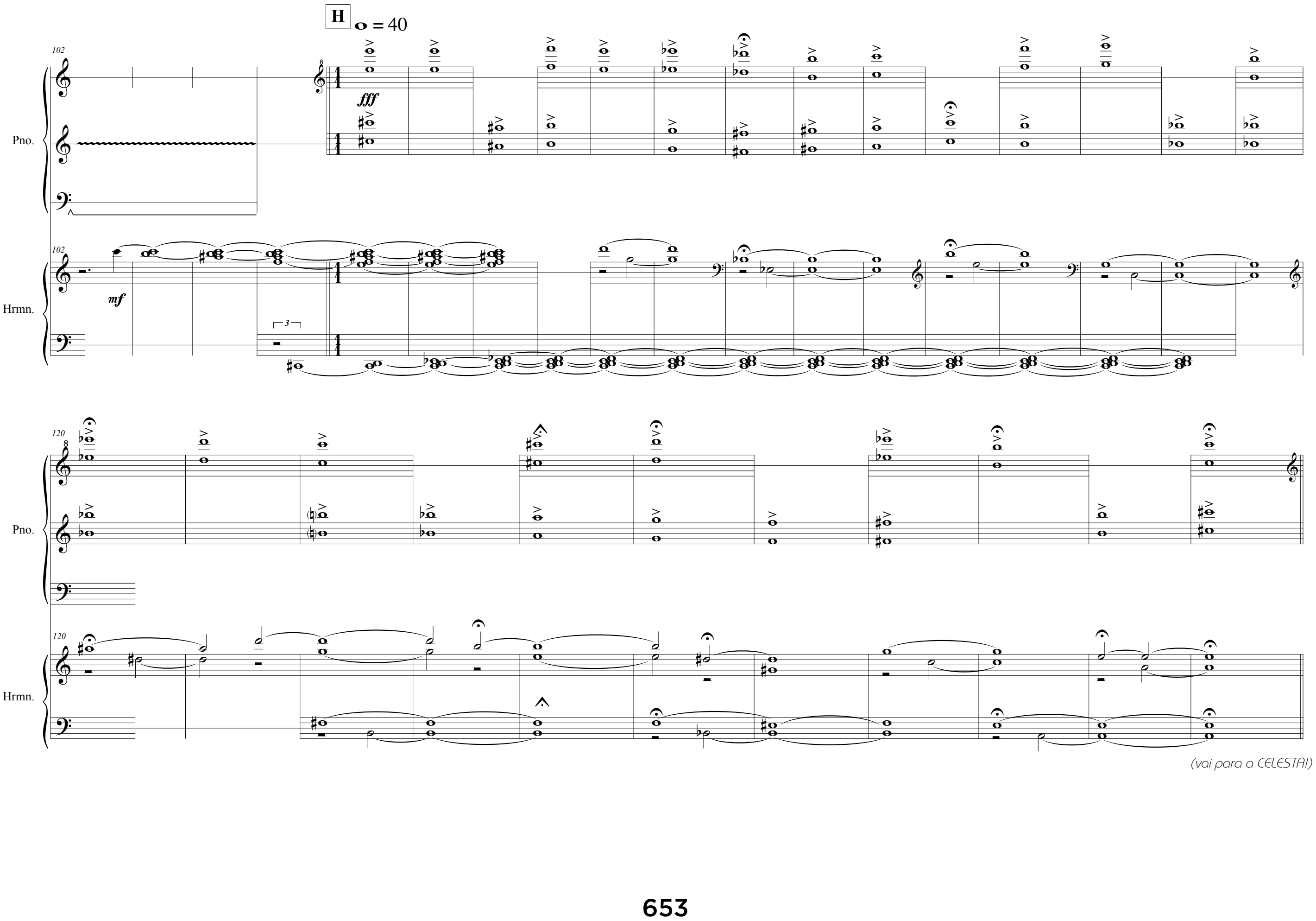
Kronos e Kairos - um retrato: Nancarrow & Ligeti



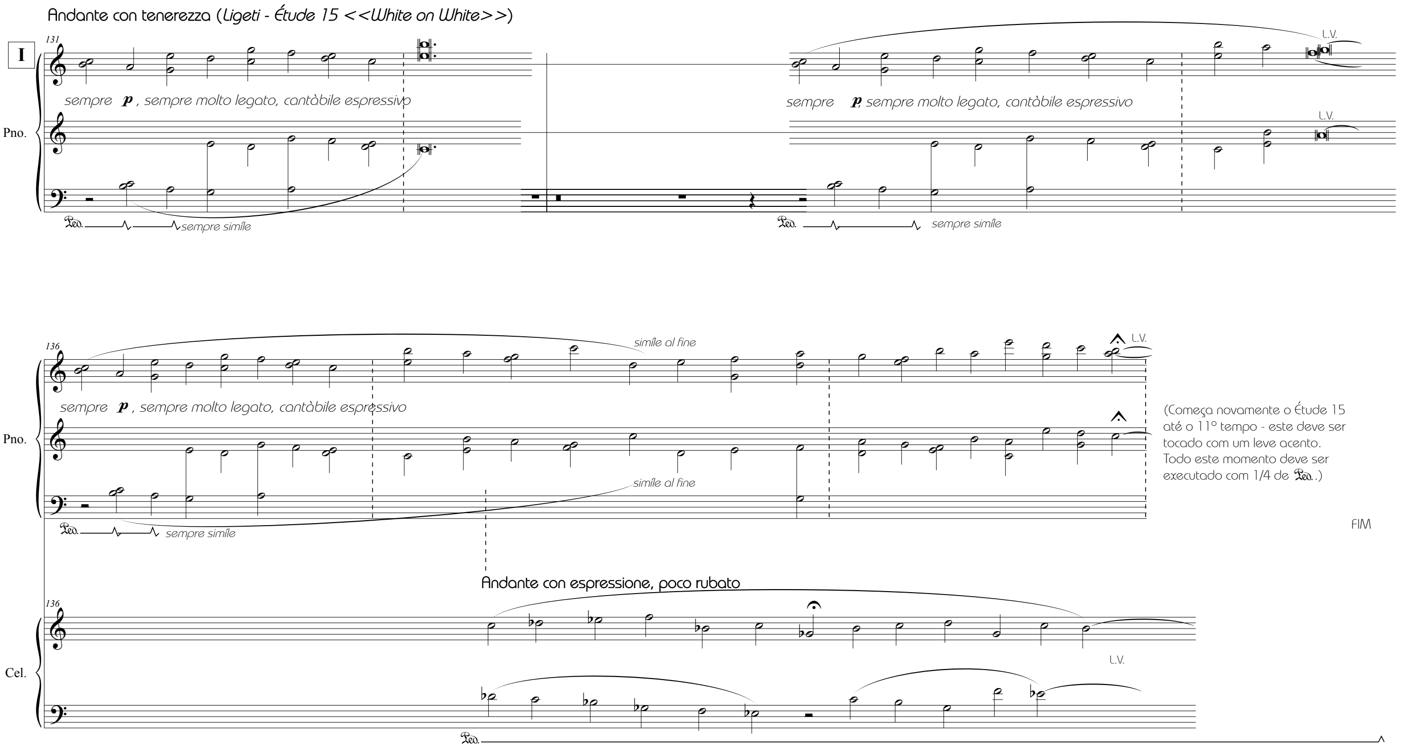

Kronos e Kairos - um retrato: Nancarrow & Ligeti
5
D
Pno.
Cel.
p
E
TOCAR: Ligeti - (Étude 5: Arc-an-ciel) - do início até o compasso 5 em decrescendo "al niente". Tempo total, aprox. 45 segundos.
= 56
TOCAR: Ligeti - (Étude 2: Corde à vide) - Somente a mão direita.
Do início até 15 segundos em decrescendo "al niente".


Kronos e Kairos - um retrato: Nancarrow & Ligeti
6
Pno.
TOCAR: Ligeti - Étude 10: Der Zauberlehrling - do início até o compasso 31 com repetição "D.C." em decrescendo "al niente" do compasso 25 ao 31 - com pedal sustain - após a repetição.
Tempo total, aprox. 40 segundos.
Cel.
F
Hpschd.
= 62
= 68
= 74
TOCAR, aprox. no meio deste compassos:
(Ligeti: Continuum, for harpsichord)
= 80


Pno.
Cel.
Hpschd.
♩= 86
♩= 93
G
(Continuum, for harpsichord) - volta do momento onde parou.
(vai para o Harmonium!)


H
Pno.
Hrmn.
fff
mf
(vai para o CELESTA!)

Kronos e Kairos - um retrato: Nancarrow & Ligeti



Kronos & Kairós - um retrato para Nancarrow & Ligeti

C.C. 6 min.

TROMBONE

Marcus Siqueira

Sobre a obra

O presente trabalho almeja estabelecer um ponto de encontro e reflexão sobre as obras de Conlon Nancarrow e György Ligeti. Ligeti teve uma significativa parte de seu pensamento musical elaborado a partir das complexas relações do universo matemático-musical de Nancarrow; desde então, ele não só mudou sua semântica sobre tempo musical, como também sobre a simultaneidade dos eventos musicais a partir de colagens, sobreposições de texturas em proporções matemáticas e orgânicas. As relações harmônicas estabelecidas por Nancarrow também influenciaram imensamente o universo de Ligeti. Por outro lado, Nancarrow não escreveu seus estudos para pianola pensando em humanos; entretanto, Ligeti buscou essa transposição e também absorveu o universo das pianolas e outros meios musicais puramente mecanizados. Ligeti almejou dar ao Kronos de Nancarrow seu Kairós mais sublime: metamorfose de estados naturais. Ligeti também explorou uma ampla gama do pensamento polifónico ocidental, desde a Ars Antiqua até as complexas estruturas polifônicas advindas do alto renascimento. Enquanto que Nancarrow se voltava para a precisão robótica das pianolas, perfuradas segundo cálculos e proporções matemáticos avançadas - sem limites estéticos - , Ligeti passeava pelo universo da música do mundo: tanto aquela destinada historicamente às classes dominantes, quanto aquelas oriundas de etnias quase autóctones, incluindo também a música da cultura popular de diferentes regiões por onde passou. Ambos traçaram caminhos originais e se entrelaçaram esteticamente.

O que intentei neste trabalho foi estabelecer um pequeno contraponto de linhas, texturas e heterofonias de Nancarrow e Ligeti. Busquei sobrepor suas ideias de modo a construir uma nova semântica sobre ambos, porém de mãos dadas. As aparições de obras de ambos devem ser ouvidas não como simples colagens mas sim como contrapontos de forças gravitacionais próprias de cada um. Tudo se alterna ou se sobrepõe em Kronos e Kairós.

A presente obra intenta propiciar ao ouvinte comum, um fragmento sólido do universo desses dois gigantes da música do século XX e XXI. Naturalmente tive que alterar algumas fontes primárias de ambos compositores e elaborar novos materiais originais de modo a ajustar ou garantir o equilíbrio de obras, a priori, tão distantes.

Que esta peça seja ouvida também como um *tombeau* para ambos.

M.S.

INSTRUÇÕES:

sobre os KRONOS

Sempre que aparecer a indicação KRONOS (1,2,3,4 e 5), o regente deve iniciar o solfejo do(s) músico(s) em questão. Estes, deverão trazer consigo um metrônomo eletrônico (com fone de ouvido) e tocar sua partitura o mais mecanicamente possível. Tais momentos devem acontecer na duração estabelecida na partitura do regente, portanto, cabe ao mesmo silenciar ou iniciar um decrescendo do(s) músico(s) em questão, como indicado na partitura.

Sobre as entradas de fragmentos de obras existentes

O maestro deve orientar os músicos, em especial piano e violino, sobre seus tempos internos. Estes, nunca devem se relacionar com o pulso geral dos demais músicos que tocam de acordo com a escrita da grade. Pede-se que cada um destes momentos, por mais pequenos que sejam, tenham a dimensão plena da obra em questão. Na partitura do maestro está indicado o momento exato para o início e término destes fragmentos.

Para as cordas

(O.P.) = Over Pression = com bastente pressão sobre o arco de modo a se obter um ruído forte e repleto de irregularidades espectrais. Tudo extremamente "*non legato*".

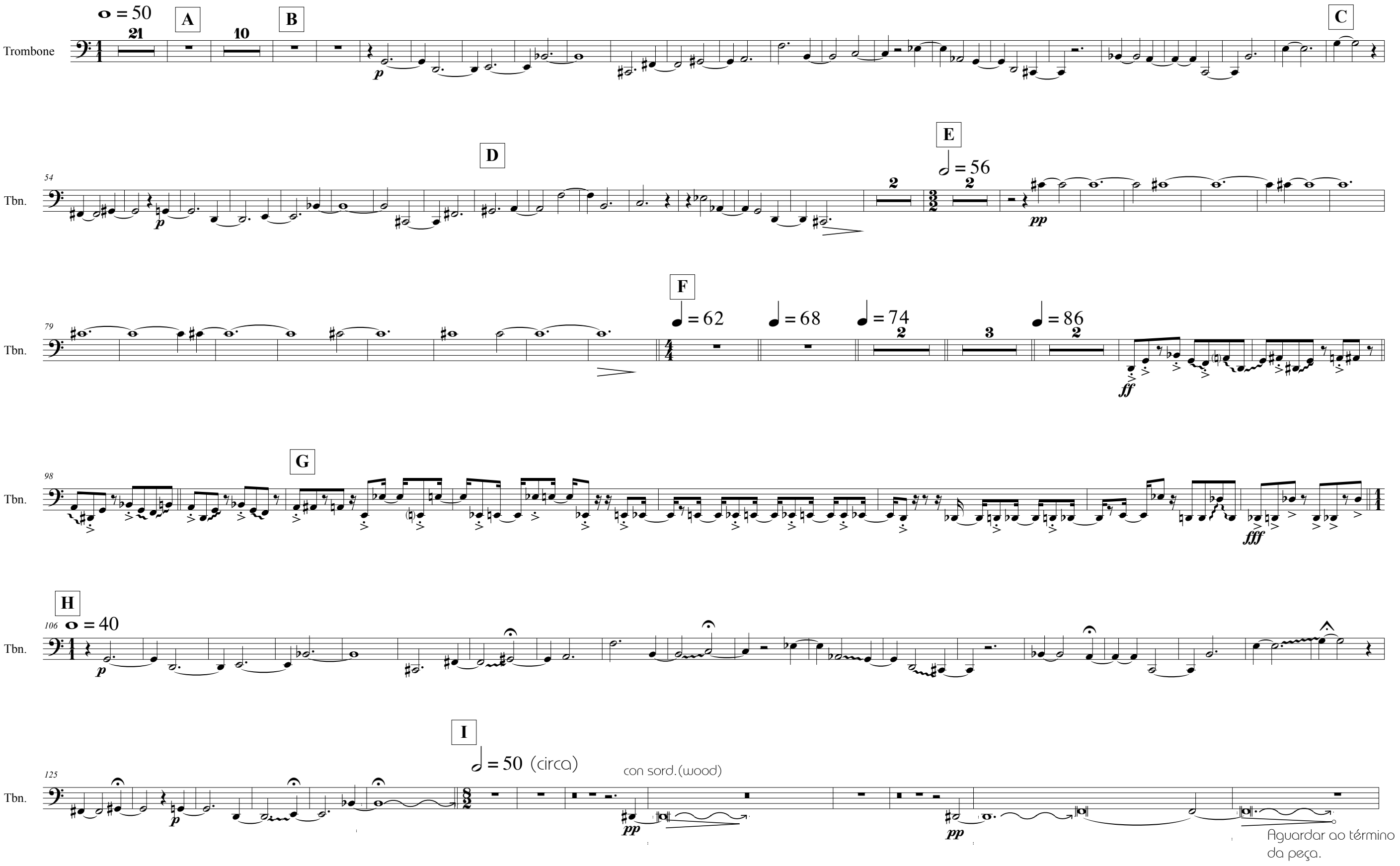
Souffle = Movimentos circulares com o arco de modo a obter um som delicado e rarefeito - uma mescla de harmônicos e sons reais - que deve percorrer desde o extremo sul pont. até sul tasto.

Noise = uma espécie de ruído branco. Não alterar a dinâmica indicada.

Kronos e Kairós - um retrato para Nancarrow & Ligeti

"obra escrita e dedicado ao Percorso Ensemble"

Marcus Siqueira



Kronos & Kairós - um retrato para Nancarrow & Ligeti

C.C. 6 min.

VIOLINO / VIOLA

Marcus Siqueira

Sobre a obra

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O que intentei neste trabalho foi estabelecer um pequeno contraponto de linhas, texturas e heterofonias de Nancarrow e Ligeti. Busquei sobrepor suas ideias de modo a construir uma nova semântica sobre ambos, porém de mãos dadas. As aparições de obras de ambos devem ser ouvidas não como simples colagens mas sim como contrapontos de forças gravitacionais próprias de cada um. Tudo se alterna ou se sobrepõe em Kronos e Kairós.

A presente obra intenta propiciar ao ouvinte comum, um fragmento sólido do universo desses dois gigantes da música do século XX e XXI. Naturalmente tive que alterar algumas fontes primárias de ambos compositores e elaborar novos materiais originais de modo a ajustar ou garantir o equilíbrio de obras, a priori, tão distantes.

Que esta peça seja ouvida também como um *tombeau* para ambos.

M.S.

INSTRUÇÕES:

sobre os KRONOS

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Sobre as entradas de fragmentos de obras existentes

O maestro deve orientar os músicos, em especial piano e violino, sobre seus tempos internos. Estes, nunca devem se relacionar com o pulso geral dos demais músicos que tocam de acordo com a escrita da grade. Pede-se que cada um destes momentos, por mais pequenos que sejam, tenham a dimensão plena da obra em questão. Na partitura do maestro está indicado o momento exato para o início e término destes fragmentos.

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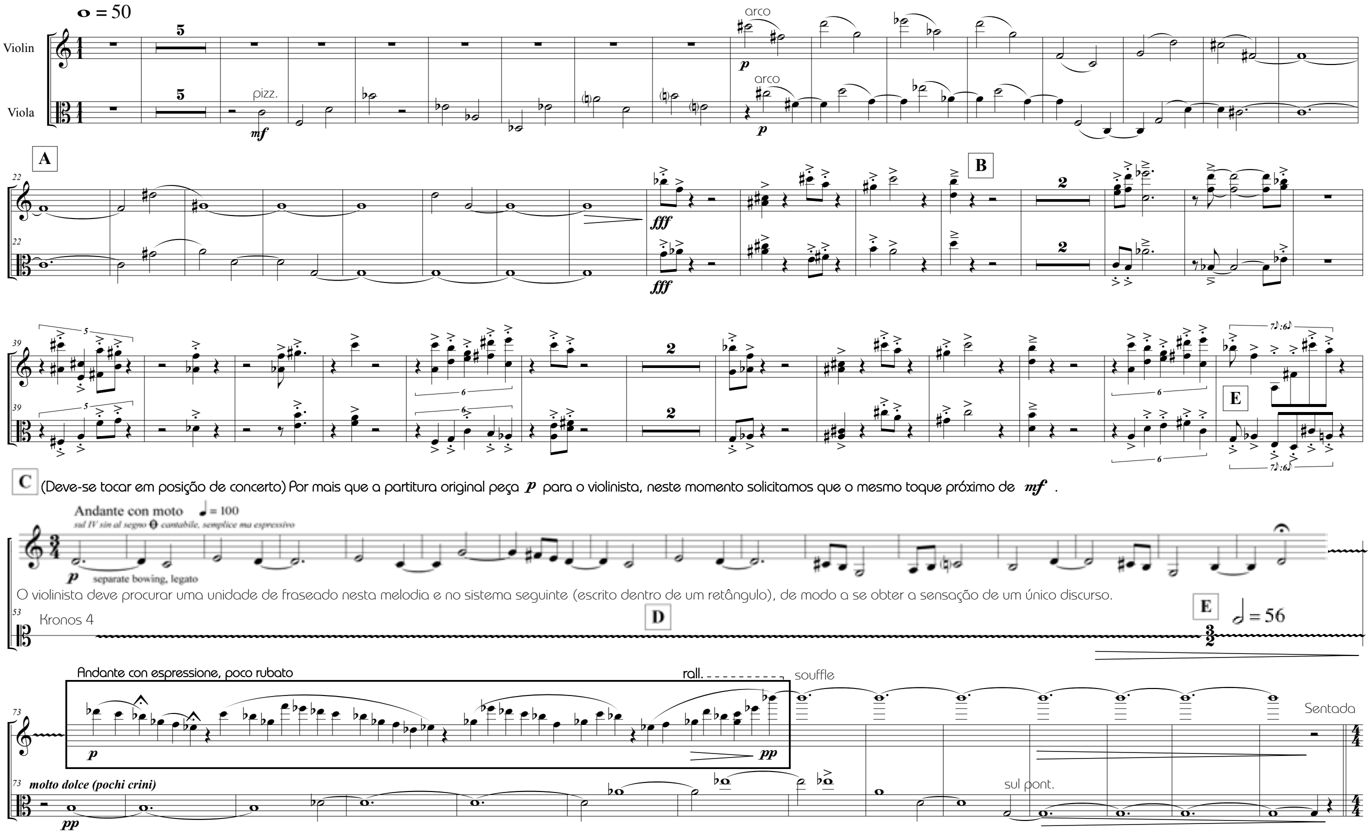
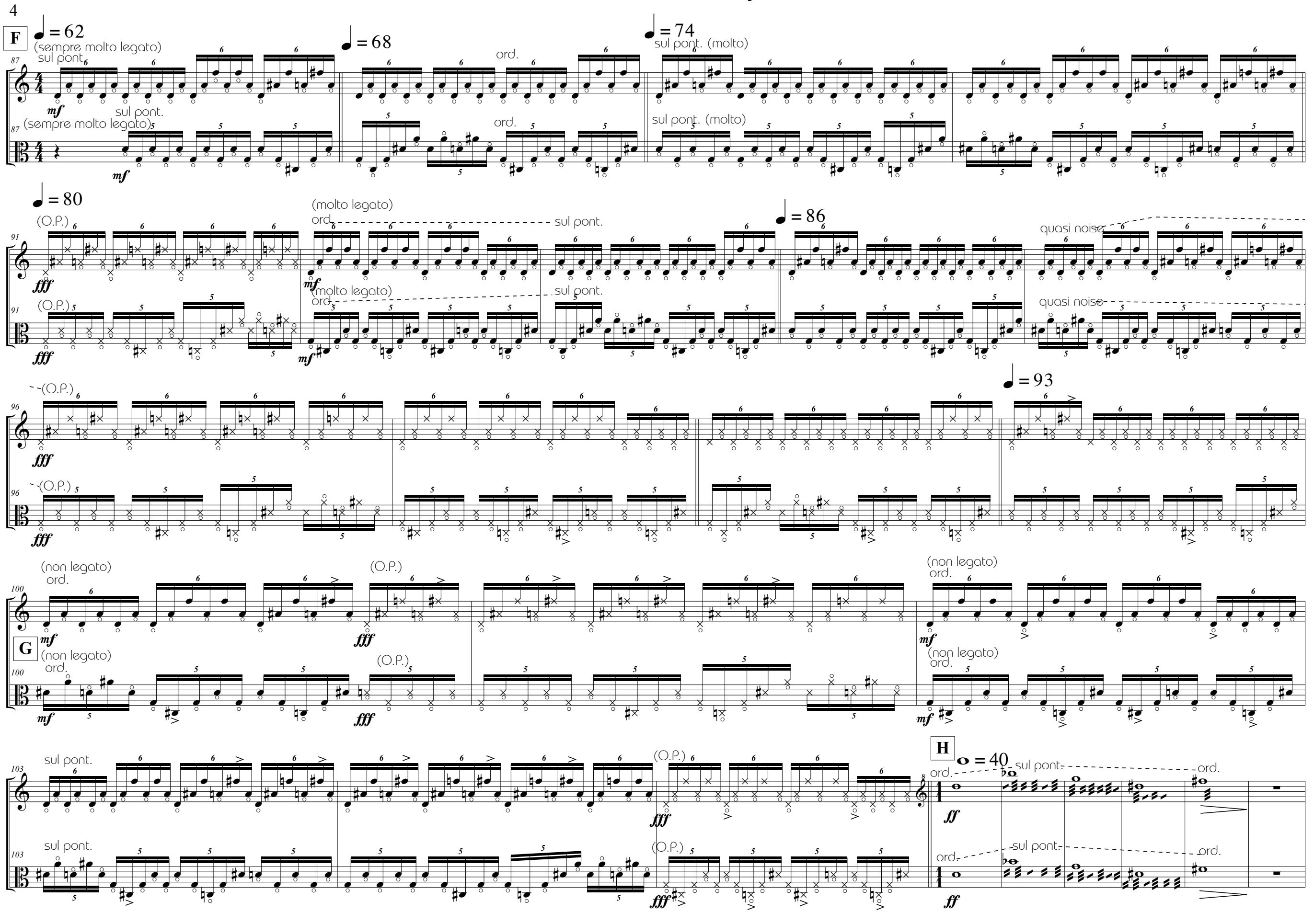
Kronos e Kairós - um retrato para Nancarrow & Ligeti

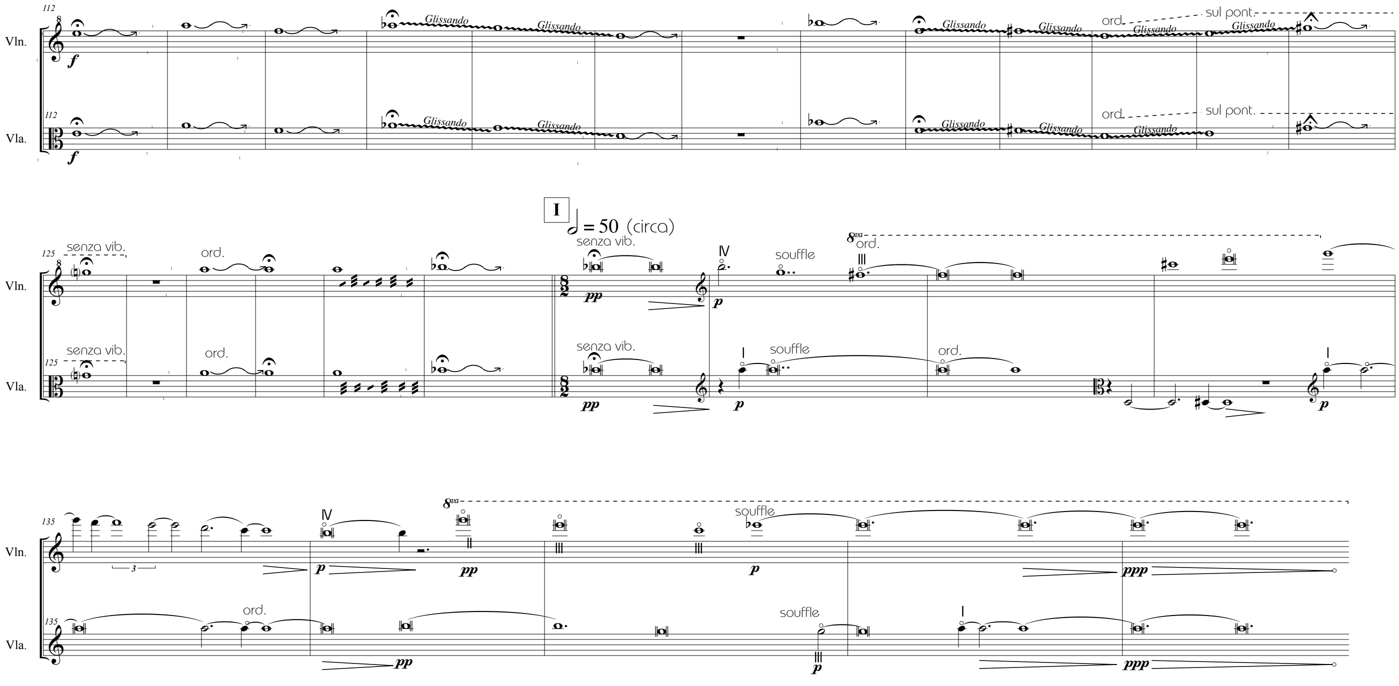
"obra escrita e dedicado ao Percorso Ensemble"

Marcus Siqueira





Kronos e Kairos - um retrato: Nancarrow & Ligeti



Kronos & Kairós - um retrato para Nancarrow & Ligeti

C.C. 6 min.

VIOLONCELO / DOUBLE BASS

Marcus Siqueira

Sobre a obra

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M.S.

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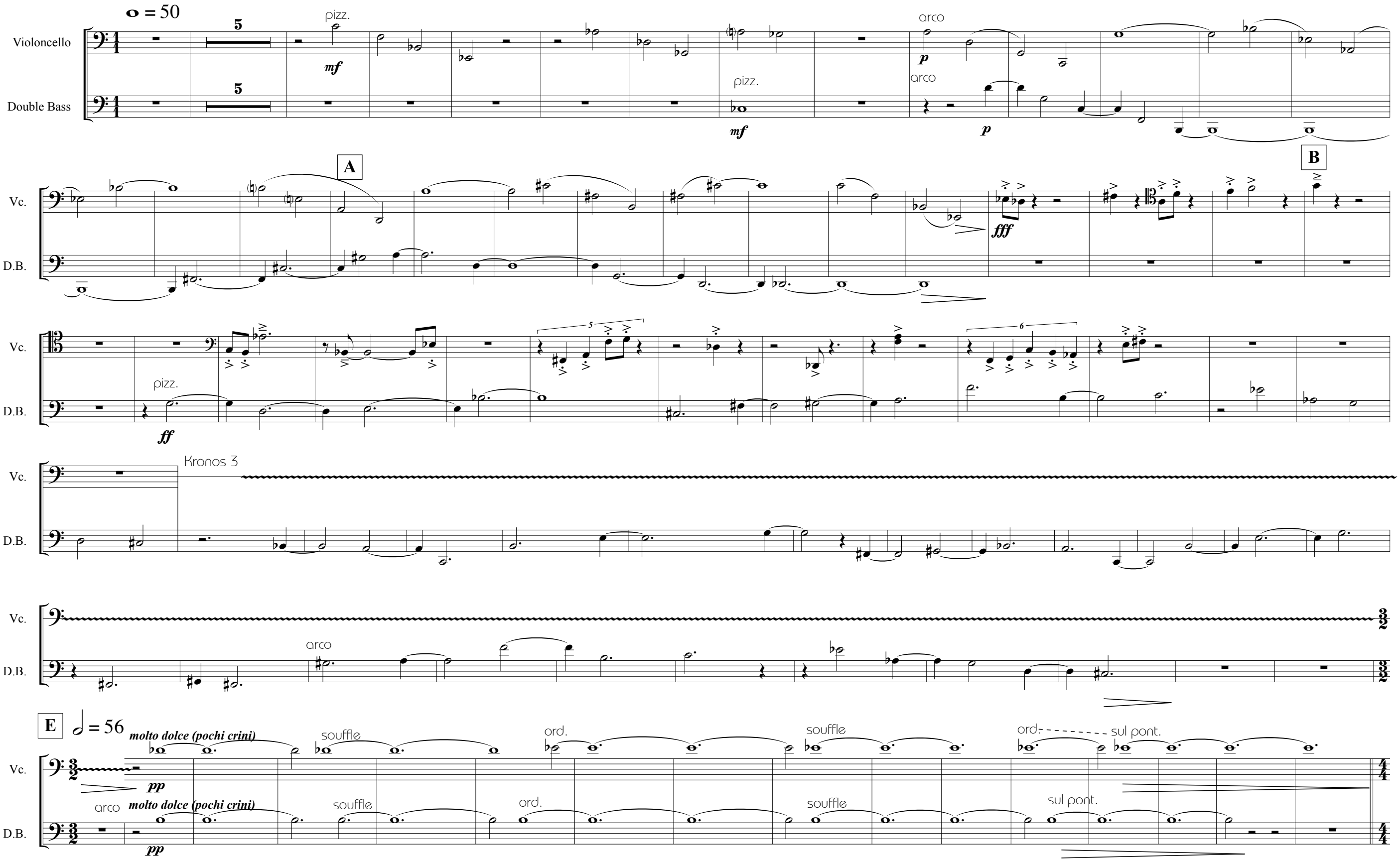
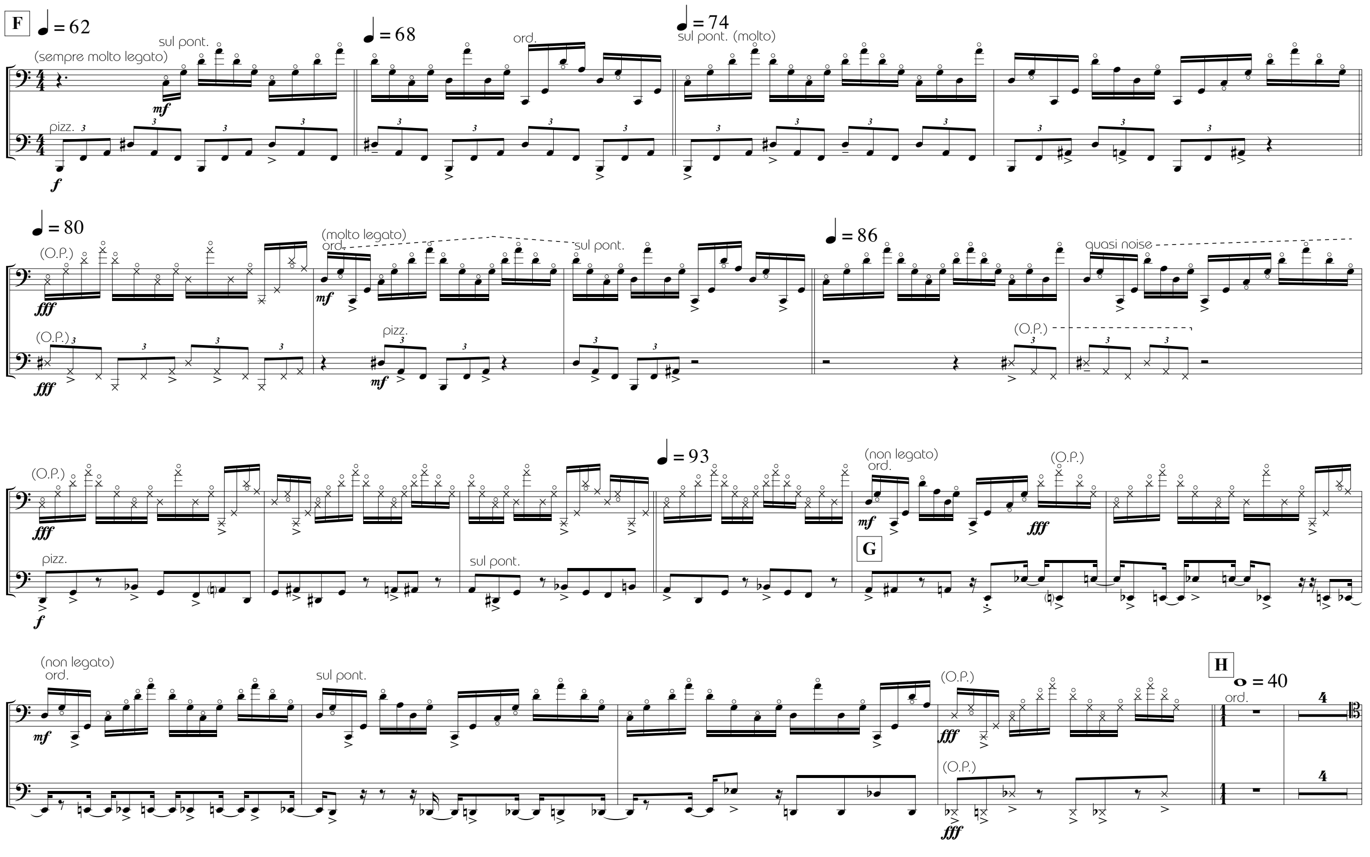
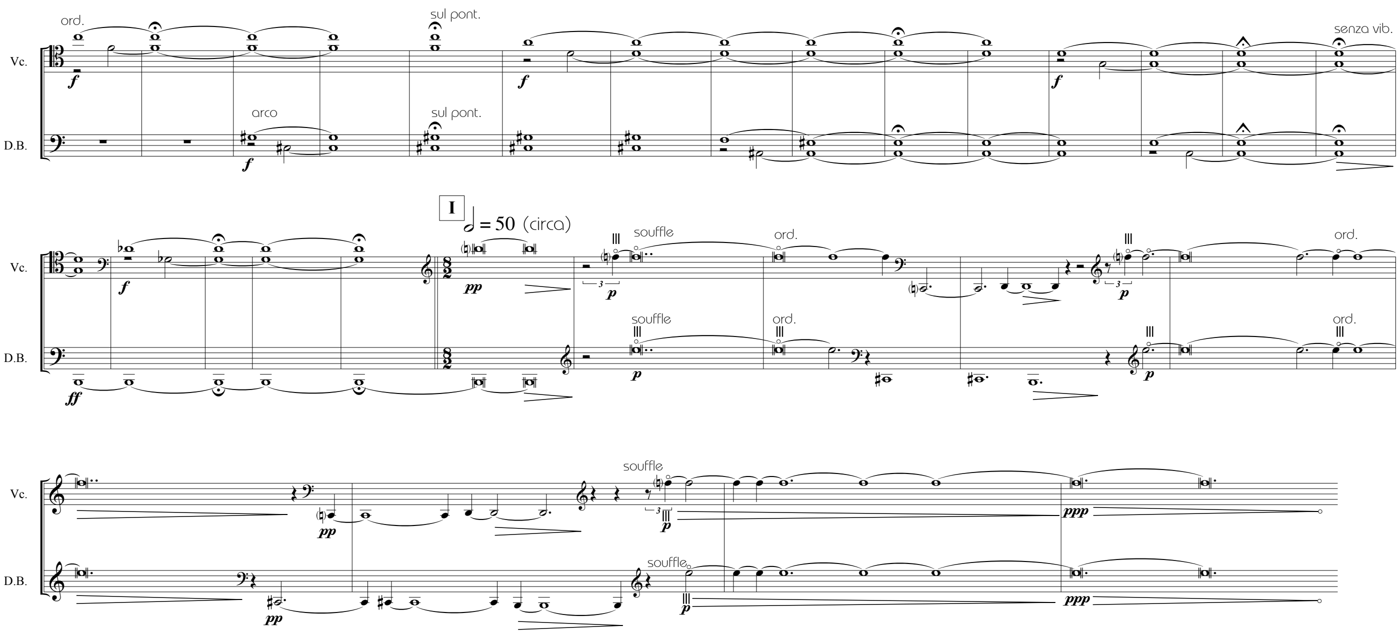
Kronos e Kairós - um retrato para Nancarrow & Ligeti

"obra escrita e dedicado ao Percorso Ensemble"

Marcus Siqueira






ord.
sul pont.
senza vib.
Vc.
arco
sul pont.
D.B.
f
I
= 50 (circa)
souffle
ord.
pp
p
ff
ppp

Martin Herraiz

Two Elegies for Democracy 667
Title 718
Warner Duos...724

martin herraiz

two elegies for democracy
for clarinet trio and sax trio (SAB)

2017

TWO ELEGIES FOR DEMOCRACY

Instrumentation

First elegie:
Clarinet in B♭
Alto Clarinet in E♭
Bass Clarinet in B♭

Second elegie:
Soprano Saxophone in B♭
Alto Saxophone in E♭
Baritone Saxophone in E♭

Duration: ca. 8 min. each

All instruments sound as written.

Accidentals are valid only for a single note and its immediate repetitions, allowing of course for eventual rests which may occur in between; nevertheless, cautionary natural signs abound throughout the score.

These two elegies may be performed together in the same concert, or individually as standalone pieces.

This work was commissioned by Jérôme Munnier.

PERFORMANCE NOTES

All apoggiature and tremoli are to be performed as fast as possible.

All trills should be of one quarter tone.

Glissandi are indicated by straight diagonal lines. Unless they are slurred, both notes should be articulated.

A downward curved line placed after a note (⌣) indicates a "fall", i.e. a subtle portamento or "bend" at the end of the note. This effect must not be overemphasized; in fact, especially when followed by a rest, it is best accompanied by an equally subtle decrescendo.

Vibrato indications

SV Senza vibrato (default).
PV Poco vibrato.
MV Molto vibrato.

These indications refer only to the amplitude of the vibrato; the speed is left to the performers' discretion, and should not necessarily remain constant all the time.

Dashed arrows indicate gradual transitions between states.

♀ Slap tongue.

tz Very irregular (aperiodic) trill, always of one quarter tone.

bb Bisbigliando (rapidly alternate between two fingerings for the same pitch).

bbz Very irregular (aperiodic) bisbigliando.

○ Harmonic.

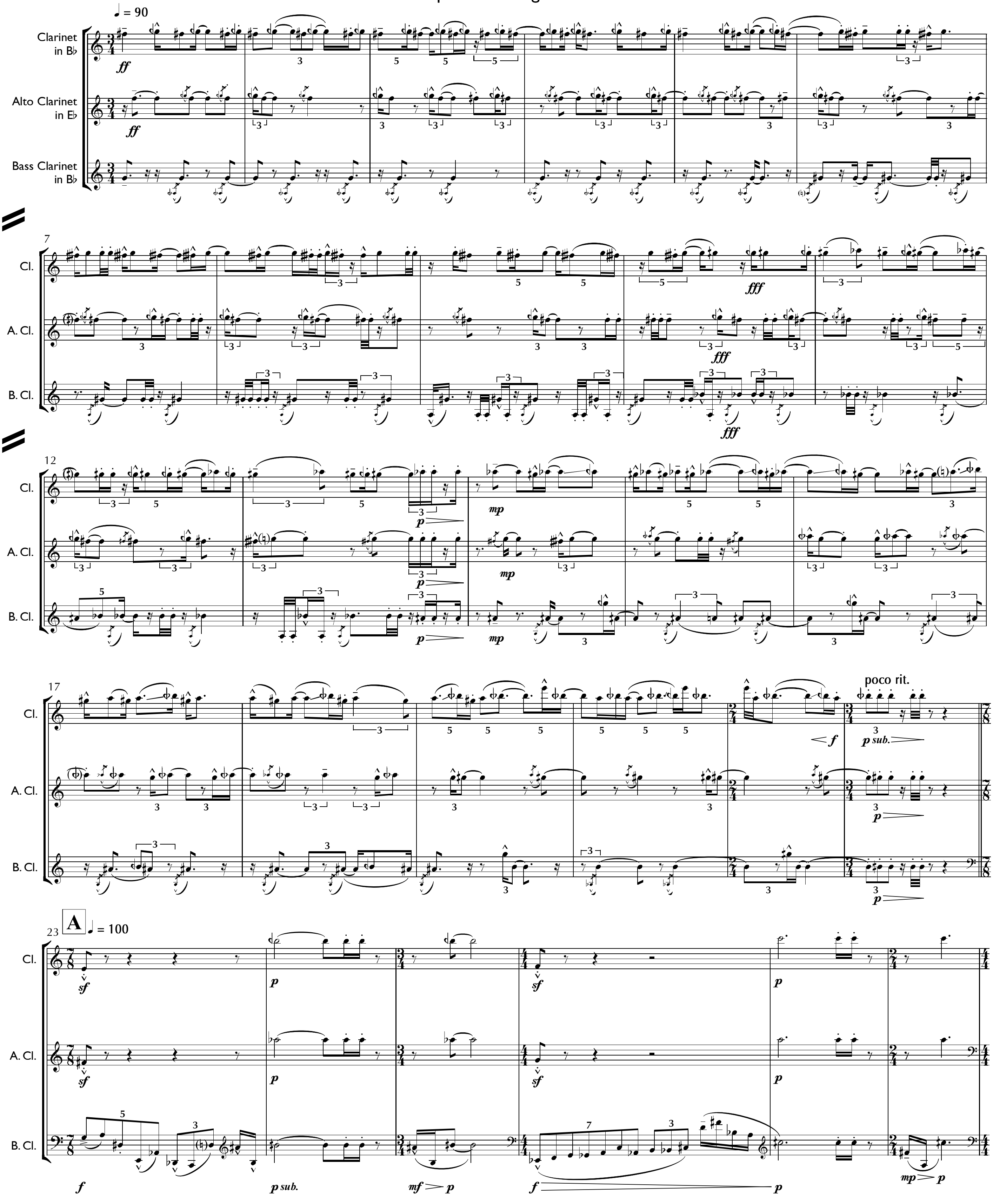
① ② ③ Alternate between various fingerings for the same pitch.

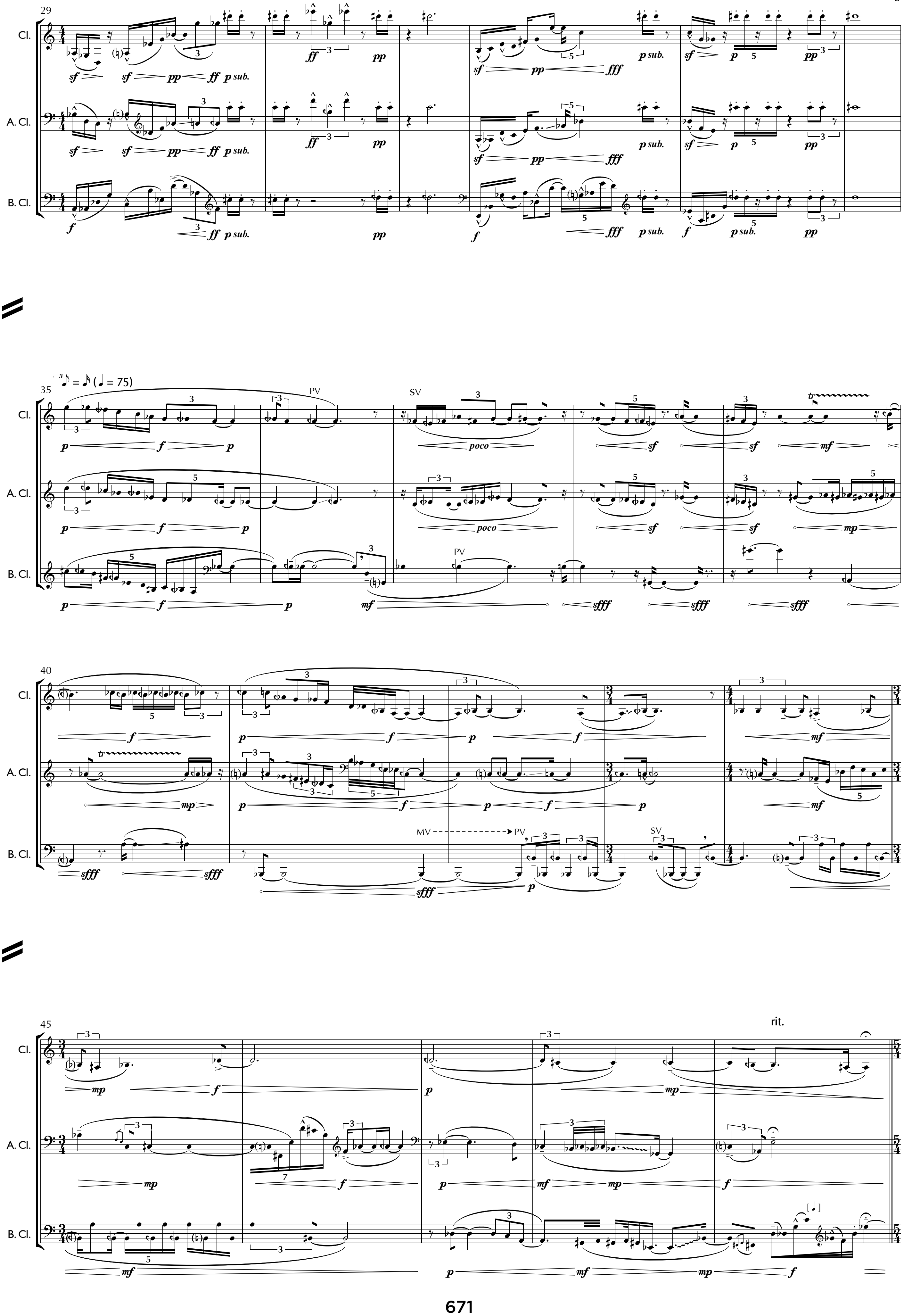
deux élégies pour la démocratie

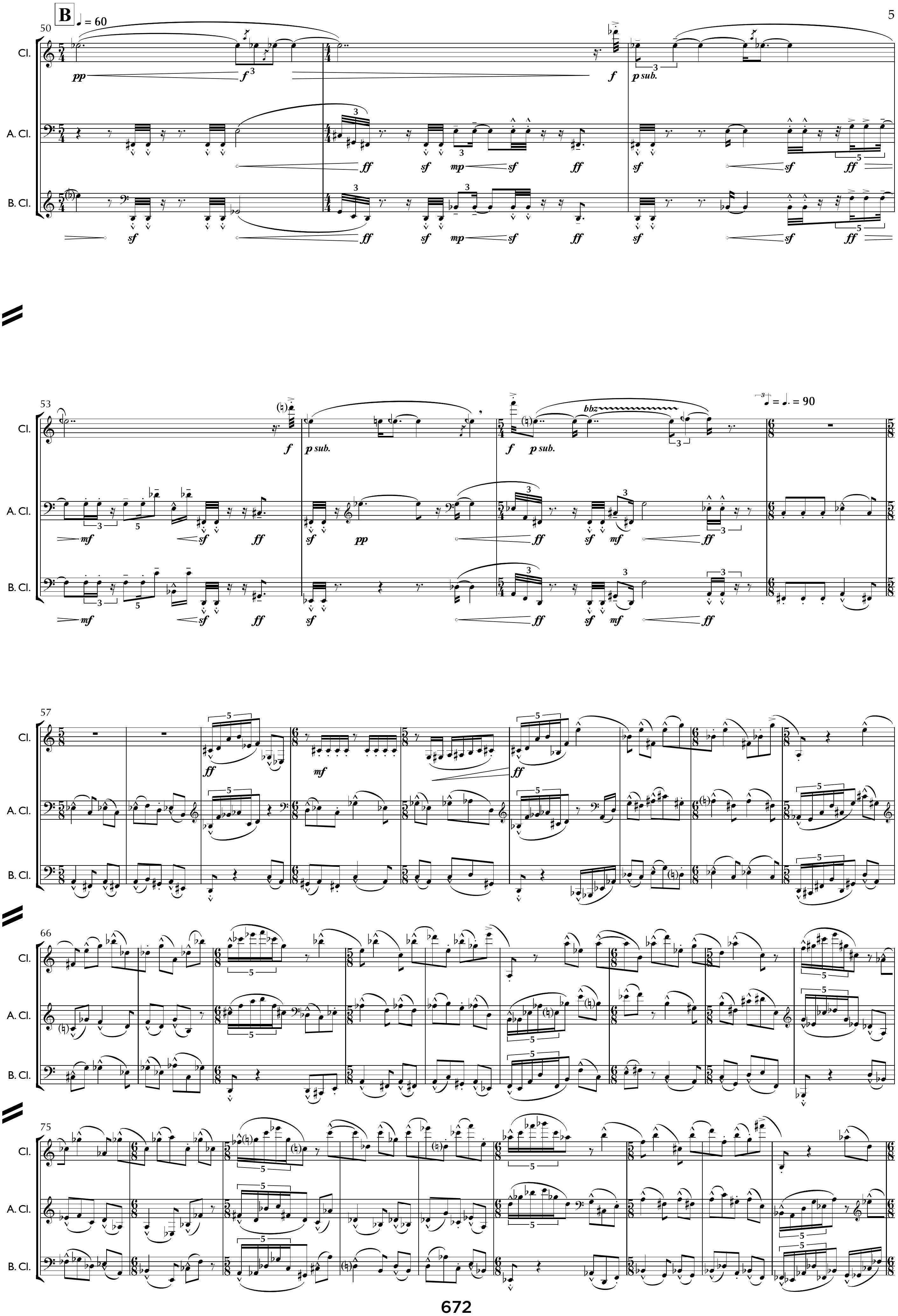
première élégie

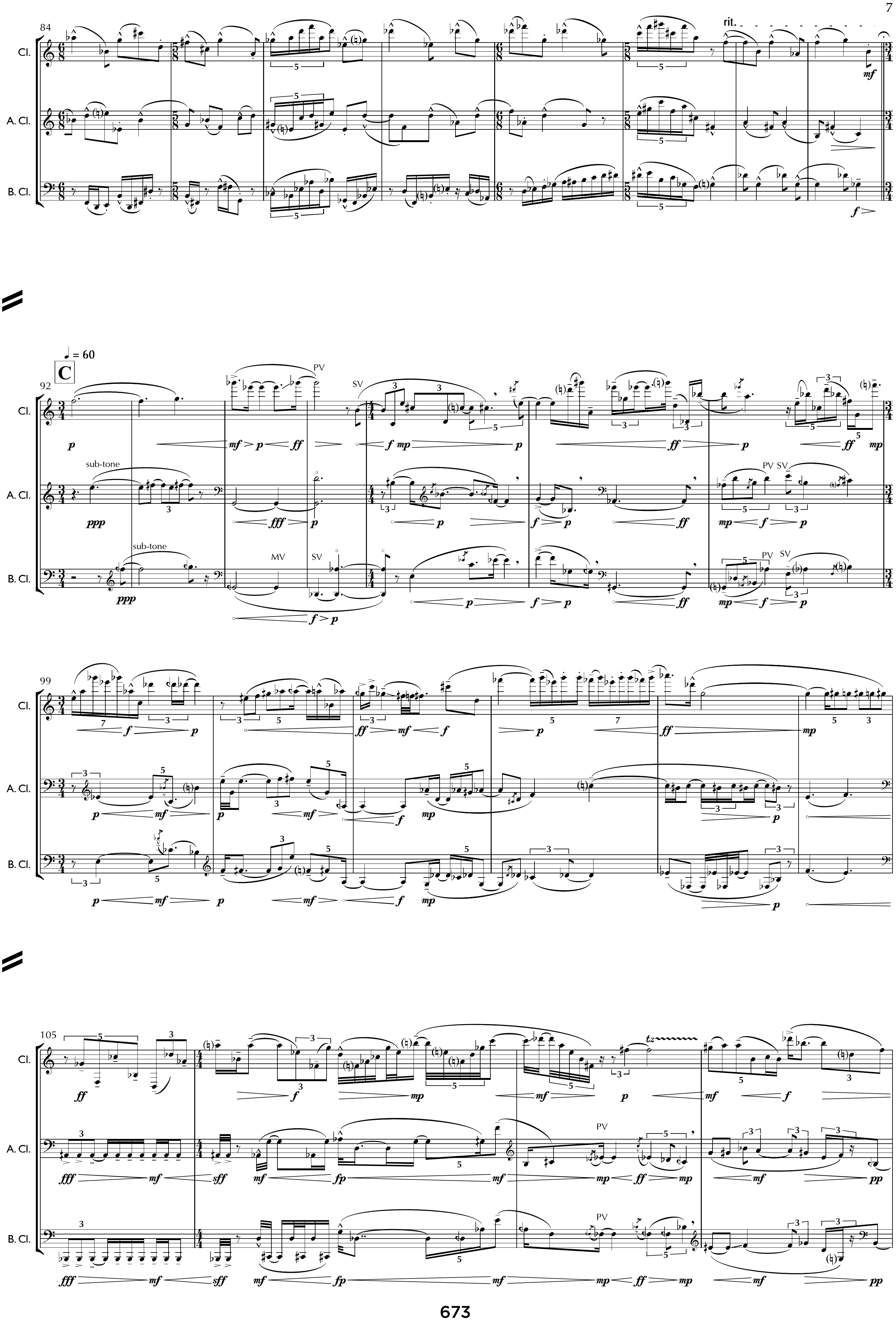
martin herraiz

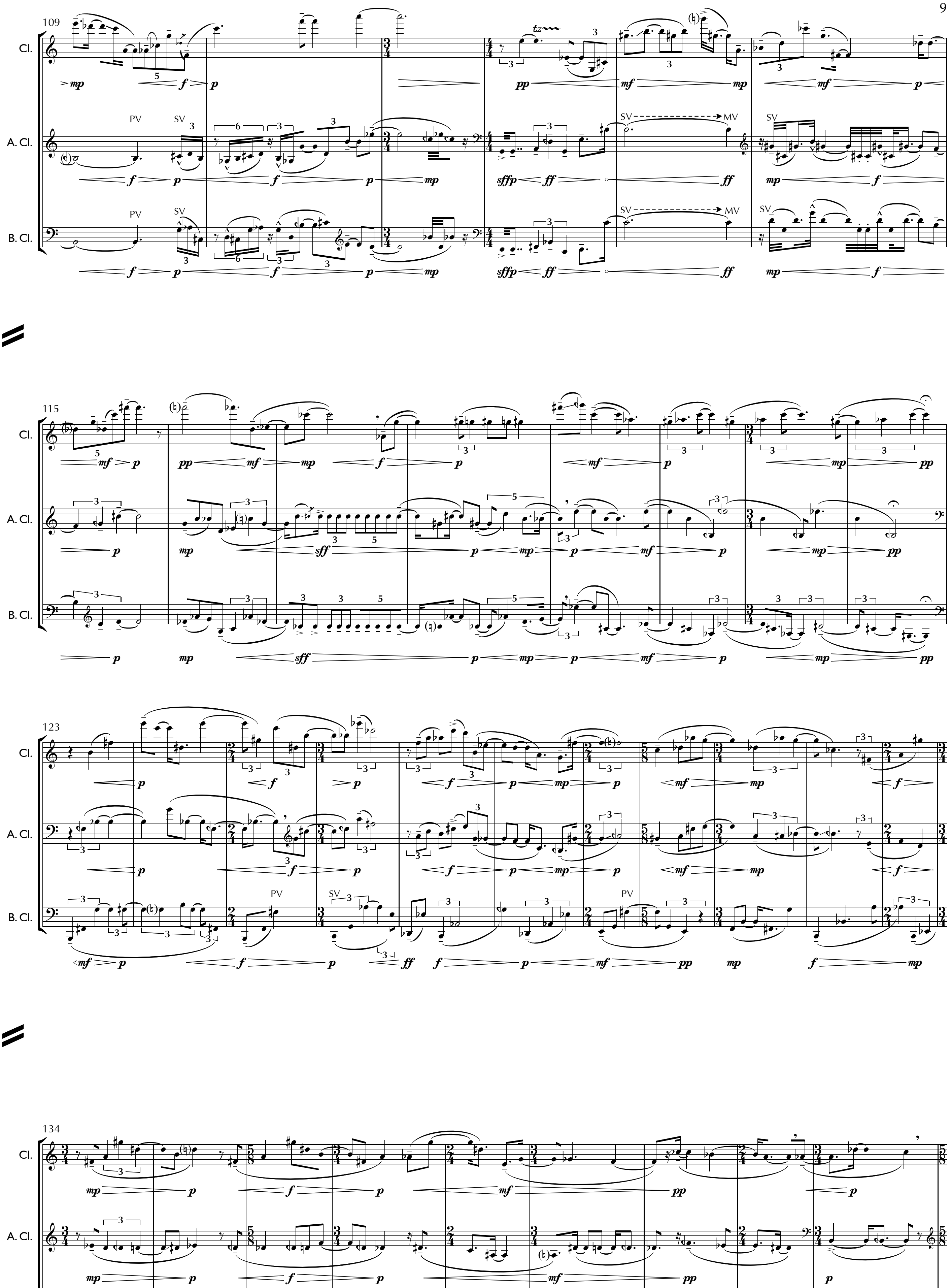
intro



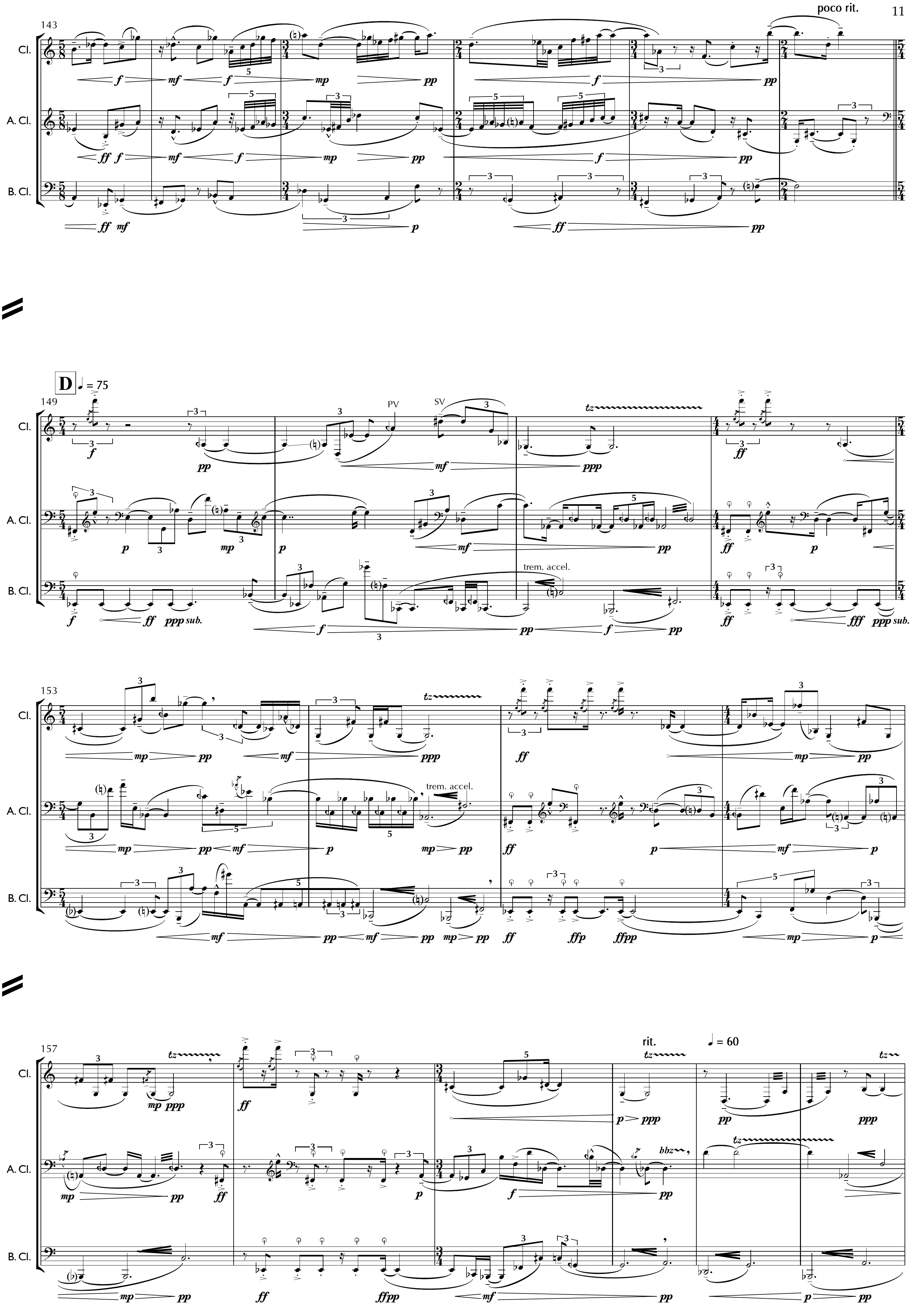

29
Cl.
A. Cl.
B. Cl.
35
♪ = ♪ (♩ = 75)
PV
SV
poco
40
MV
PV
SV
45
rit.

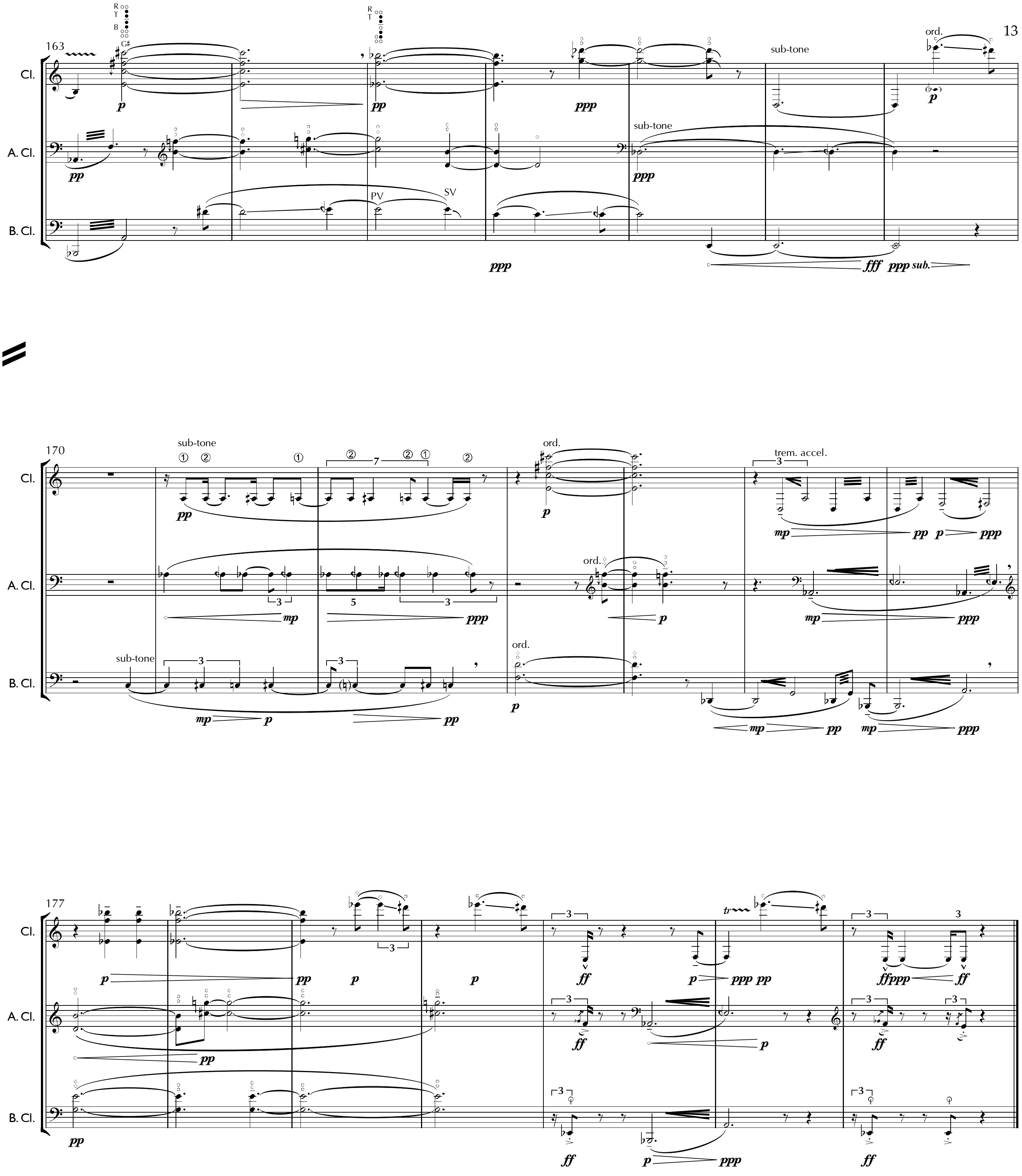

B
♩ = 60
Cl.
A. Cl.
B. Cl.
pp
f
p sub.
ff
sf
mp
mf
bbz
♩ = ♩. = 90


Cl.
A. Cl.
B. Cl.
rit.
♩ = 60
C
sub-tone
PV
SV
MV
tz



109
Cl.
A. Cl.
B. Cl.
PV
SV
SV→MV
115
123
134

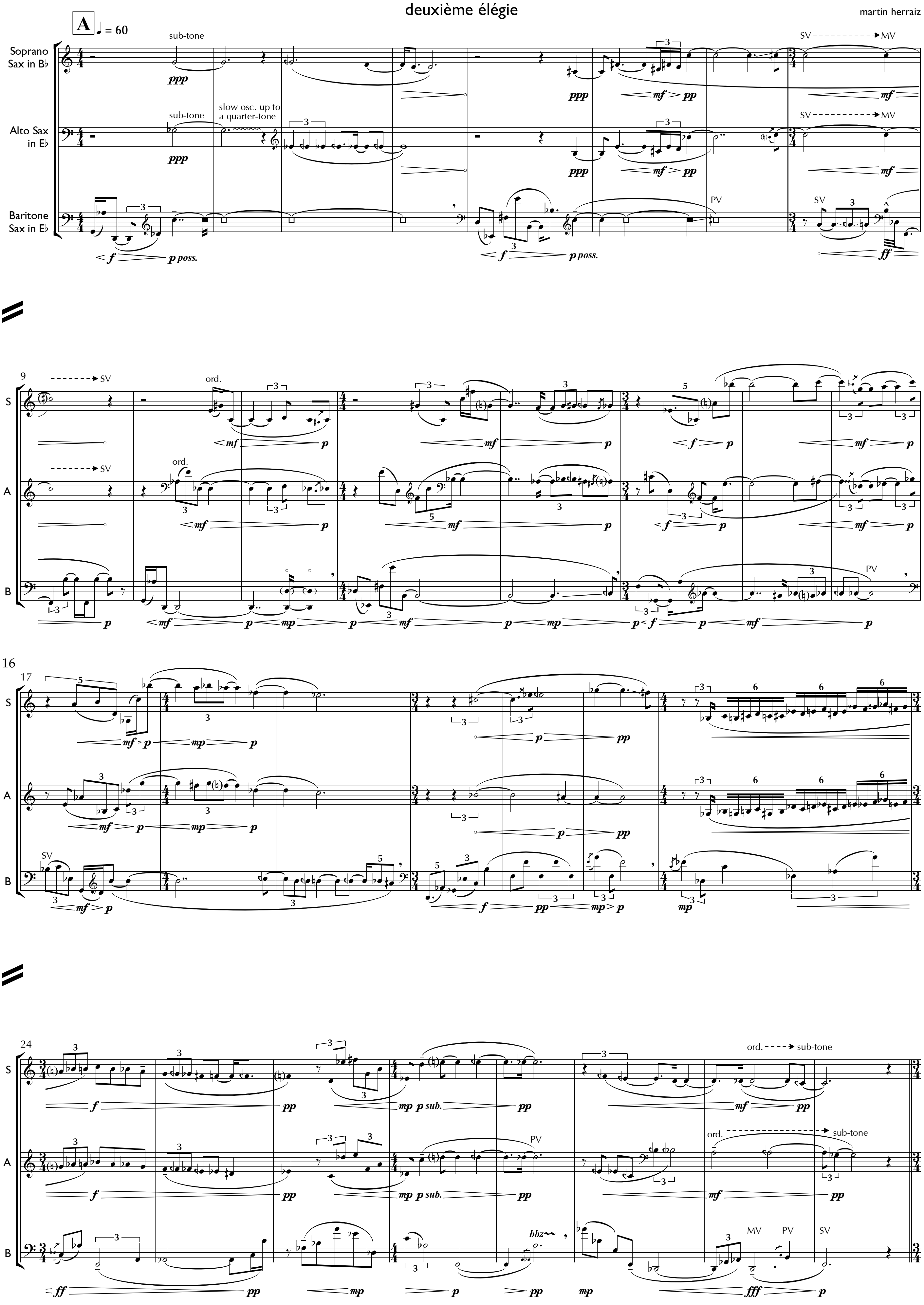

poco rit.
143
Cl.
A. Cl.
B. Cl.
D
♩= 75
149
PV
SV
tz
trem. accel.
ppp sub.
153
157
rit.
♩= 60
bbz

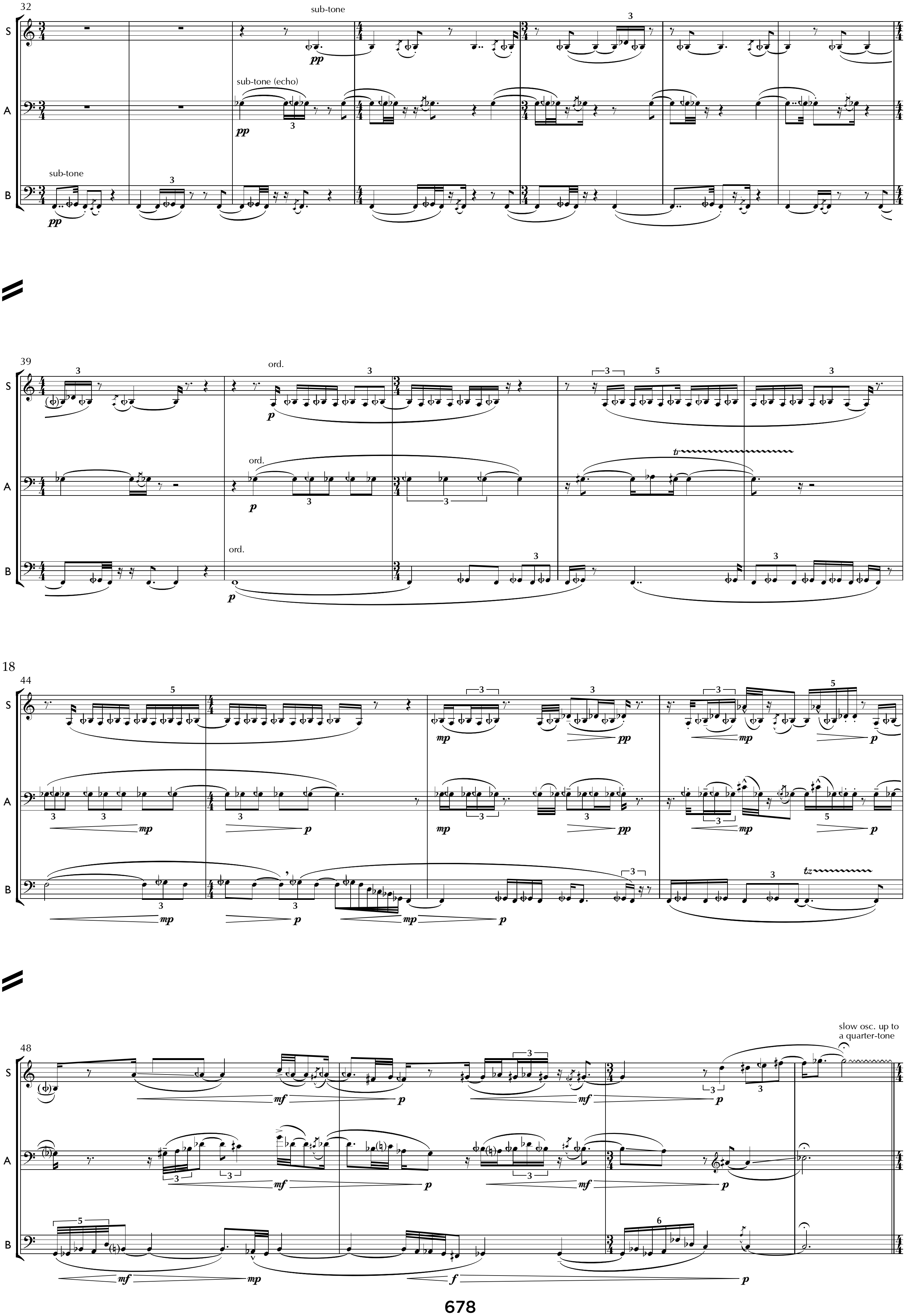

13
163
Cl.
A. Cl.
B. Cl.
sub-tone
ord.
PV
SV
170
trem. accel.
177

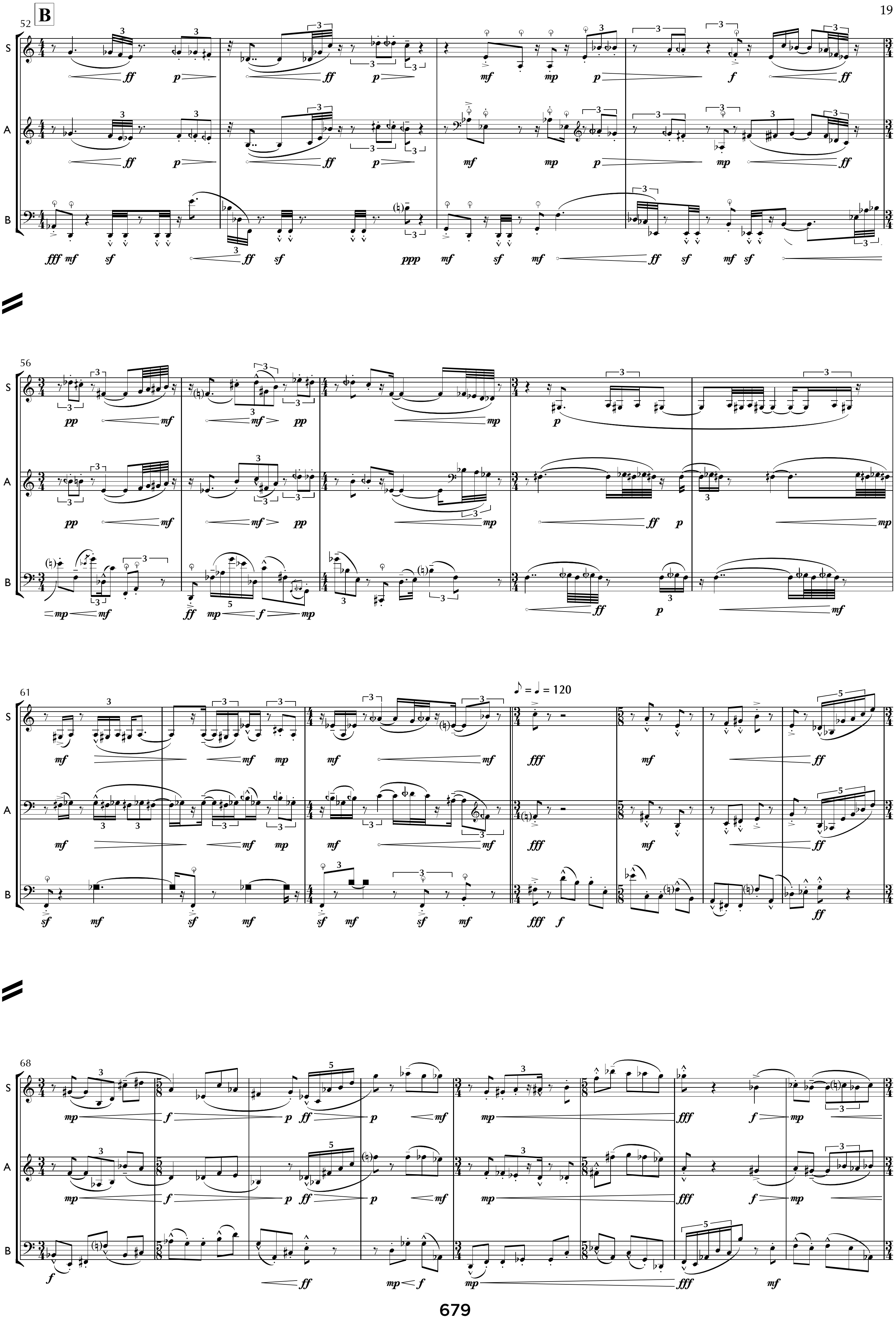
deux élégies pour la démocratie

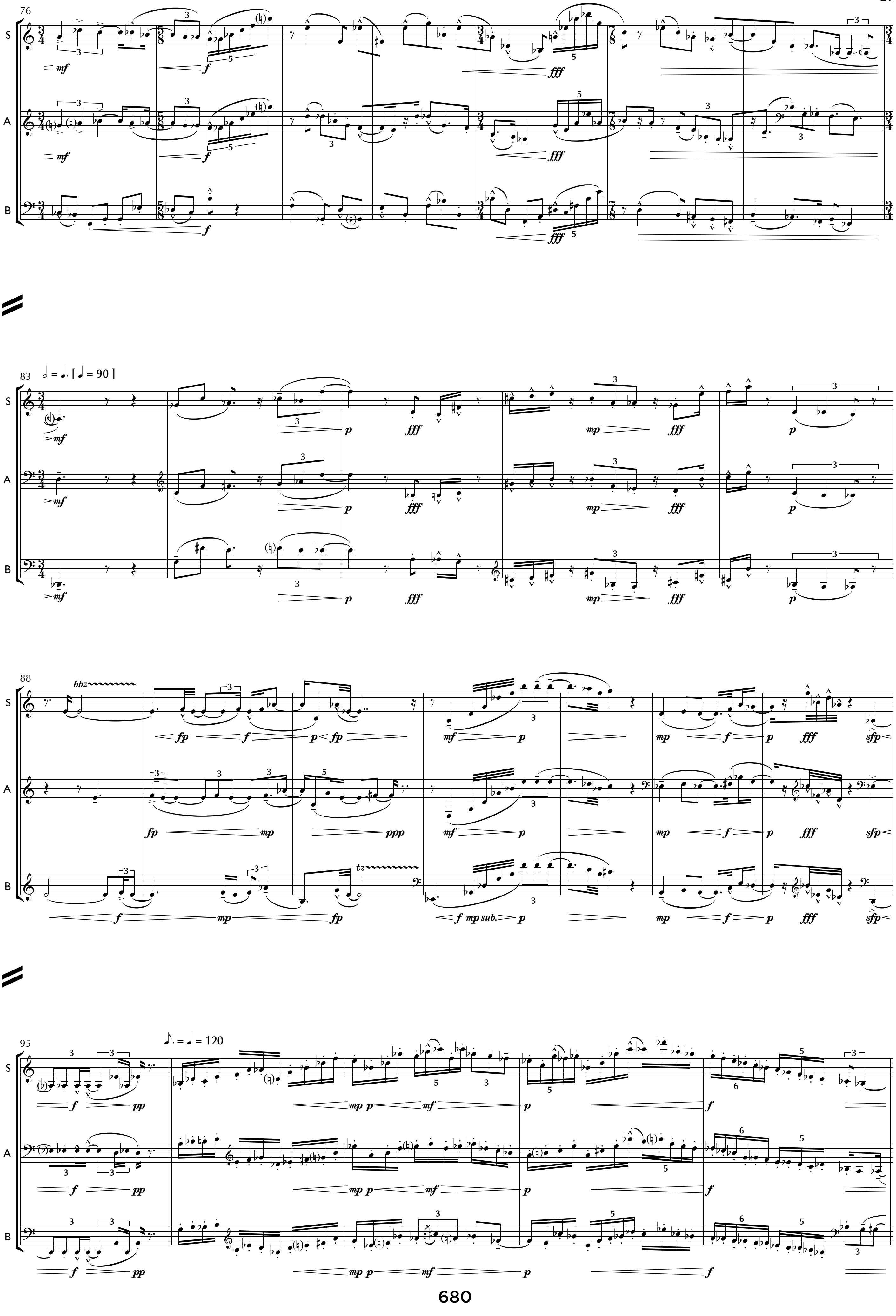
deuxième élégie

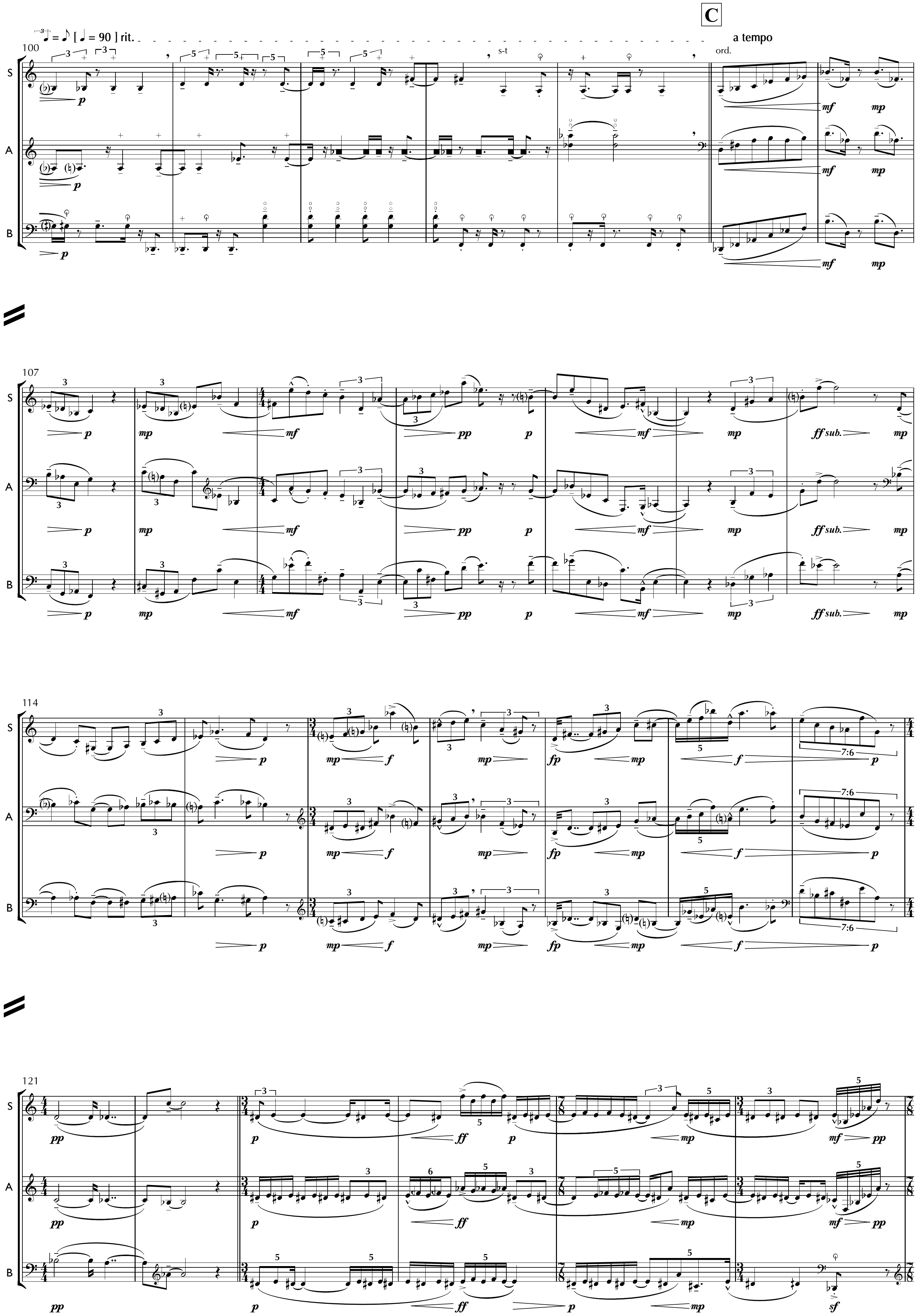
martin herraiz

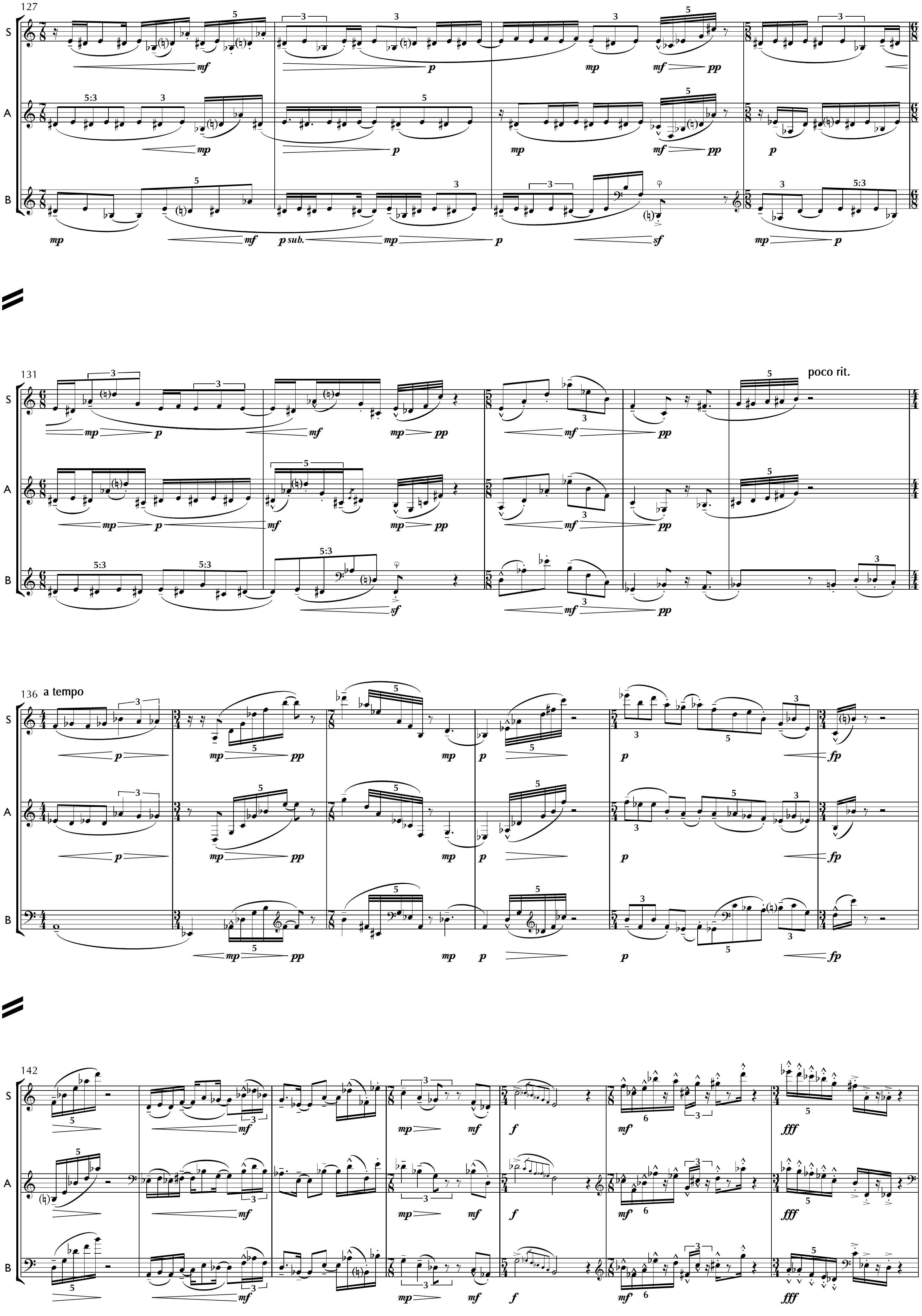


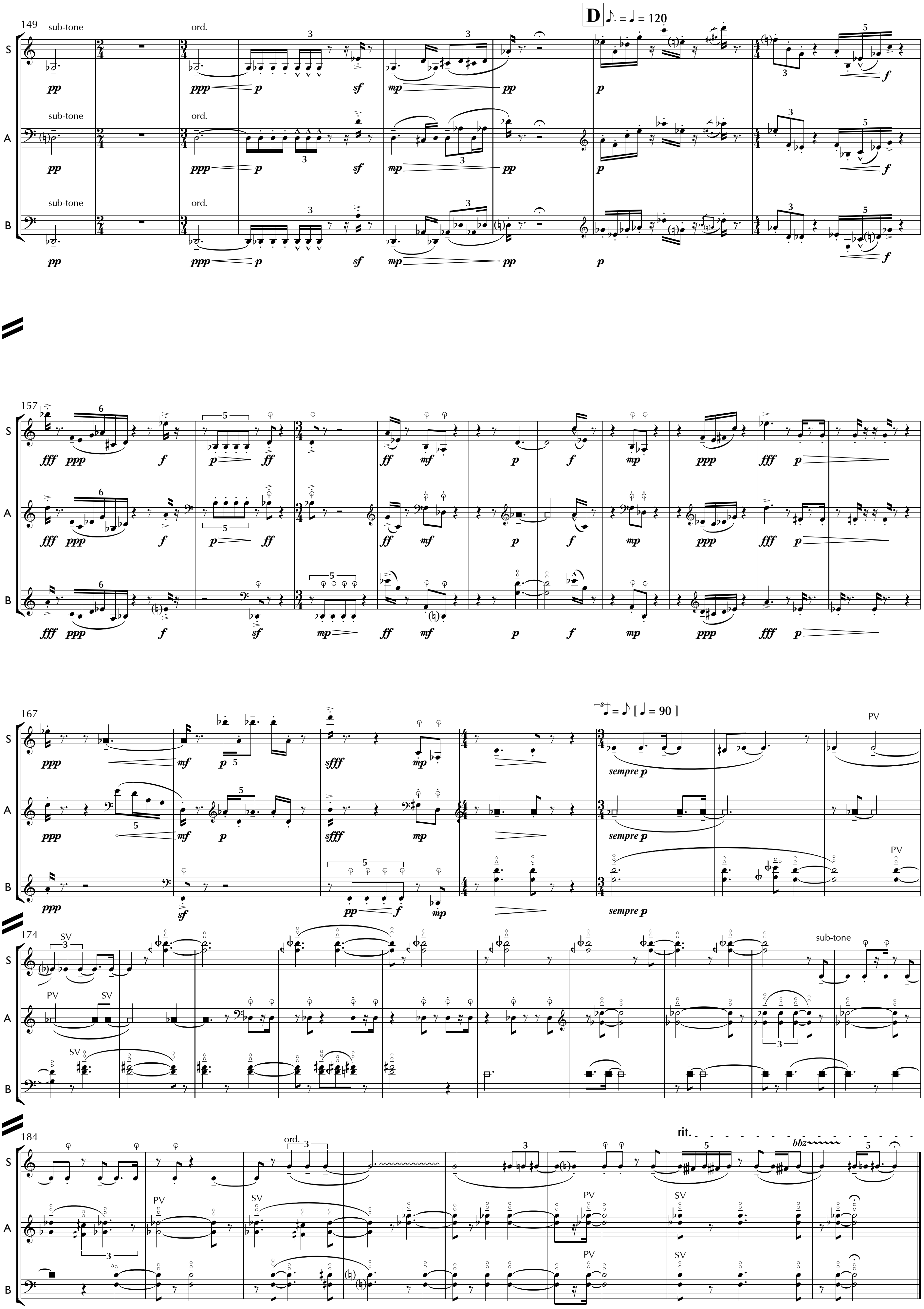

32
S
A
B
sub-tone
sub-tone (echo)
sub-tone
pp
39
ord.
ord.
ord.
p
tr
18
44
mp
pp
tz
48
slow osc. up to
a quarter-tone
mf
p
f


B
52
S
A
B
56
61
♪ = ♩ = 120
68


76
S
A
B
83
♩ = ♩. [♩ = 90]
88
bbz
tz
mp sub.
95
♪. = ♩ = 120


C
= ♪ [♩ = 90] rit.
a tempo
ord.
s-t
S
A
B
ff sub.
7:6


127
S
A
B
131
poco rit.
136 a tempo
142



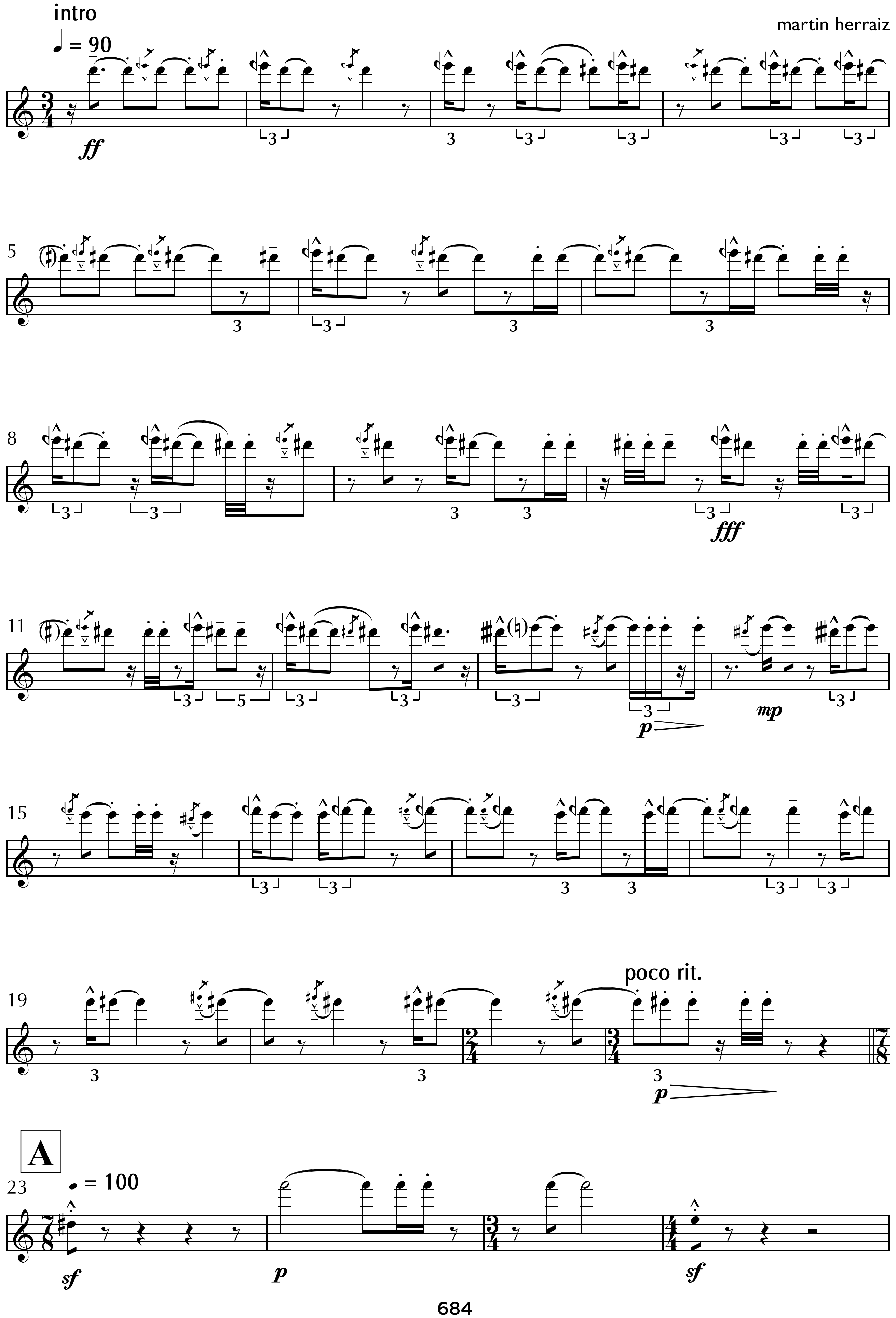
149
sub-tone
ord.
D
♪. = ♩ = 120
S
A
B
pp
ppp
p
sf
mp
f
157
fff
ff
mf
167
sfff
♩ = ♪ [♩ = 90]
sempre p
PV
174
SV
184
ord.
sub-tone
rit.
bbz

deux élégies pour la démocratie

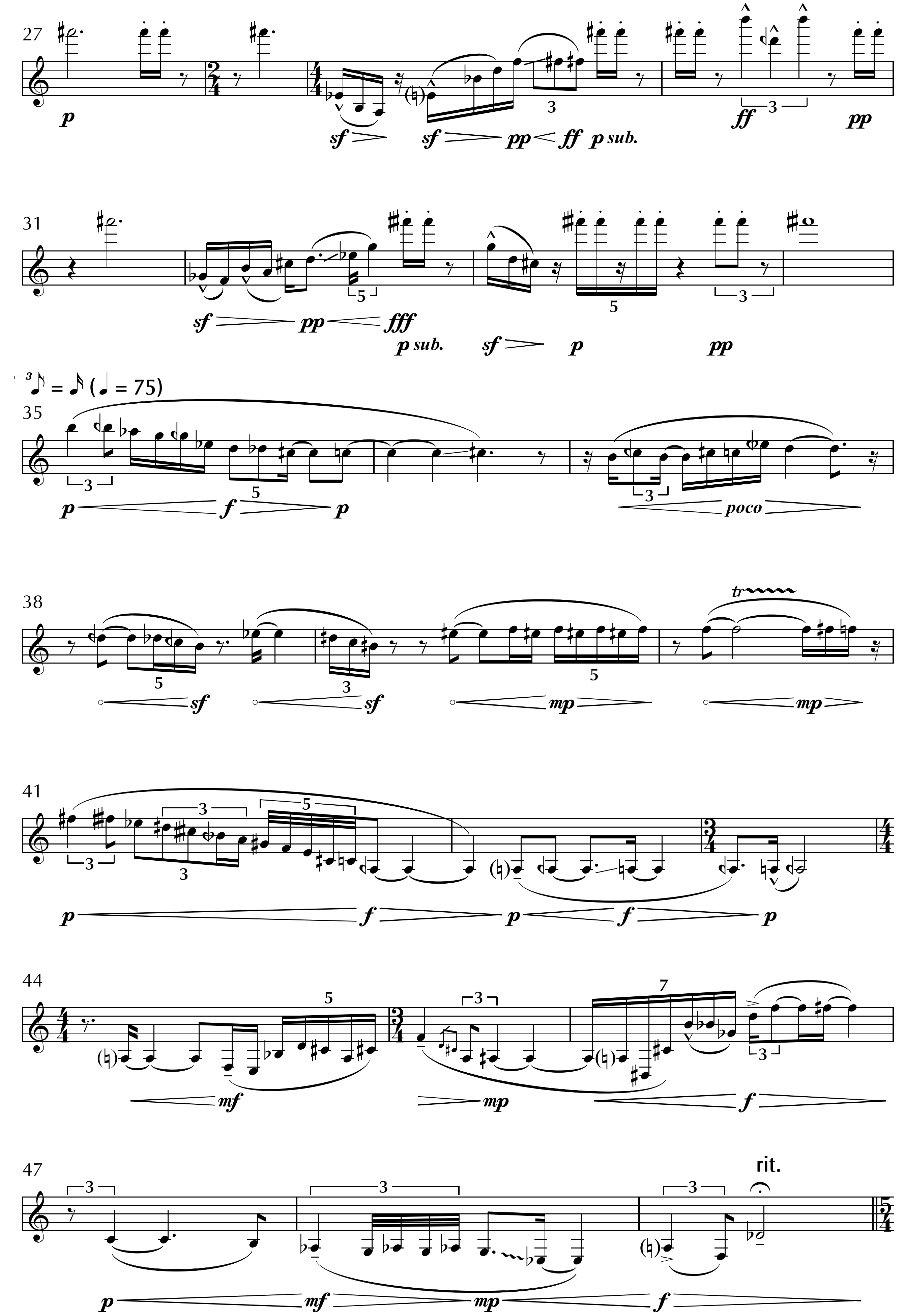
Alto Clarinet in E♭

première élégie

martin herraiz

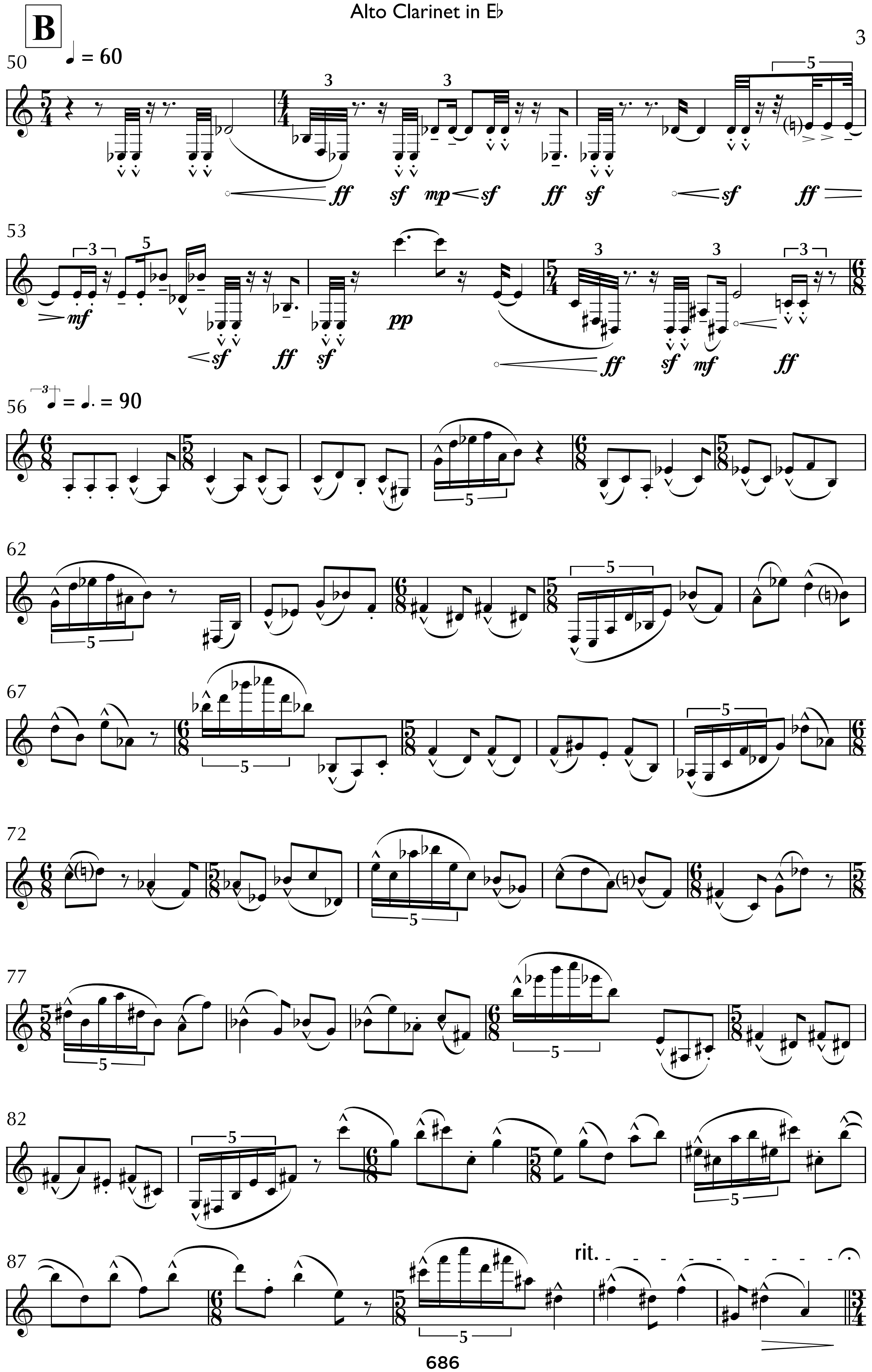


Alto Clarinet in E♭

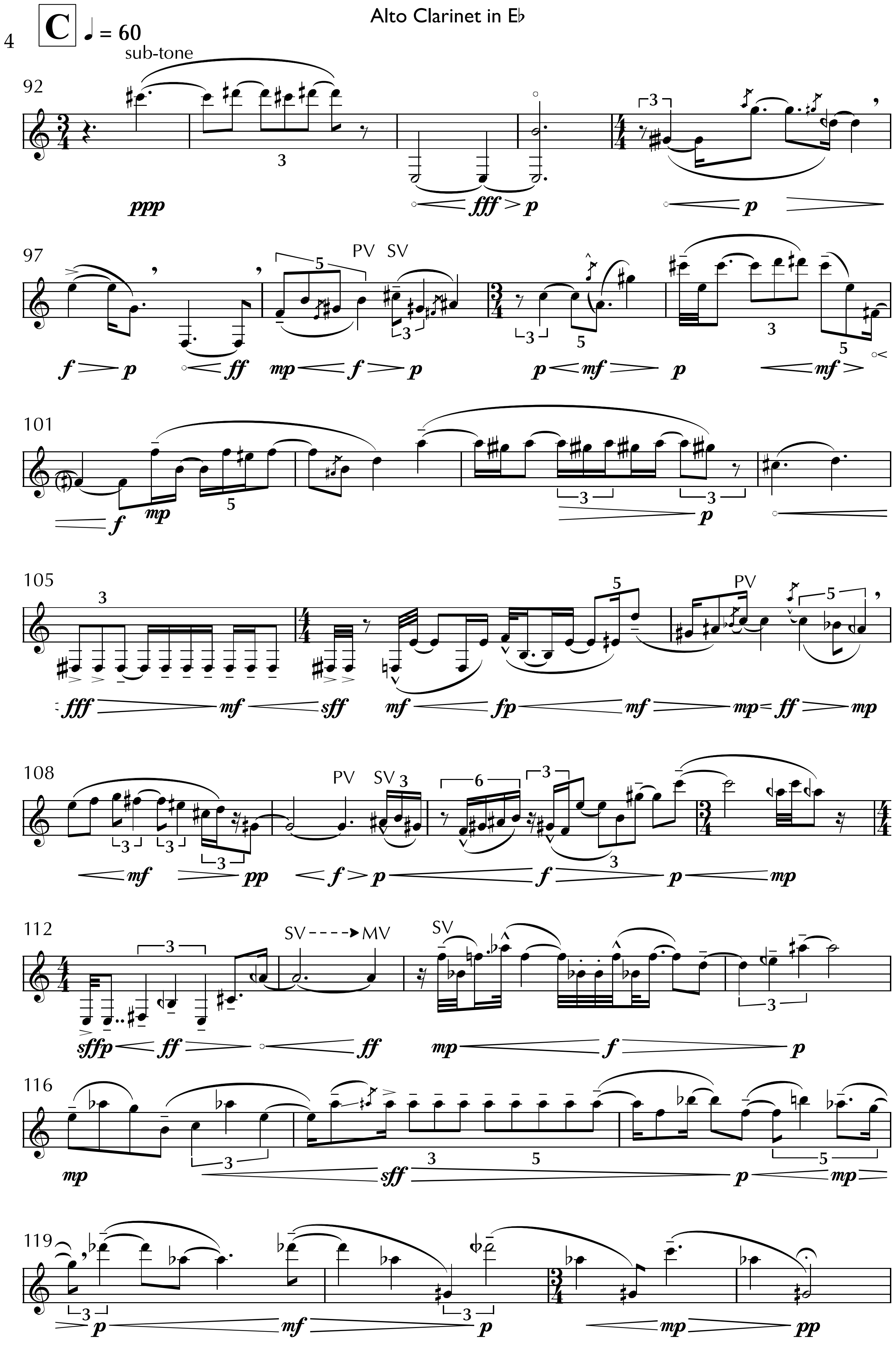


Alto Clarinet in E♭

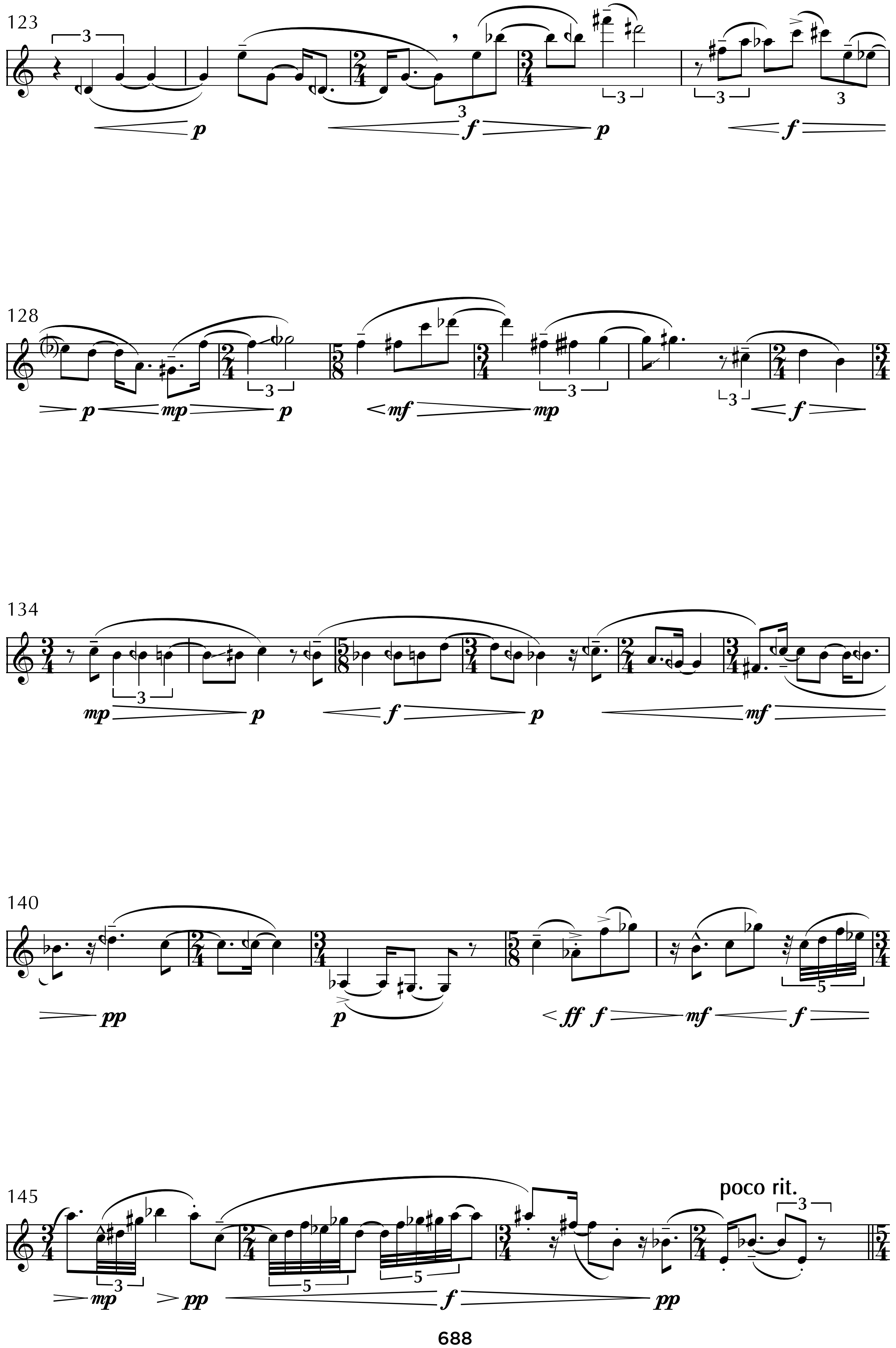
3



Alto Clarinet in E♭

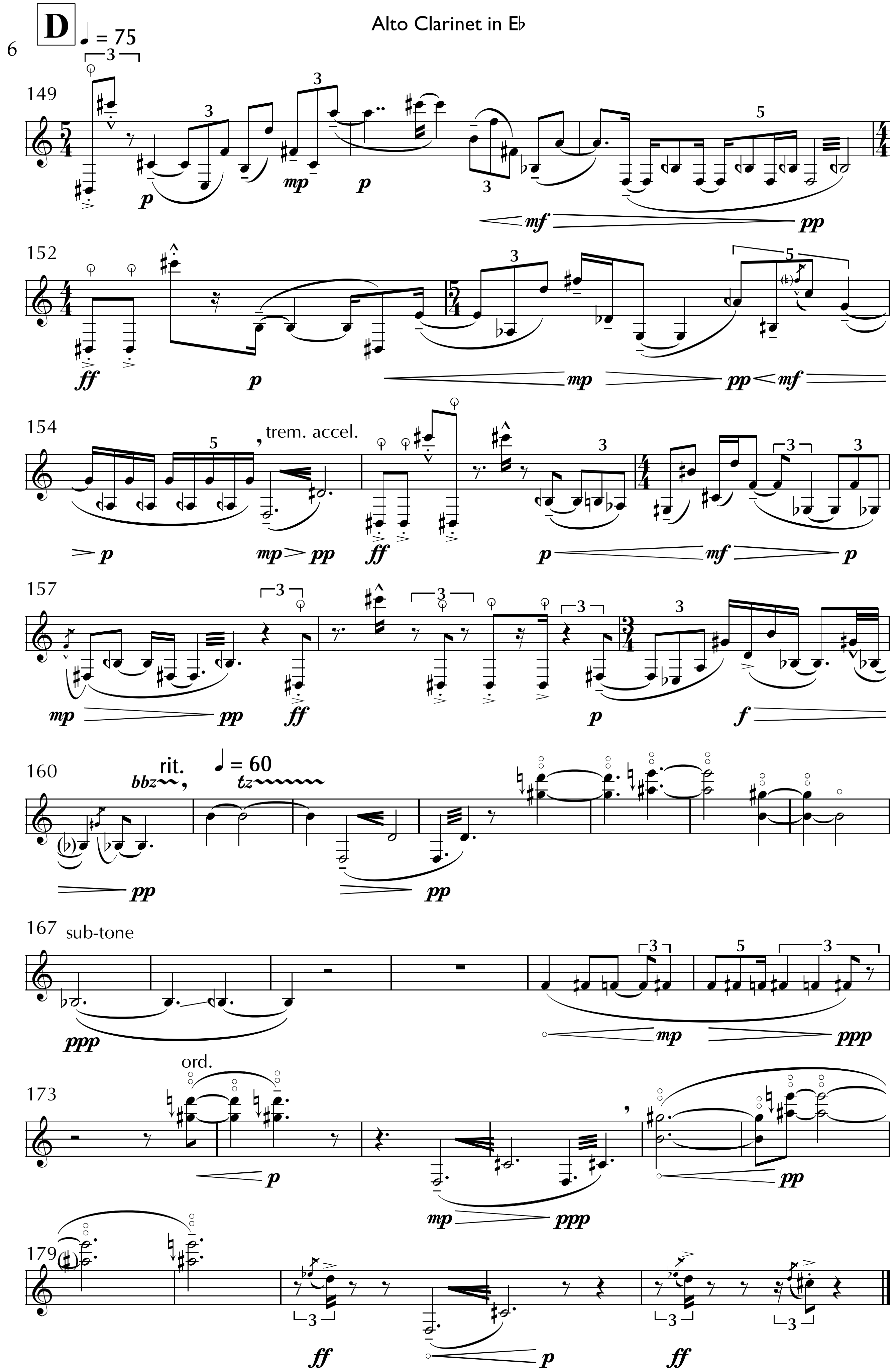


Alto Clarinet in E♭



6

Alto Clarinet in E♭



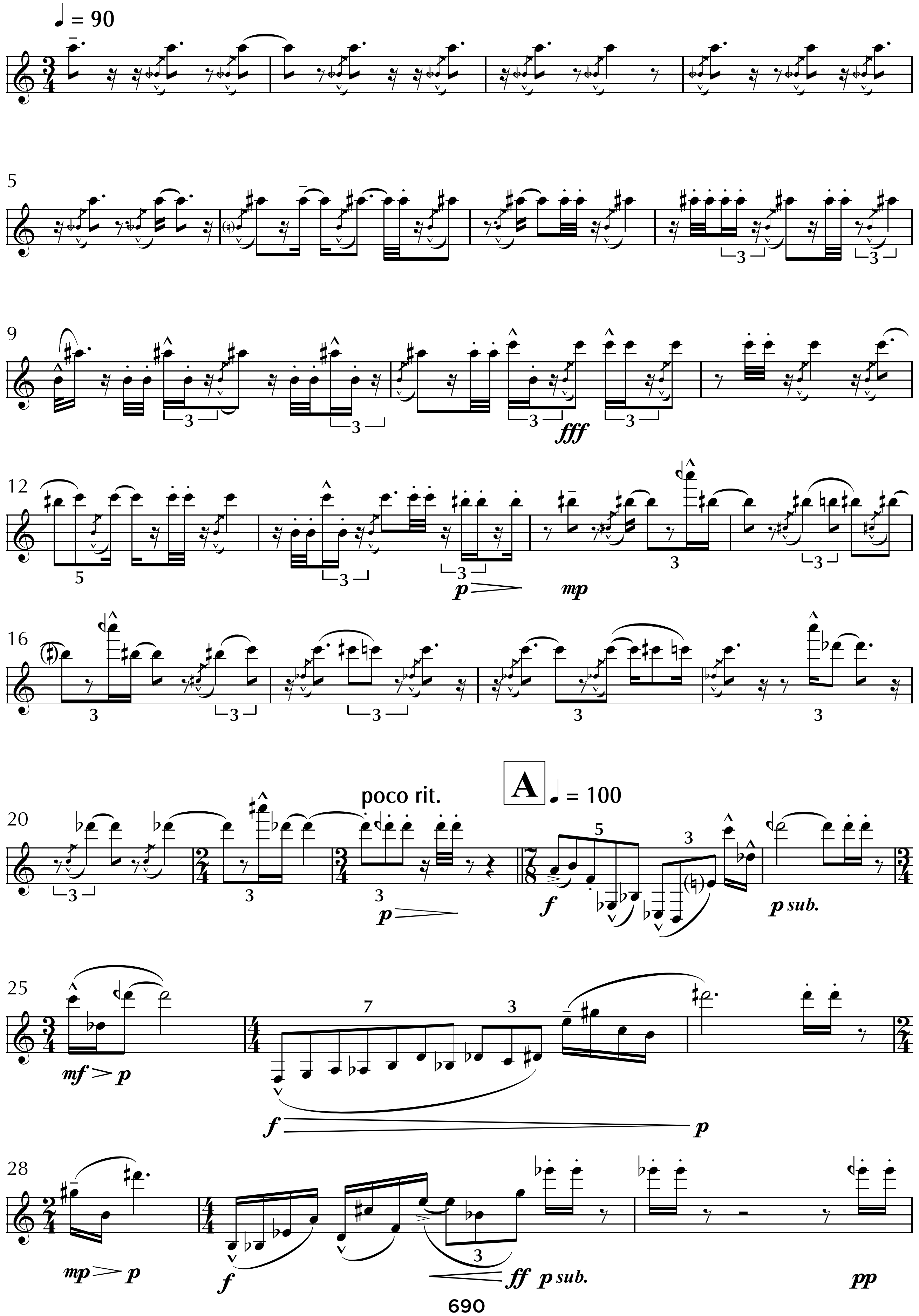
deux élégies pour la démocratie

Bass Clarinet in B♭

première élégie

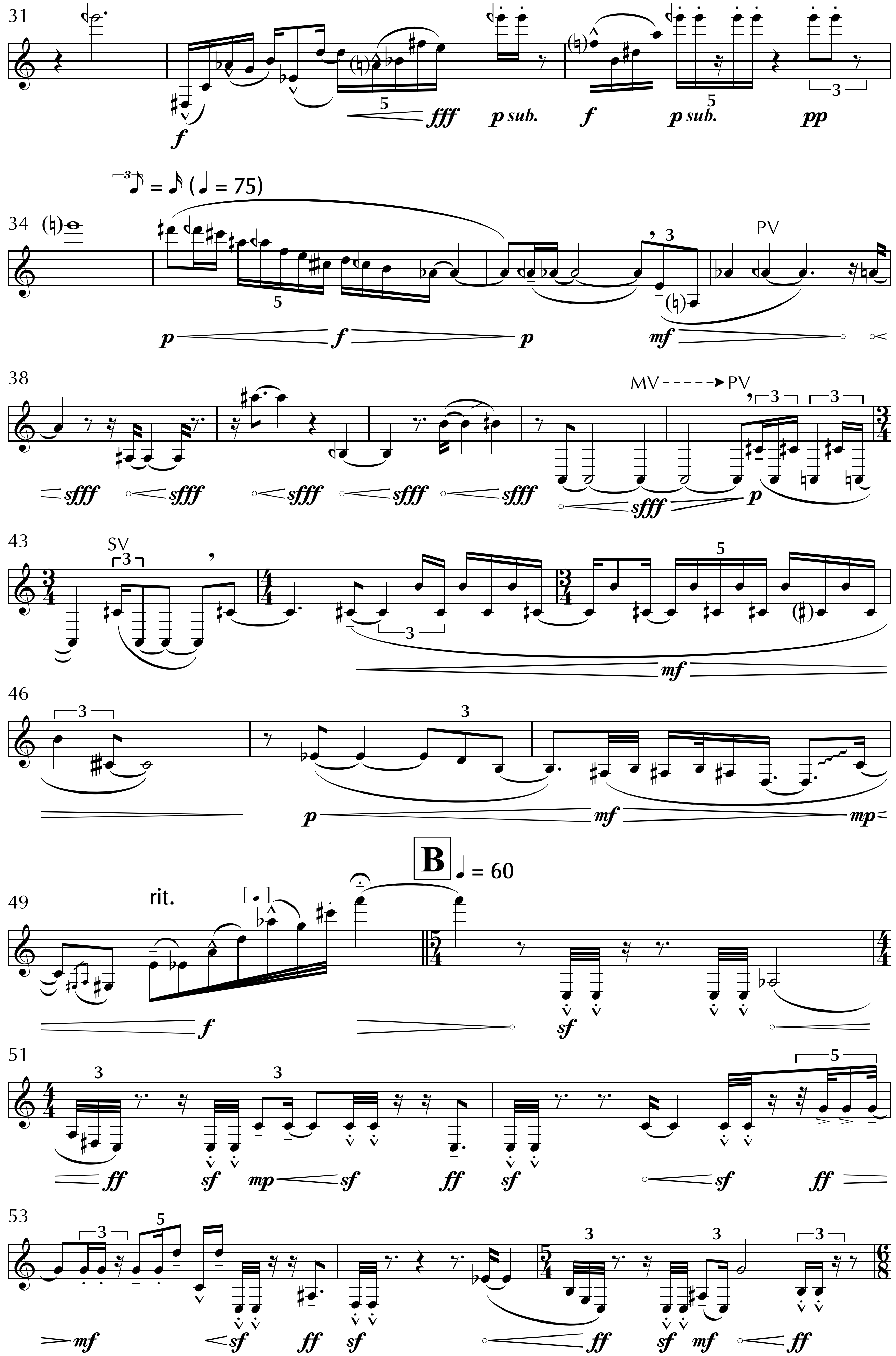
intro

martin herraiz

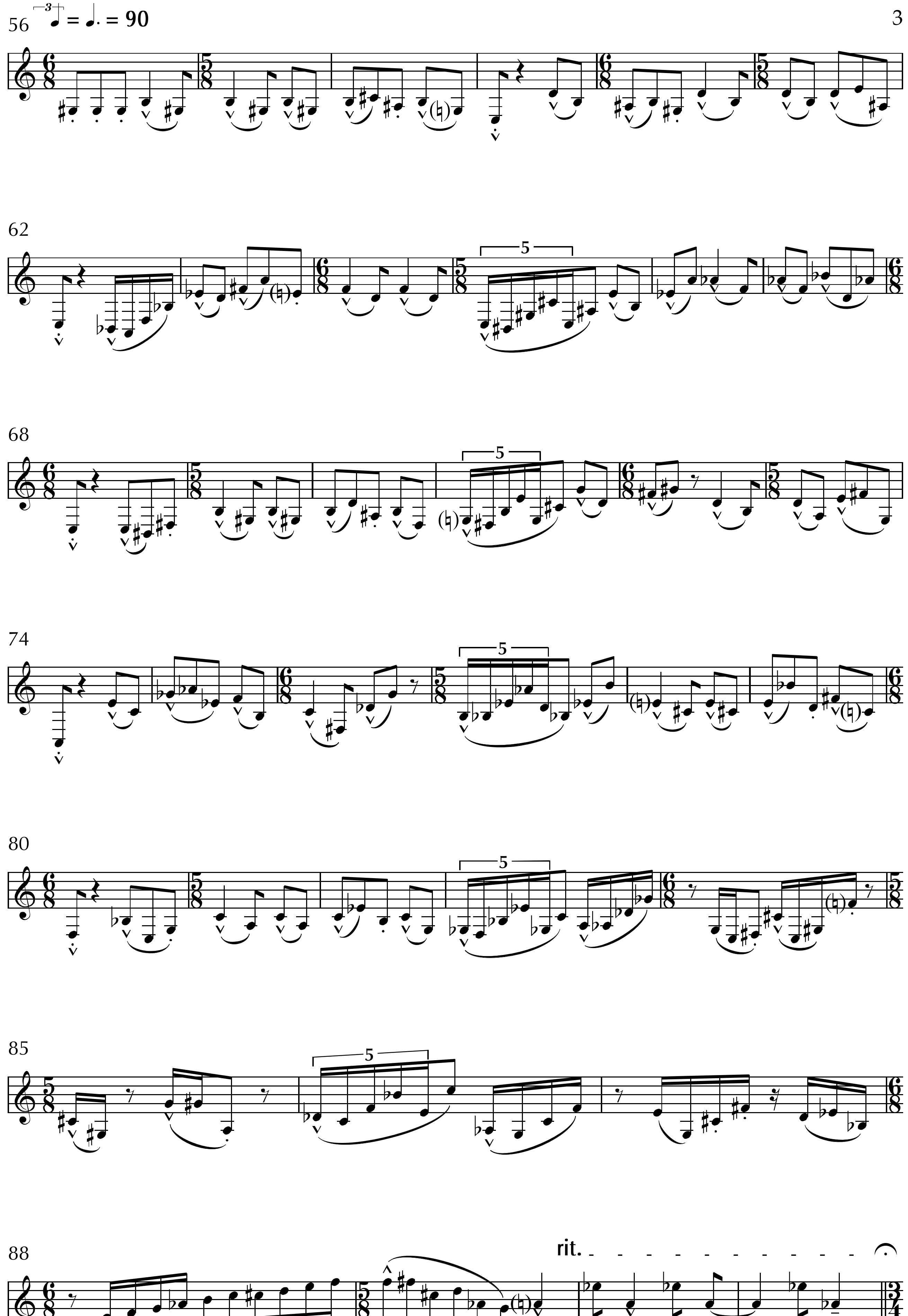


Bass Clarinet in B♭

2

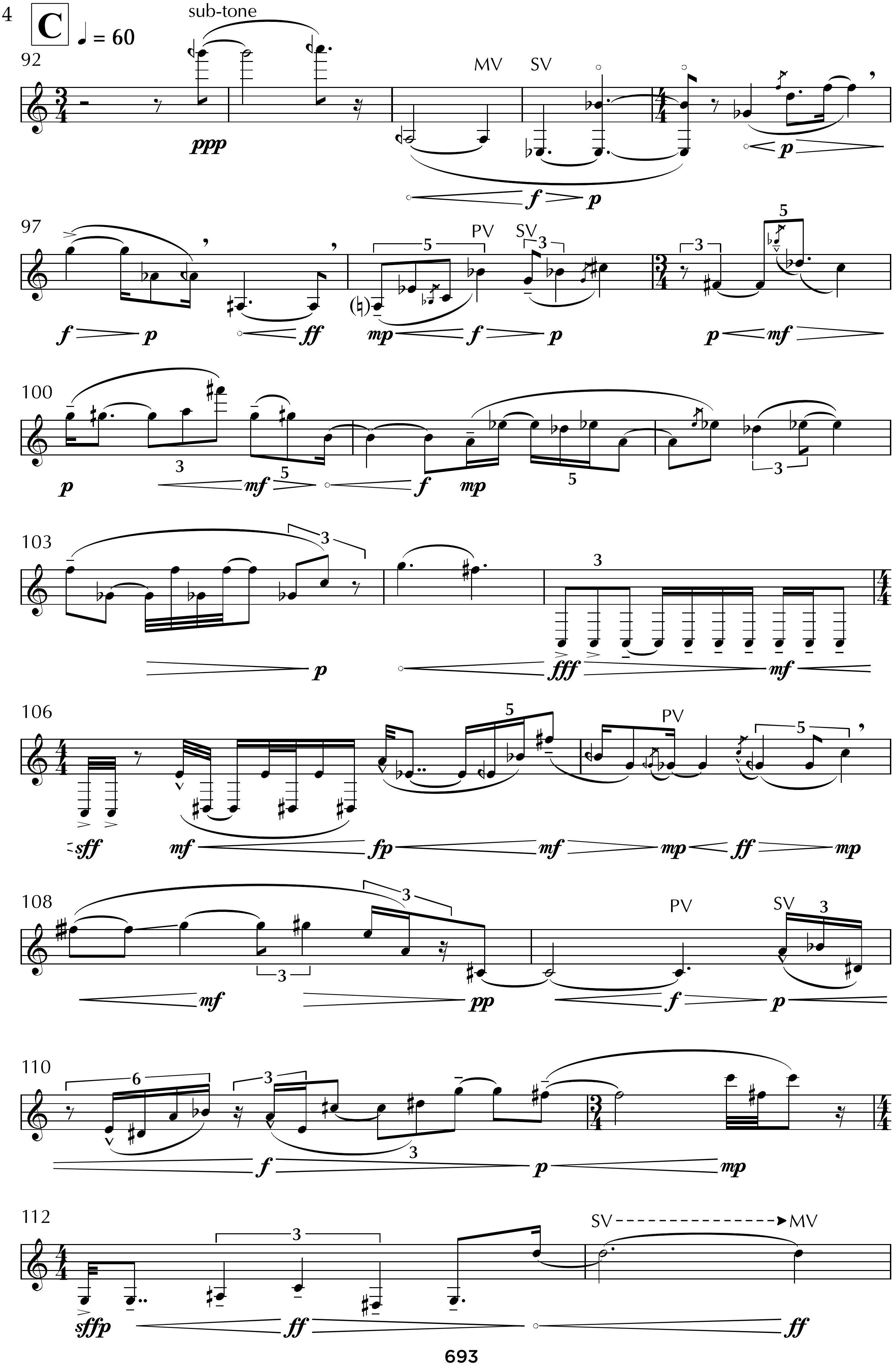


Bass Clarinet in B♭

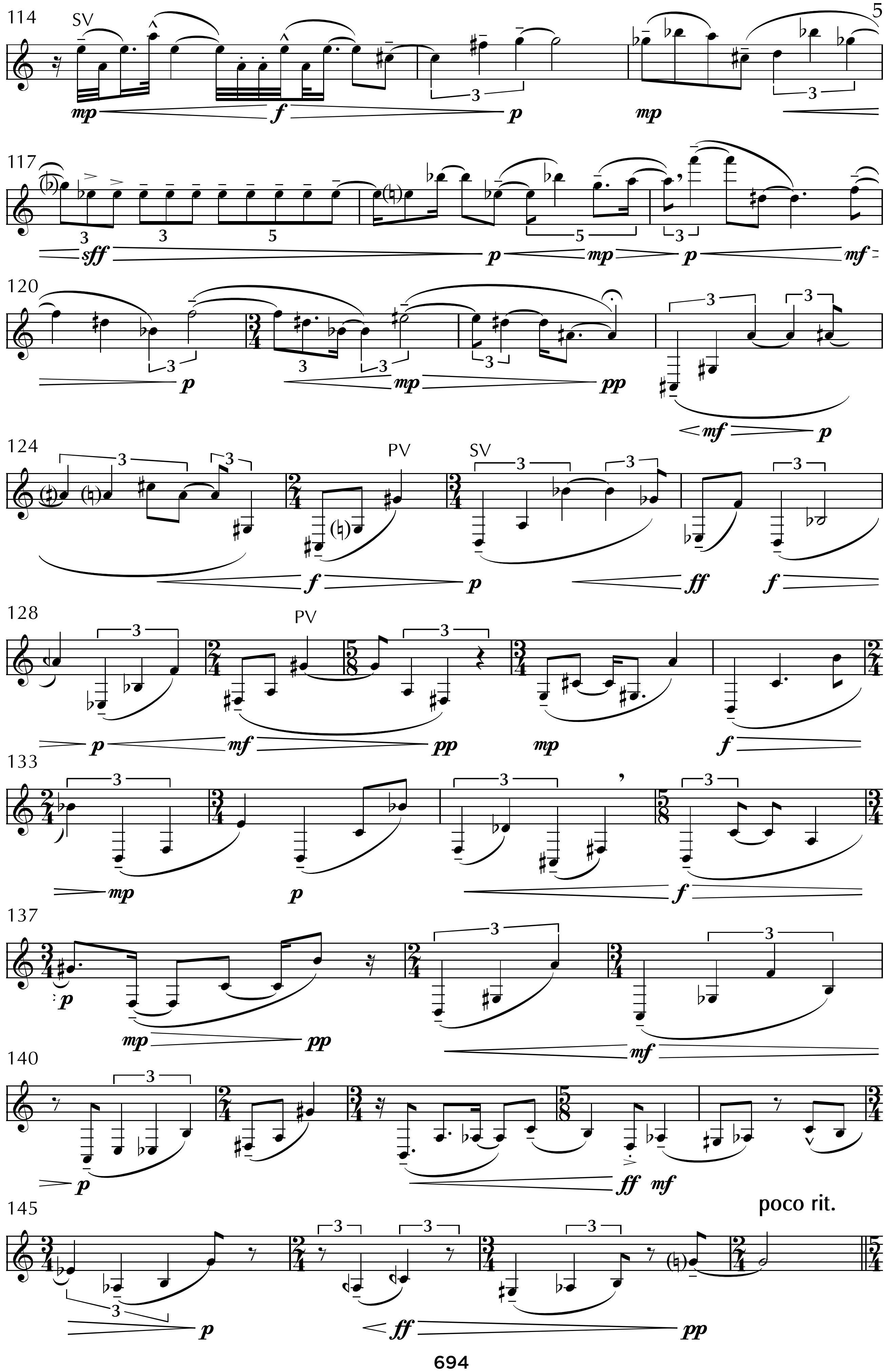


Bass Clarinet in B♭

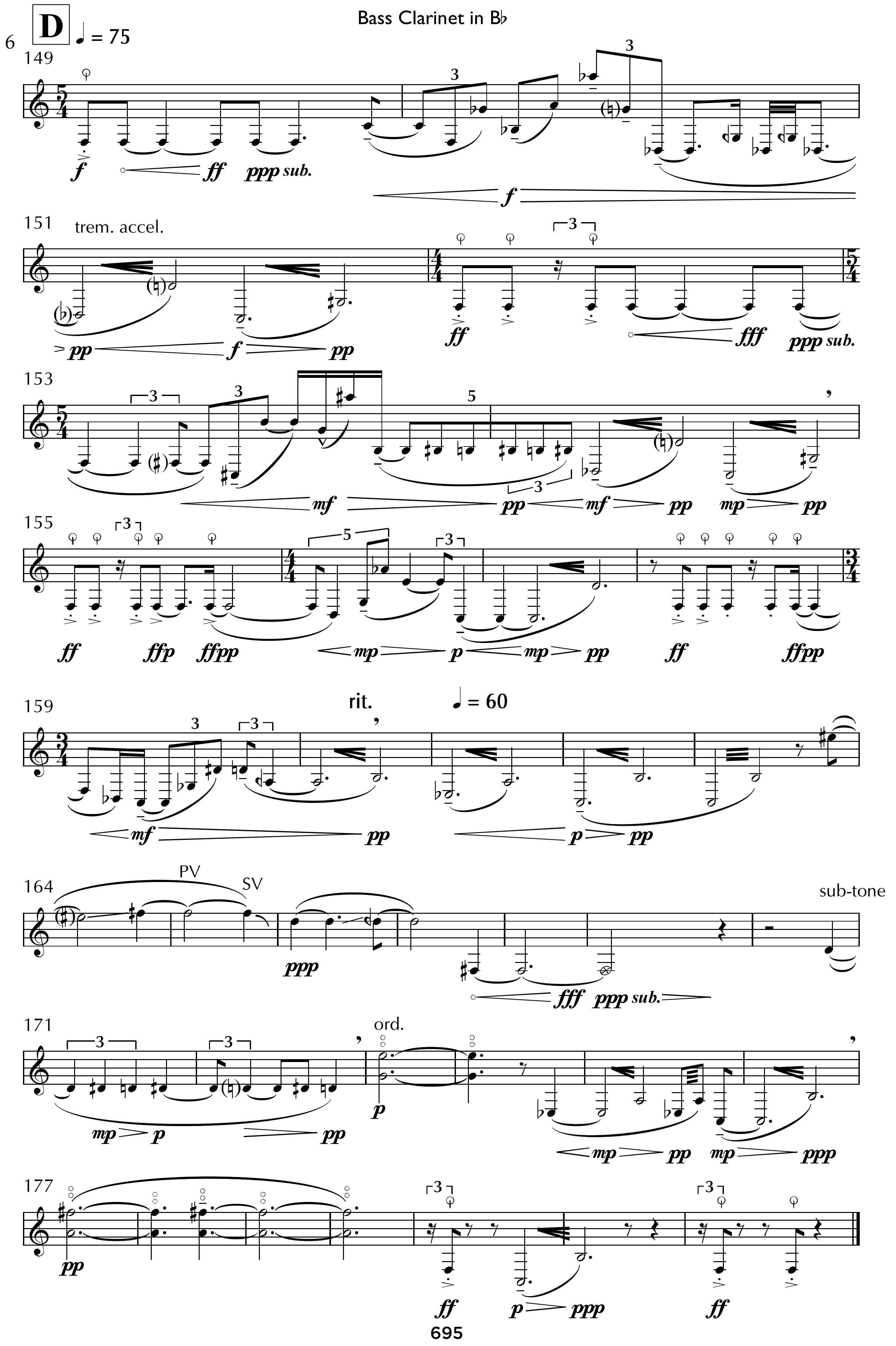
4



Bass Clarinet in B♭



Bass Clarinet in B♭



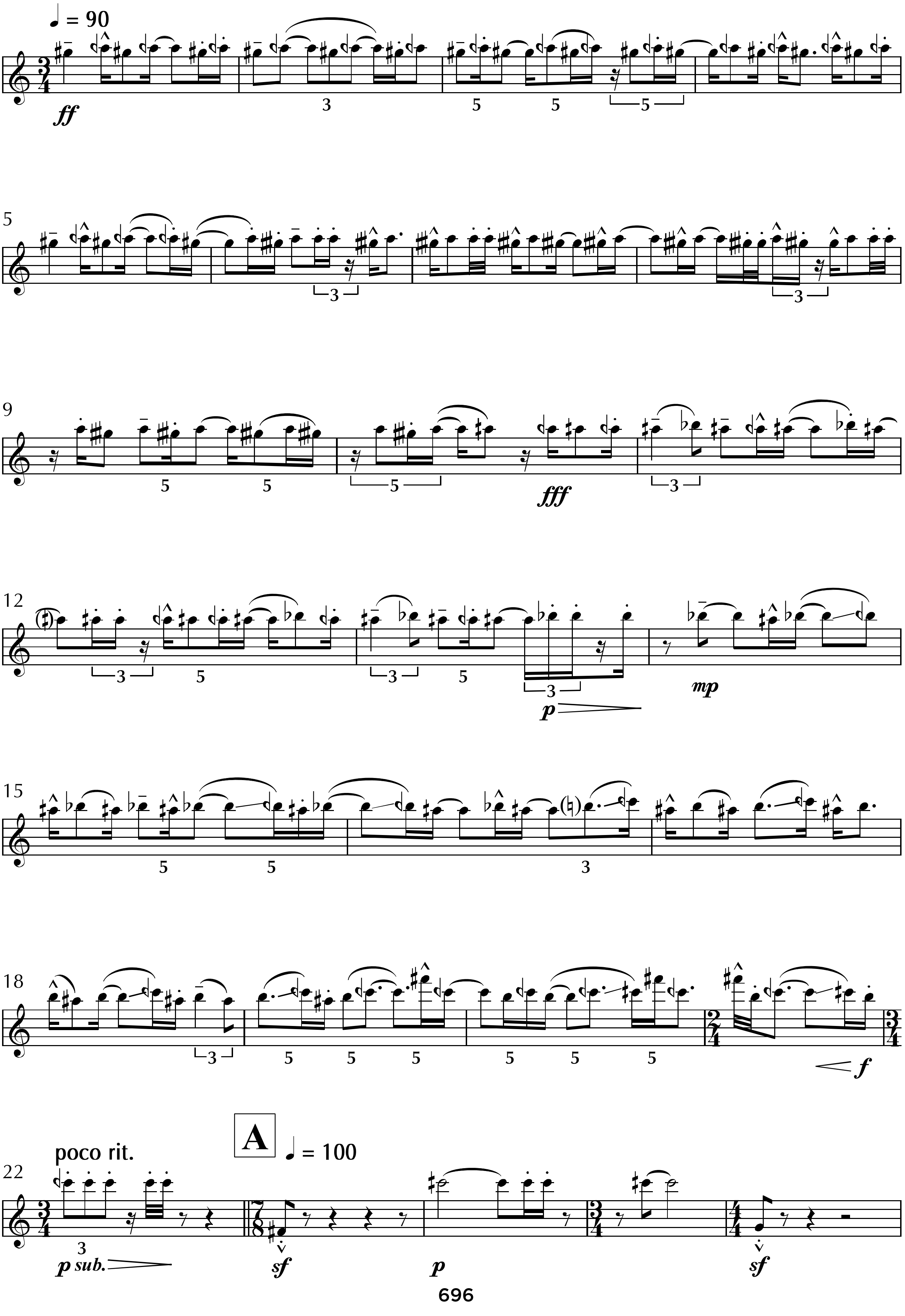
deux élégies pour la démocratie

première élégie

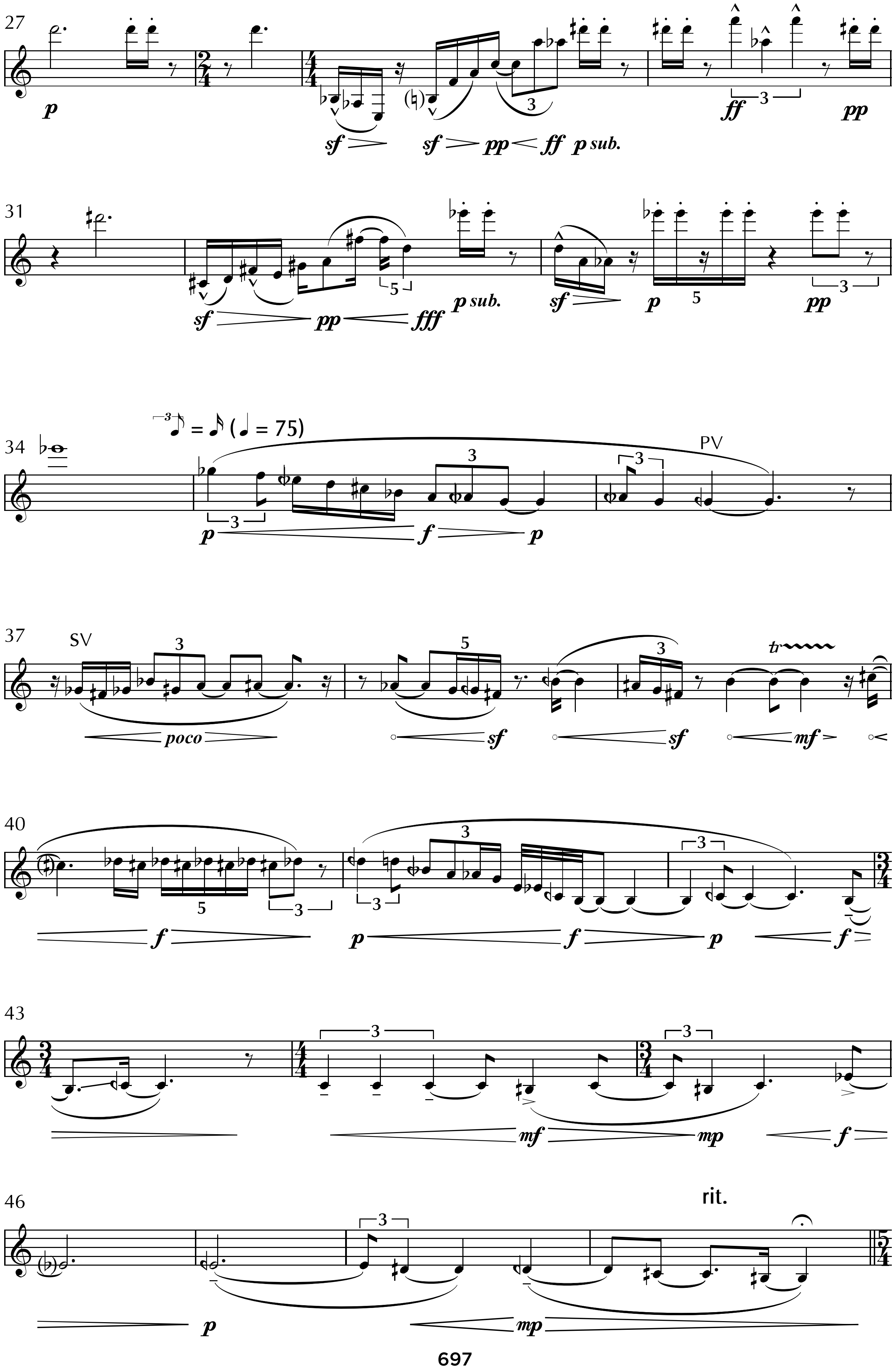
Clarinet in B♭

martin herraiz

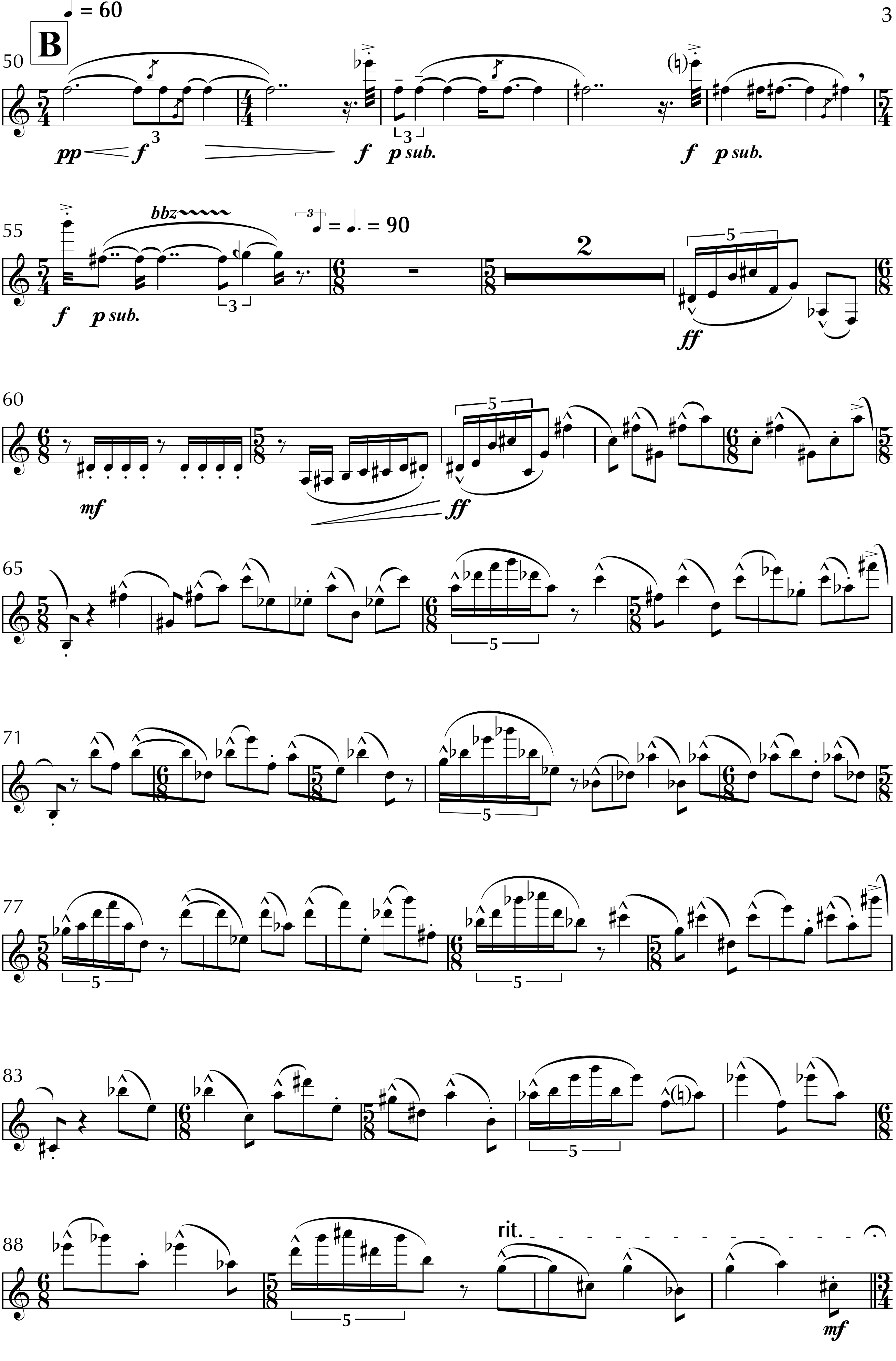
intro



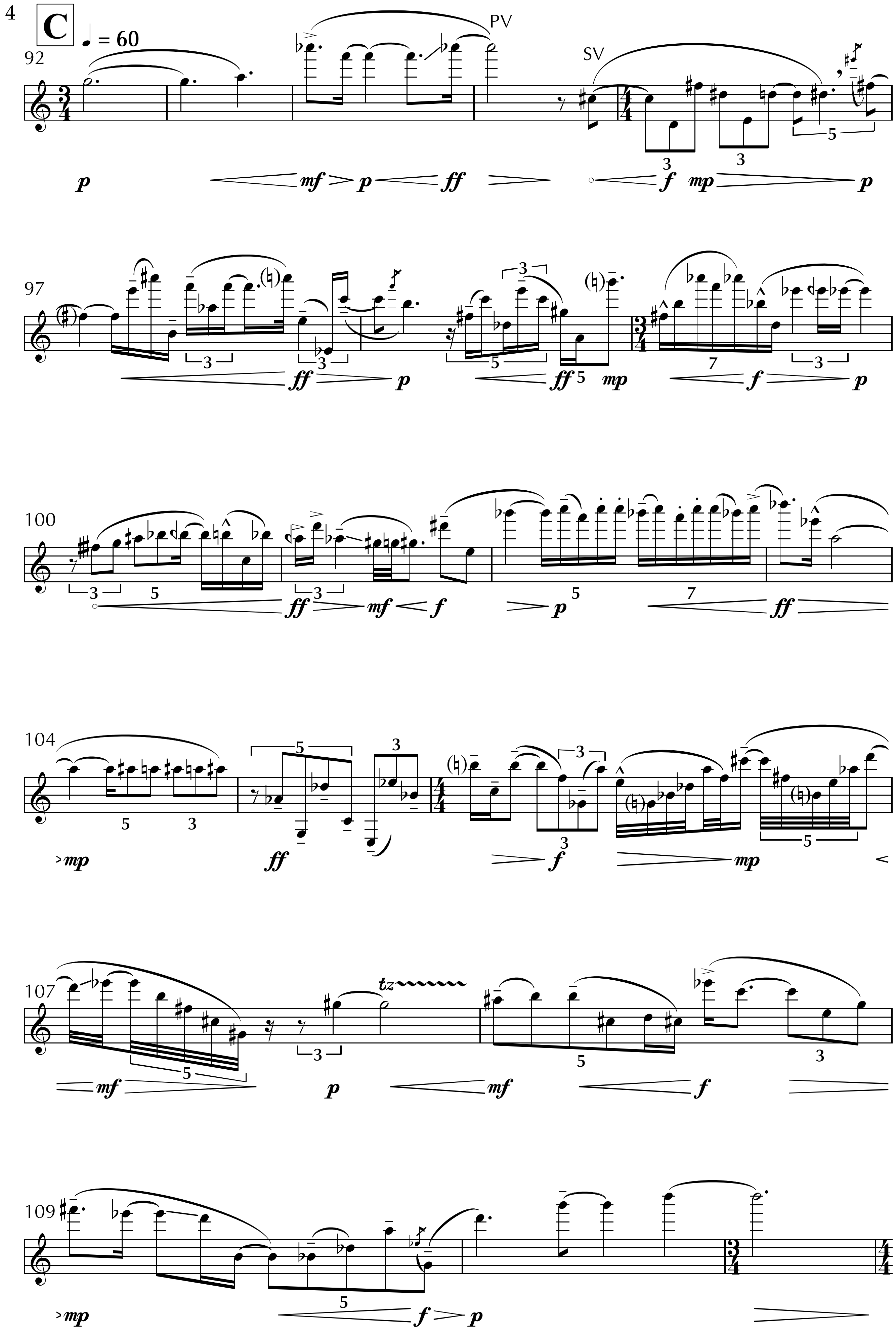
Clarinet in B♭



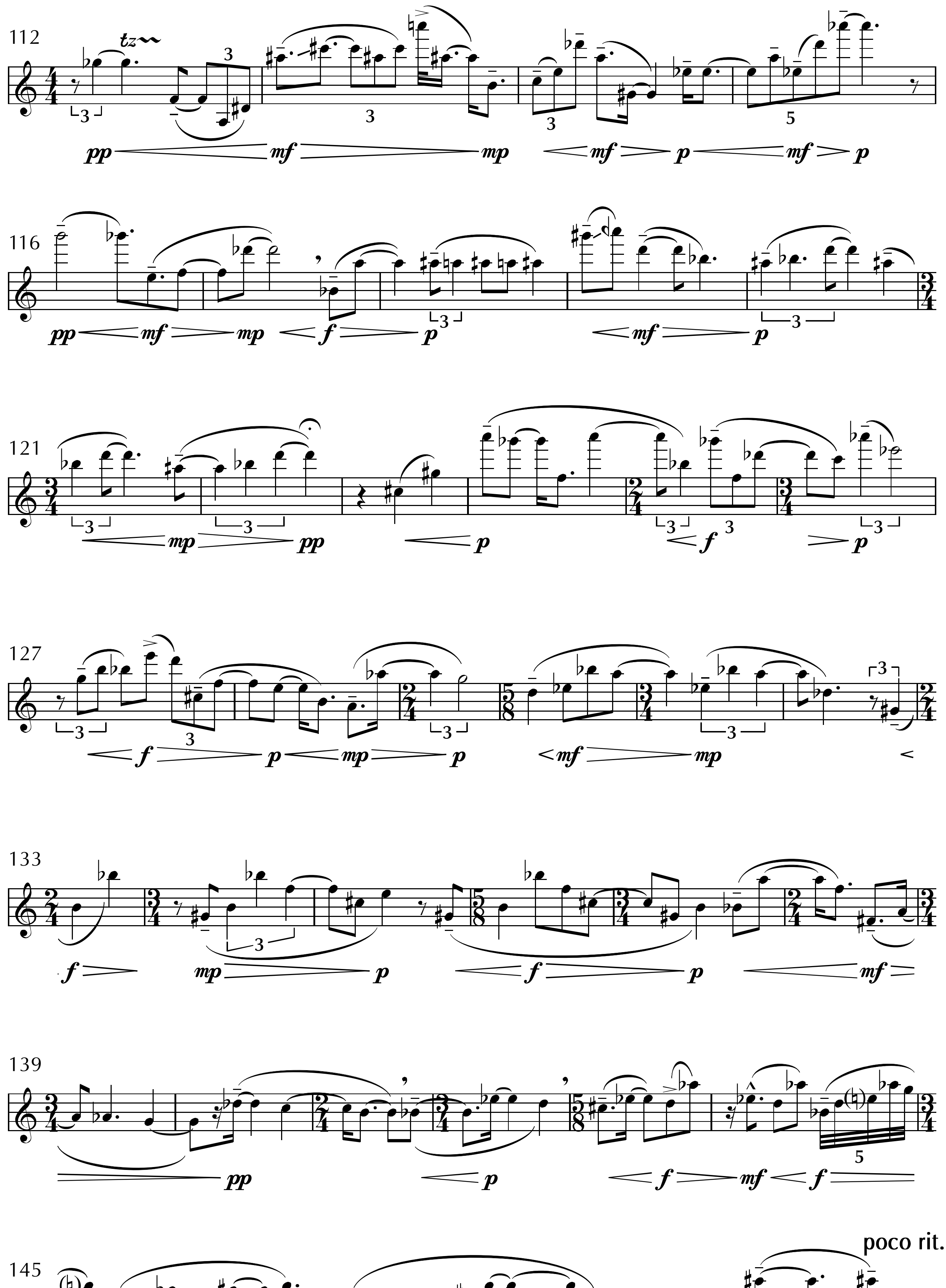
Clarinet in B♭

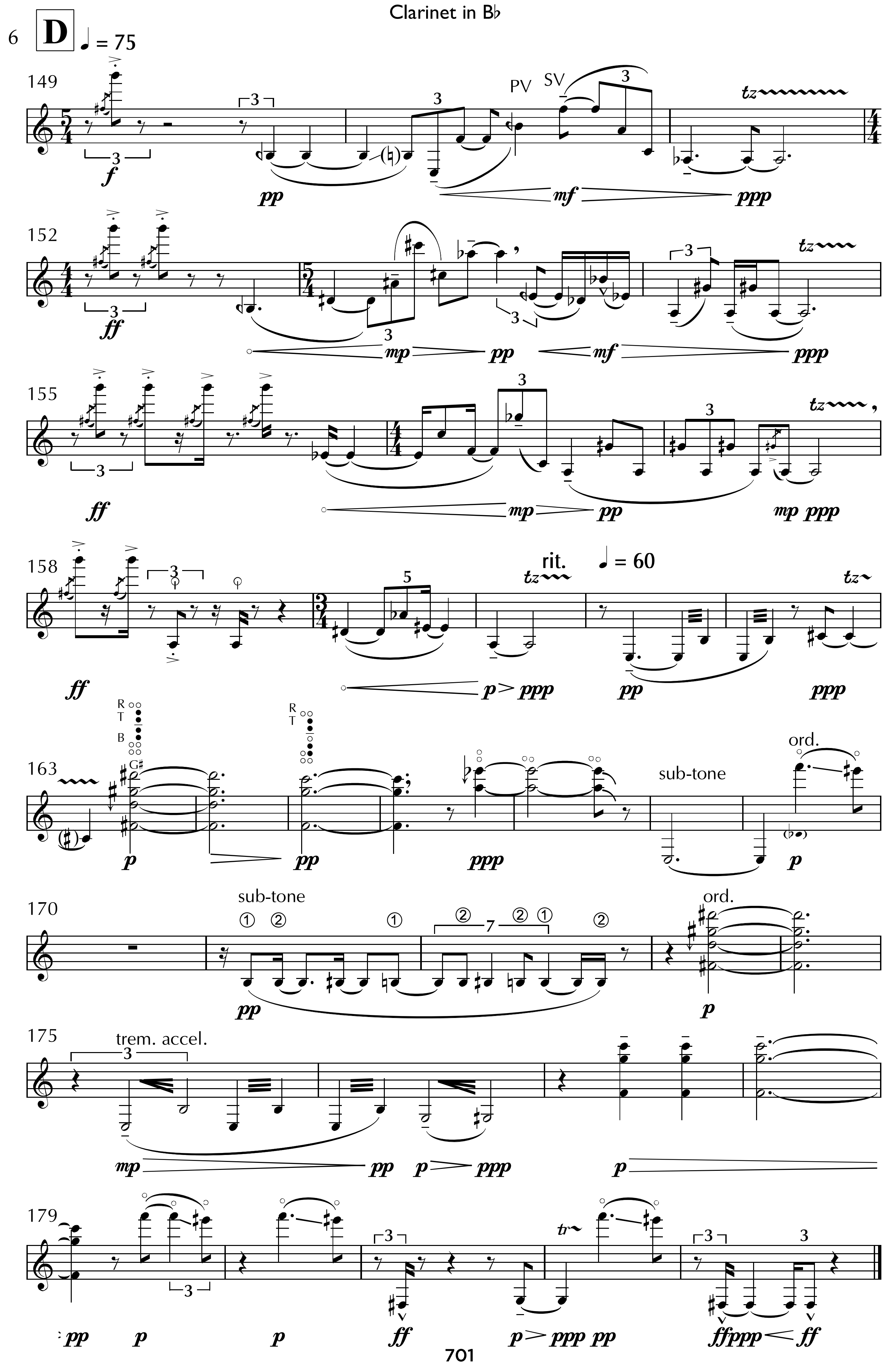


Clarinet in B♭



Clarinet in B♭



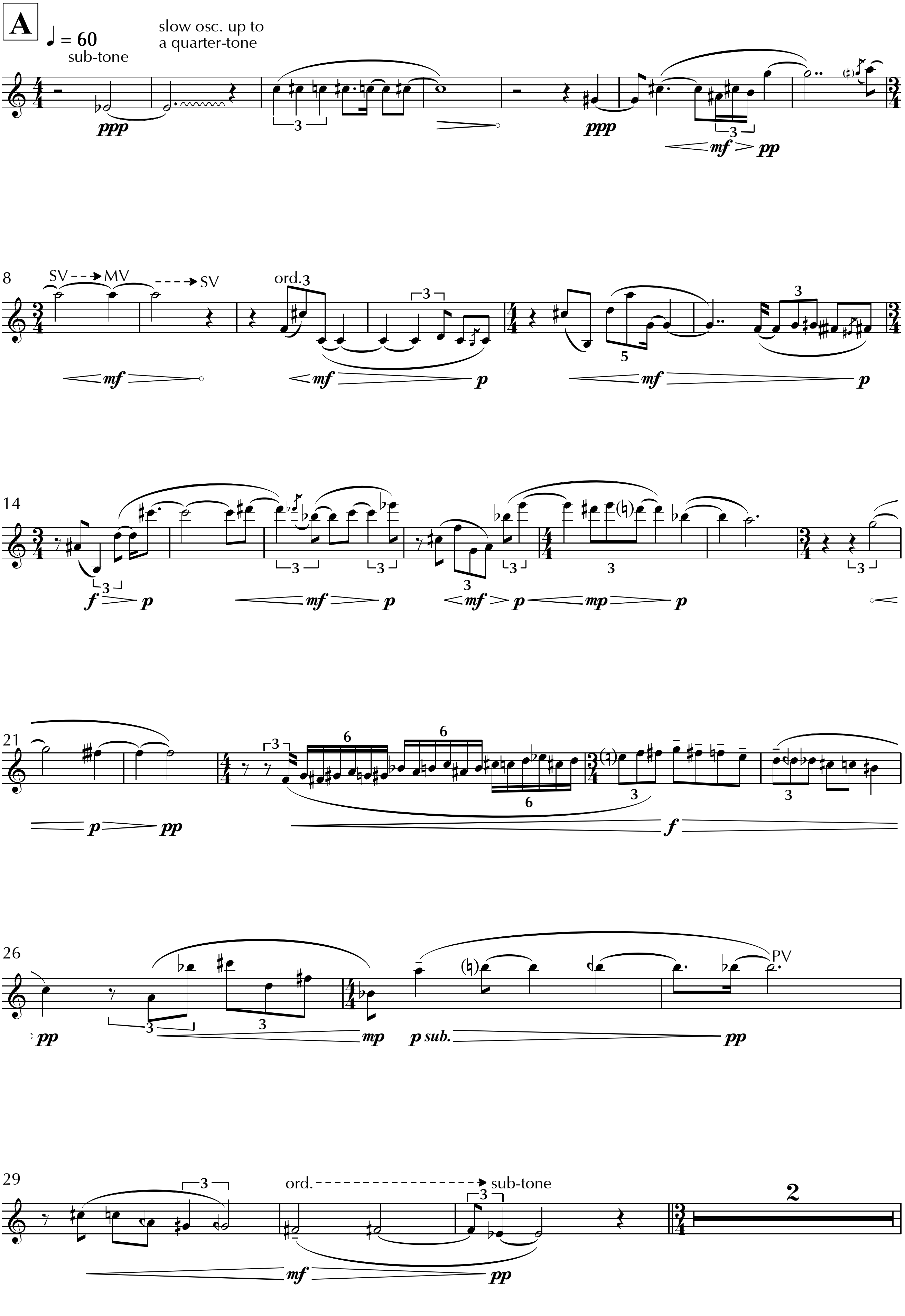

Clarinet in B♭
6
D
♩ = 75
149
PV
SV
tz
152
155
158
rit.
♩ = 60
163
R
T
B
G♯
sub-tone
ord.
170
175
trem. accel.
179
tr

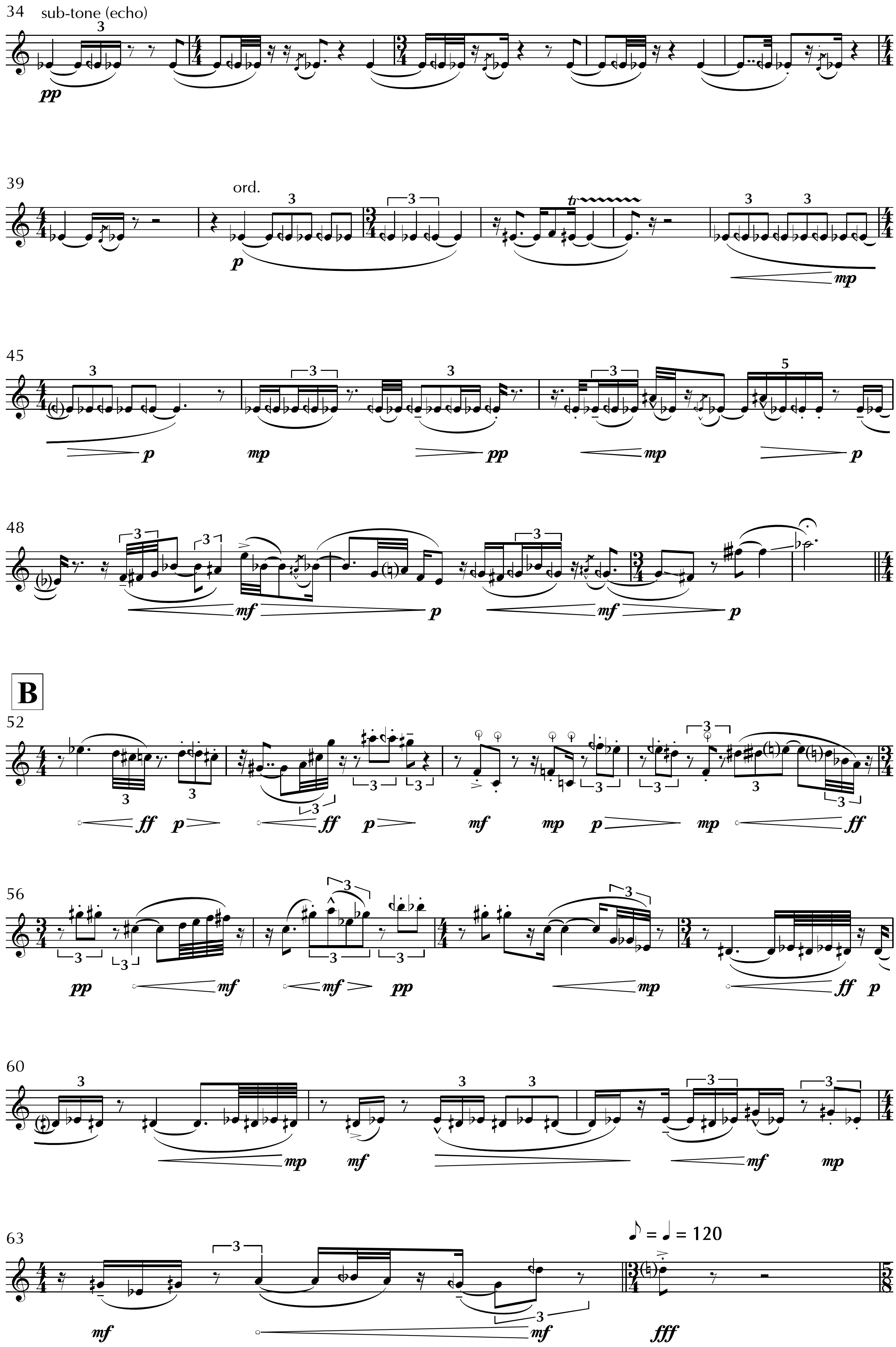
Alto Sax in E♭

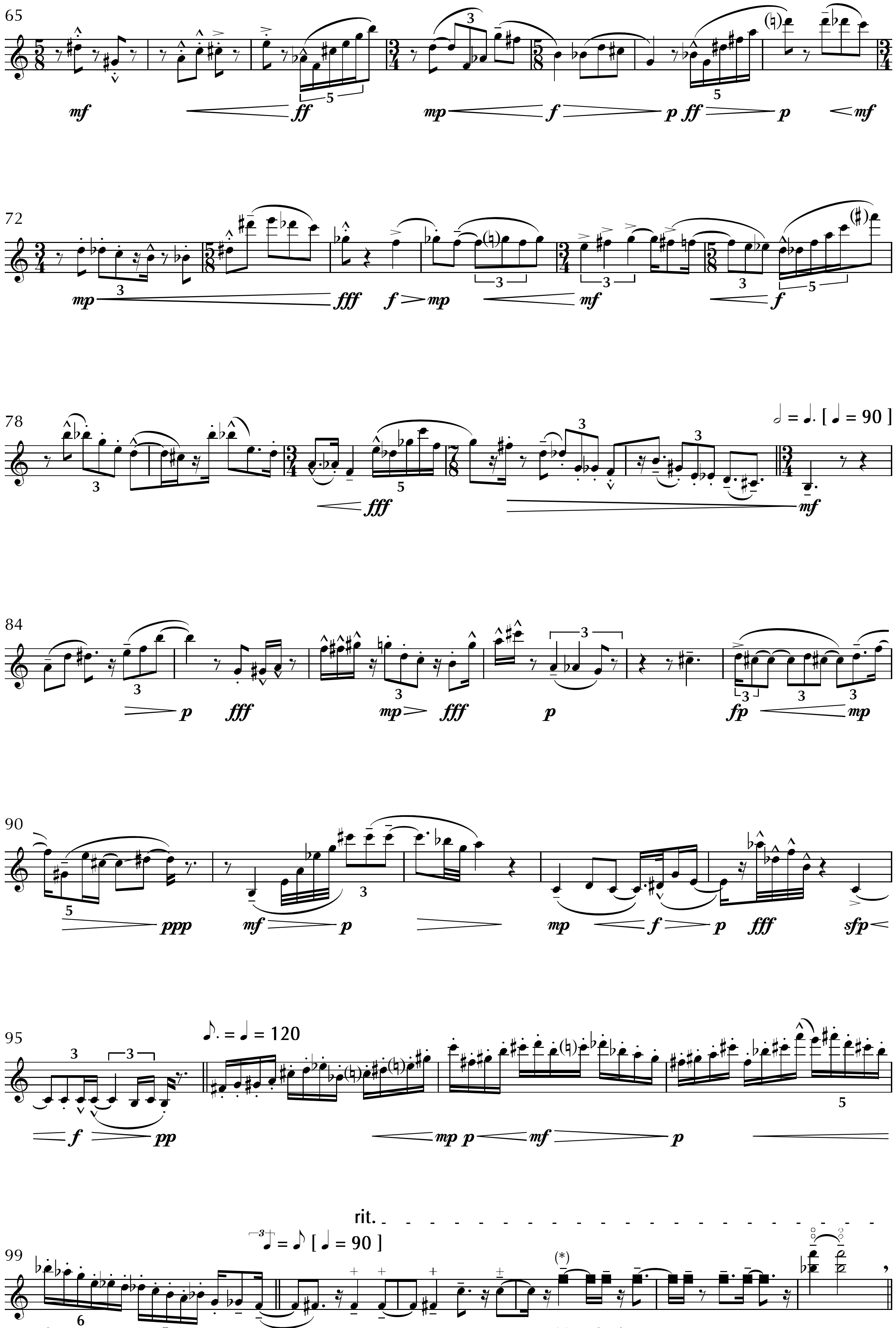
deux élégies pour la démocratie

deuxième élégie

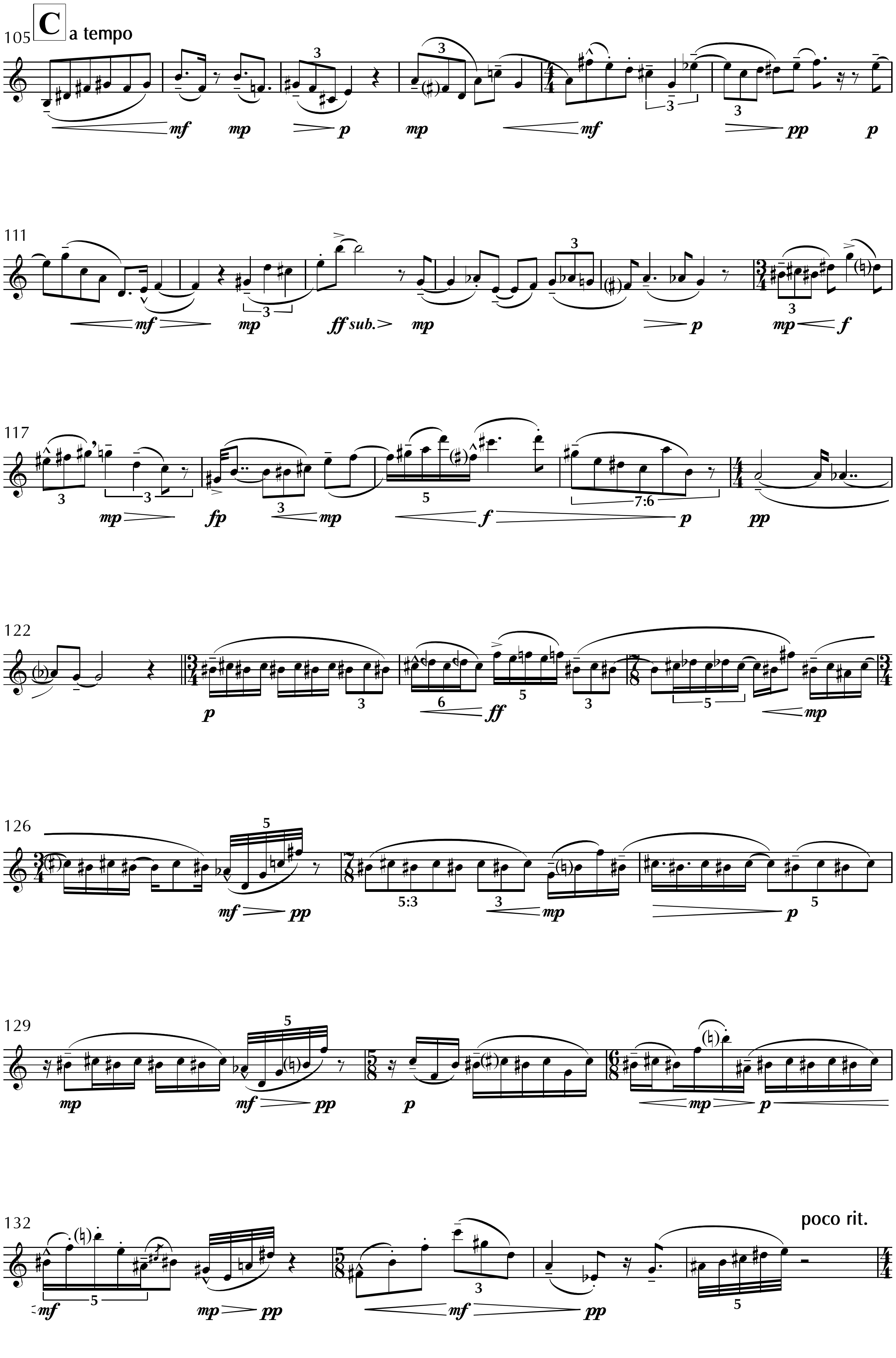
martin herraiz

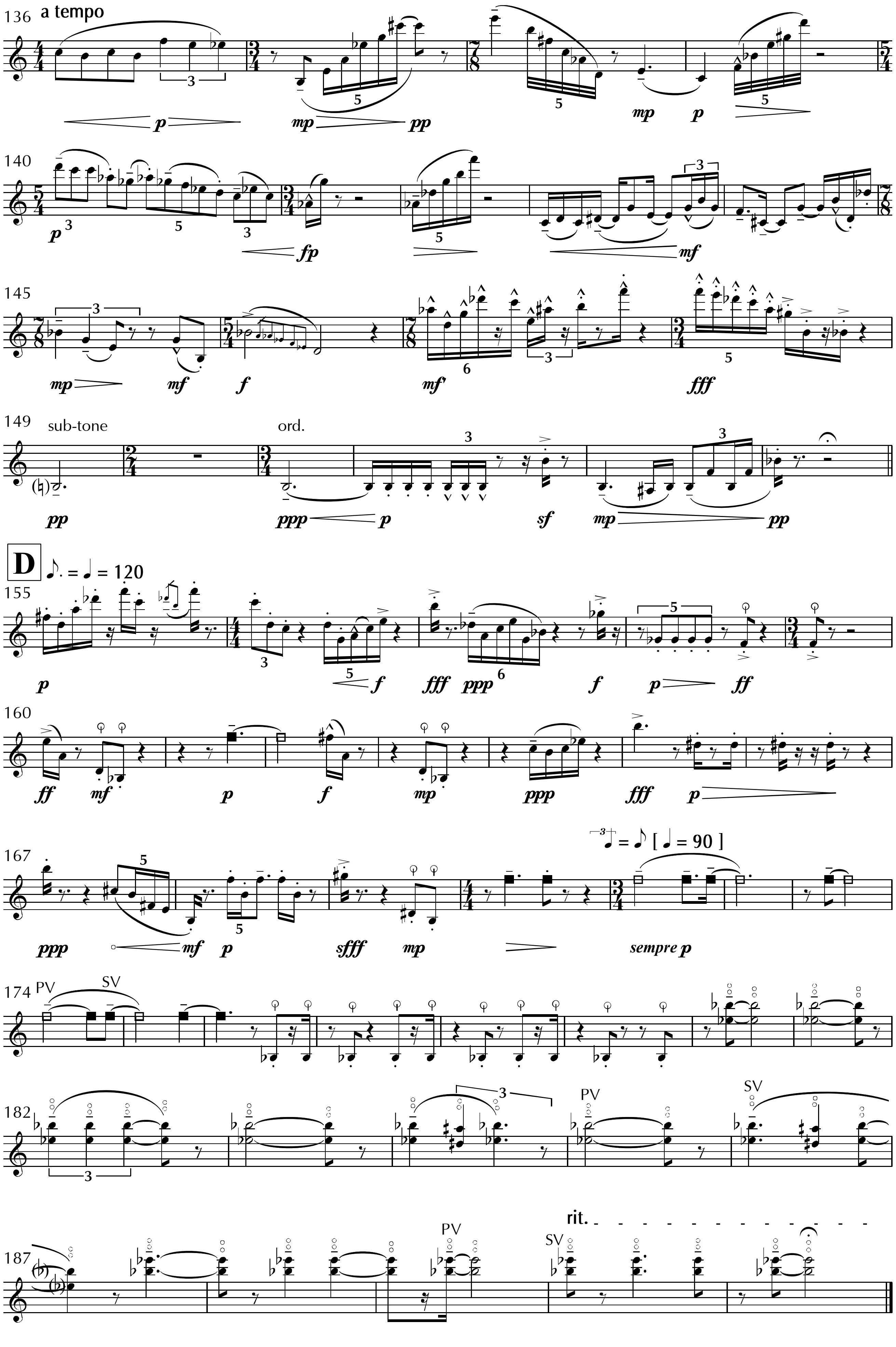



sub-tone (echo)
ord.
B
= 120



(*) multiphonic


105
C
a tempo
111
ff sub.
117
122
126
129
132
poco rit.

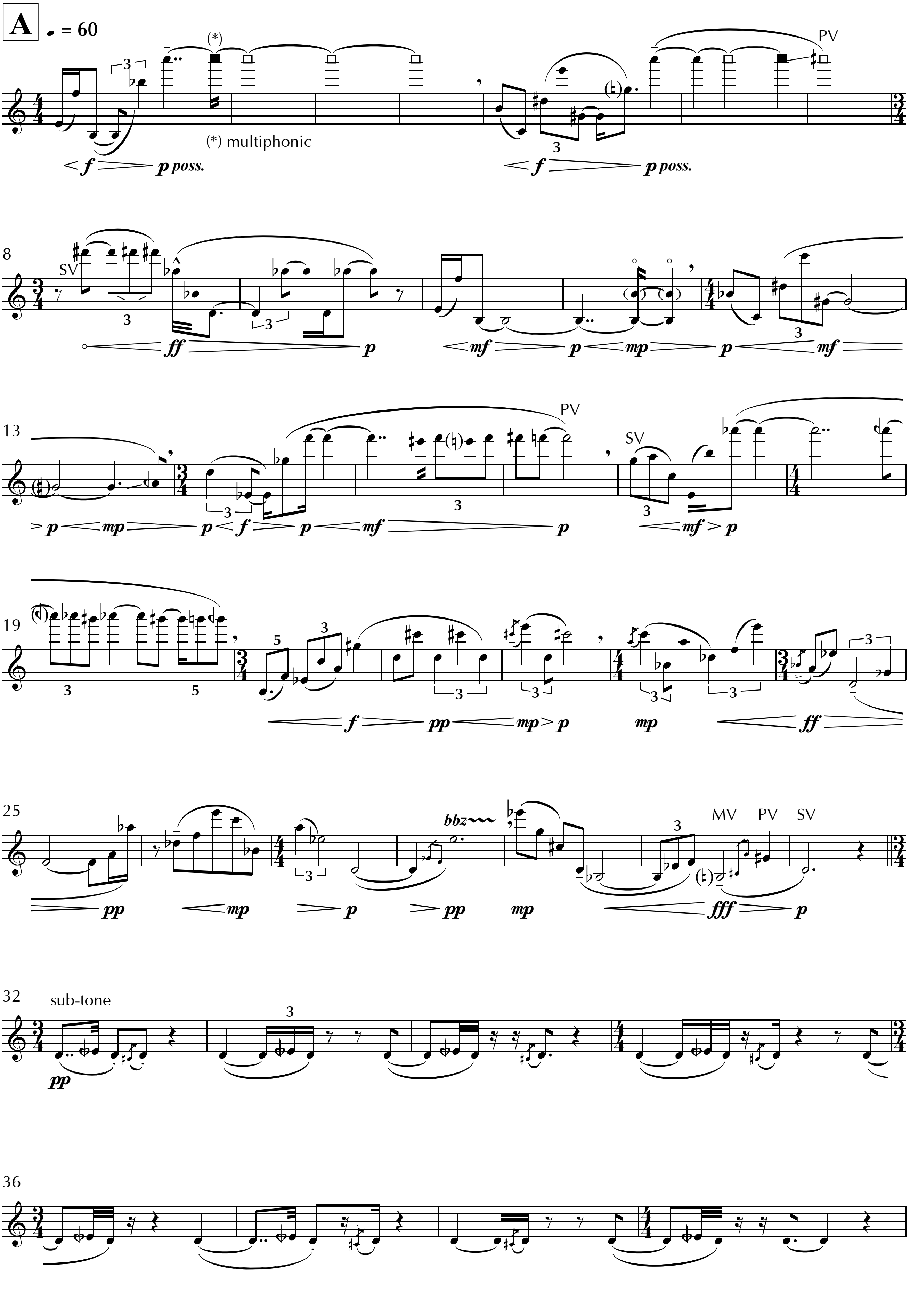

136 a tempo
140
145
149 sub-tone
ord.
D
♪. = ♩ = 120
155
160
167
♩ = ♪ [♩ = 90]
sempre p
174 PV SV
182
PV
SV
rit.
187
PV
SV

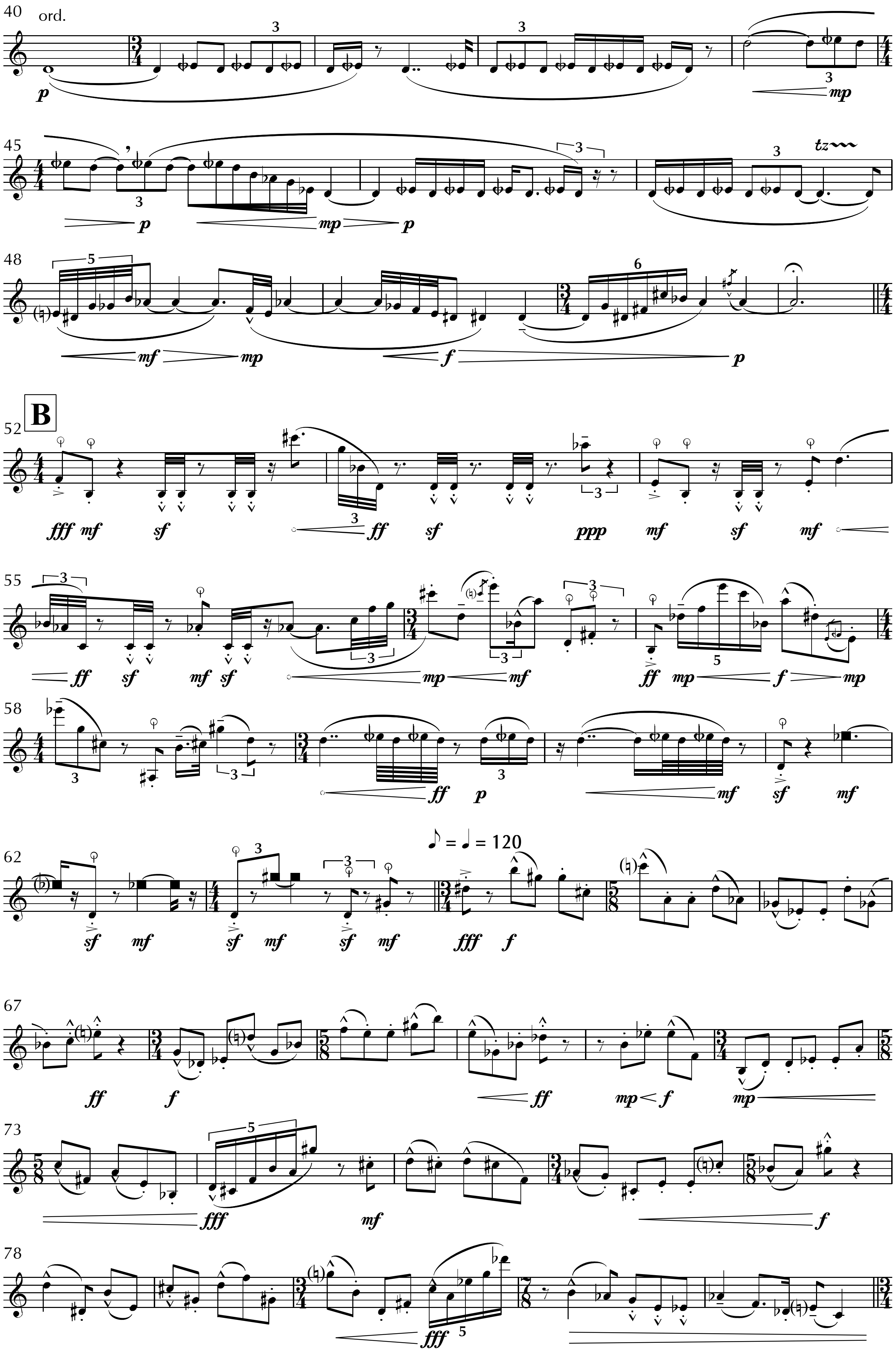
Baritone Sax in E♭

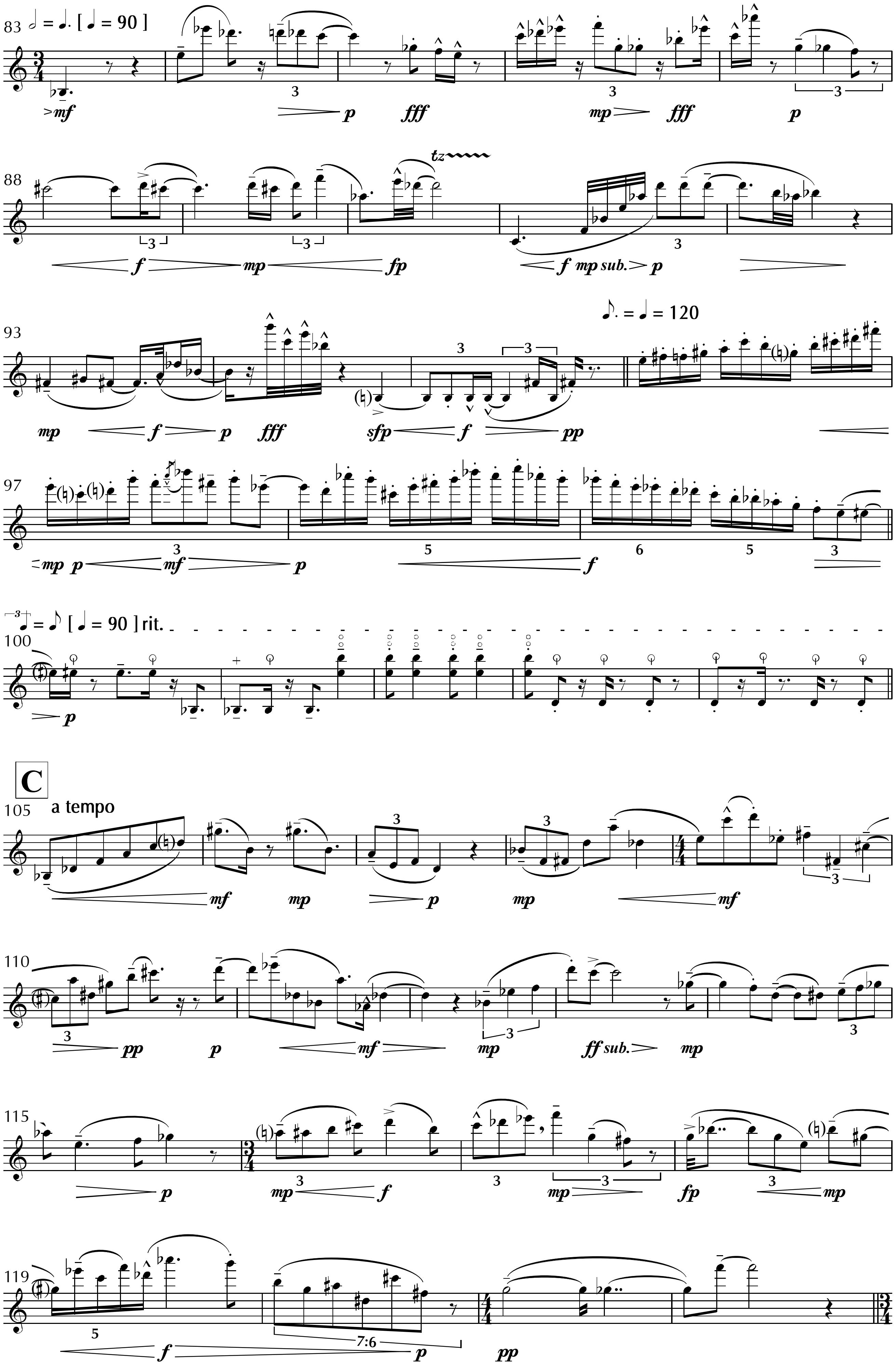
deux élégies pour la démocratie

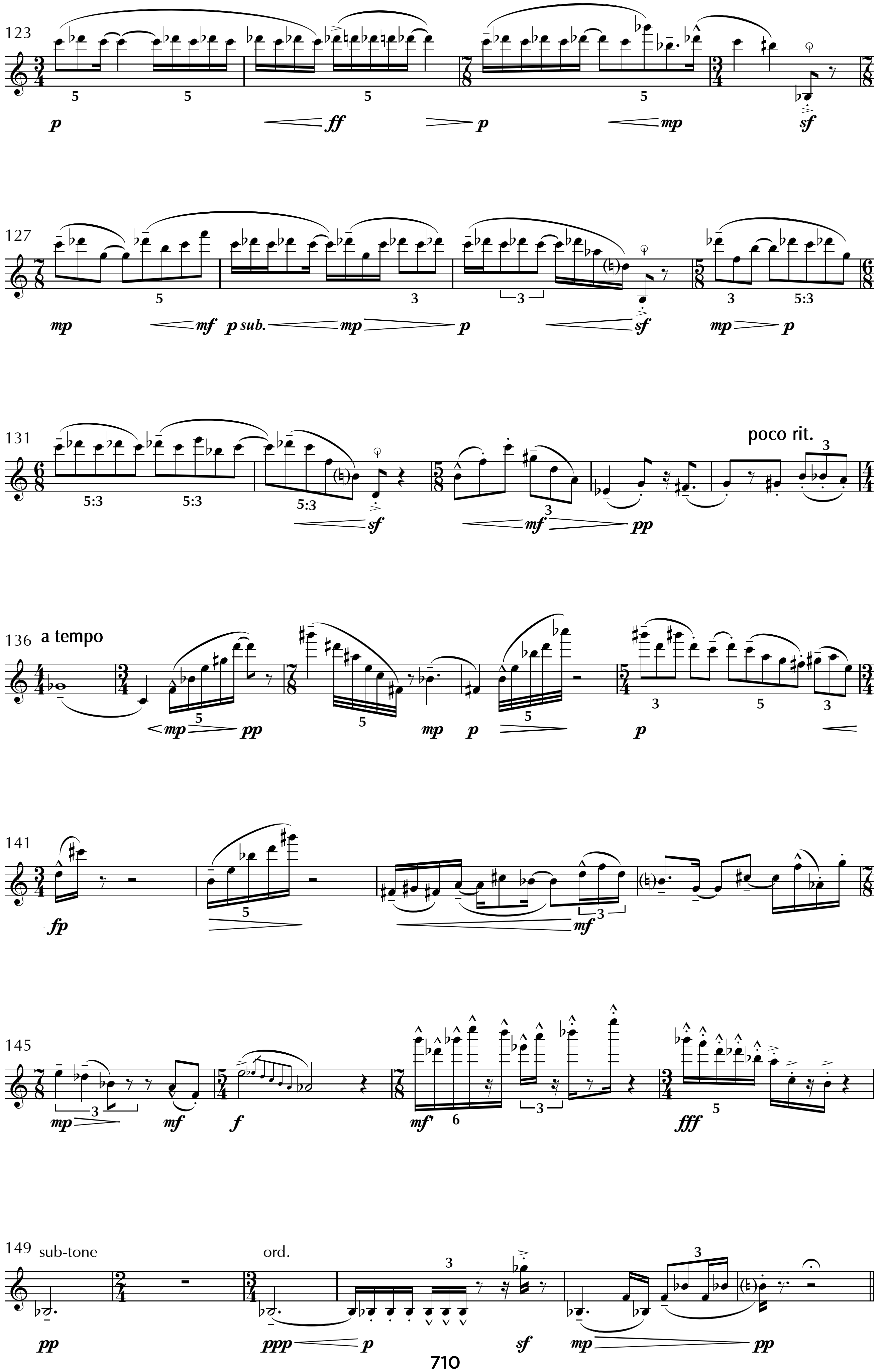
deuxième élégie

martin herraiz




ord.
B
tz
= 120


83
= [= 90]
mf
p
fff
mp
fff
p
88
tz
f
mp
fp
f
mp sub.
p
93
= 120
mp
f
p
fff
sfp
f
pp
97
mp
p
mf
p
f
100
= [= 90] rit.
p
C
105
a tempo
mf
mp
p
mp
mf
110
pp
p
mf
mp
ff sub.
mp
115
p
mp
f
mp
fp
mp
119
f
7:6
p
pp


123
127
p sub.
131
poco rit.
136
a tempo
141
145
149
sub-tone
ord.

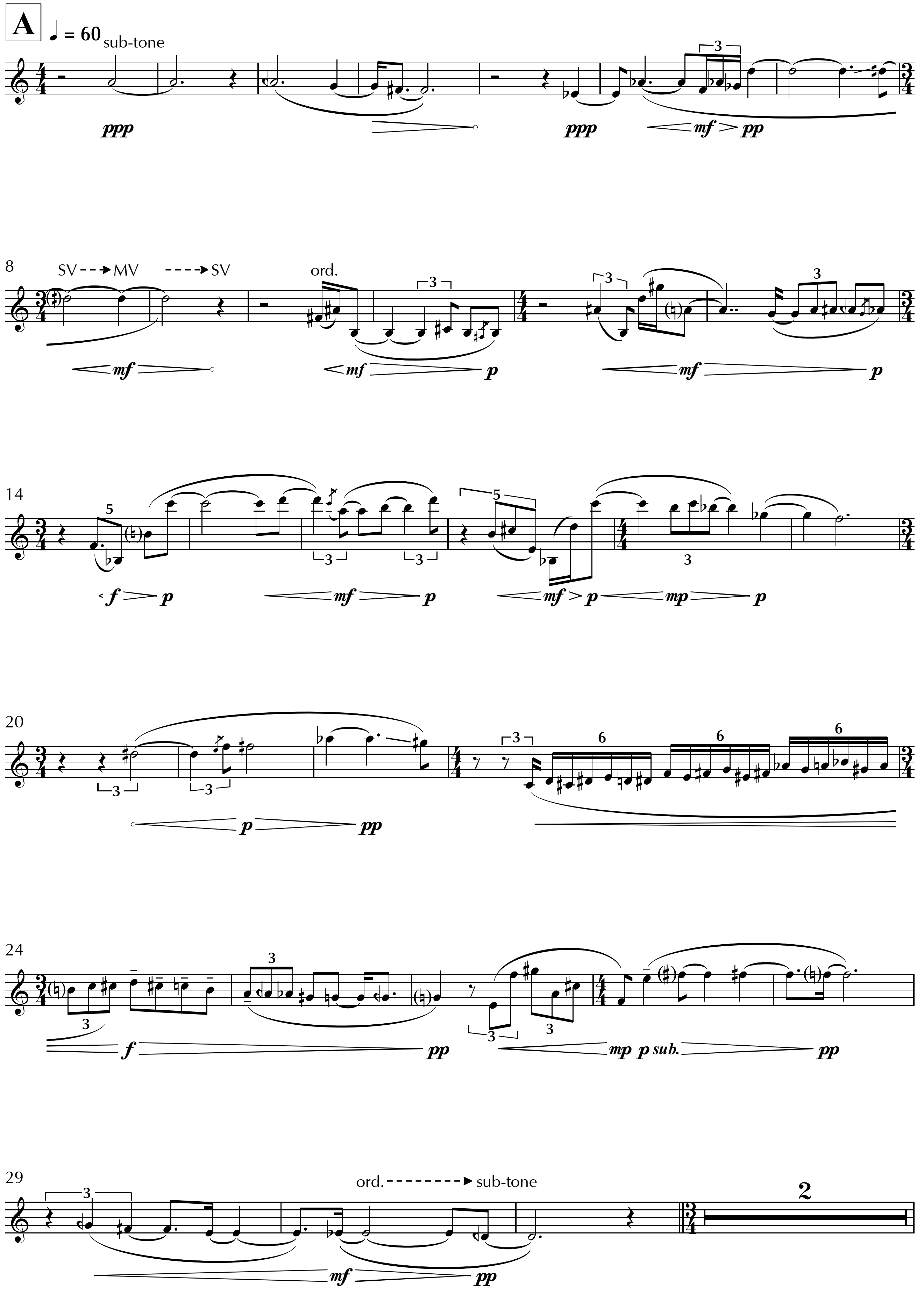
D
= 120
sempre p
PV
SV
rit.

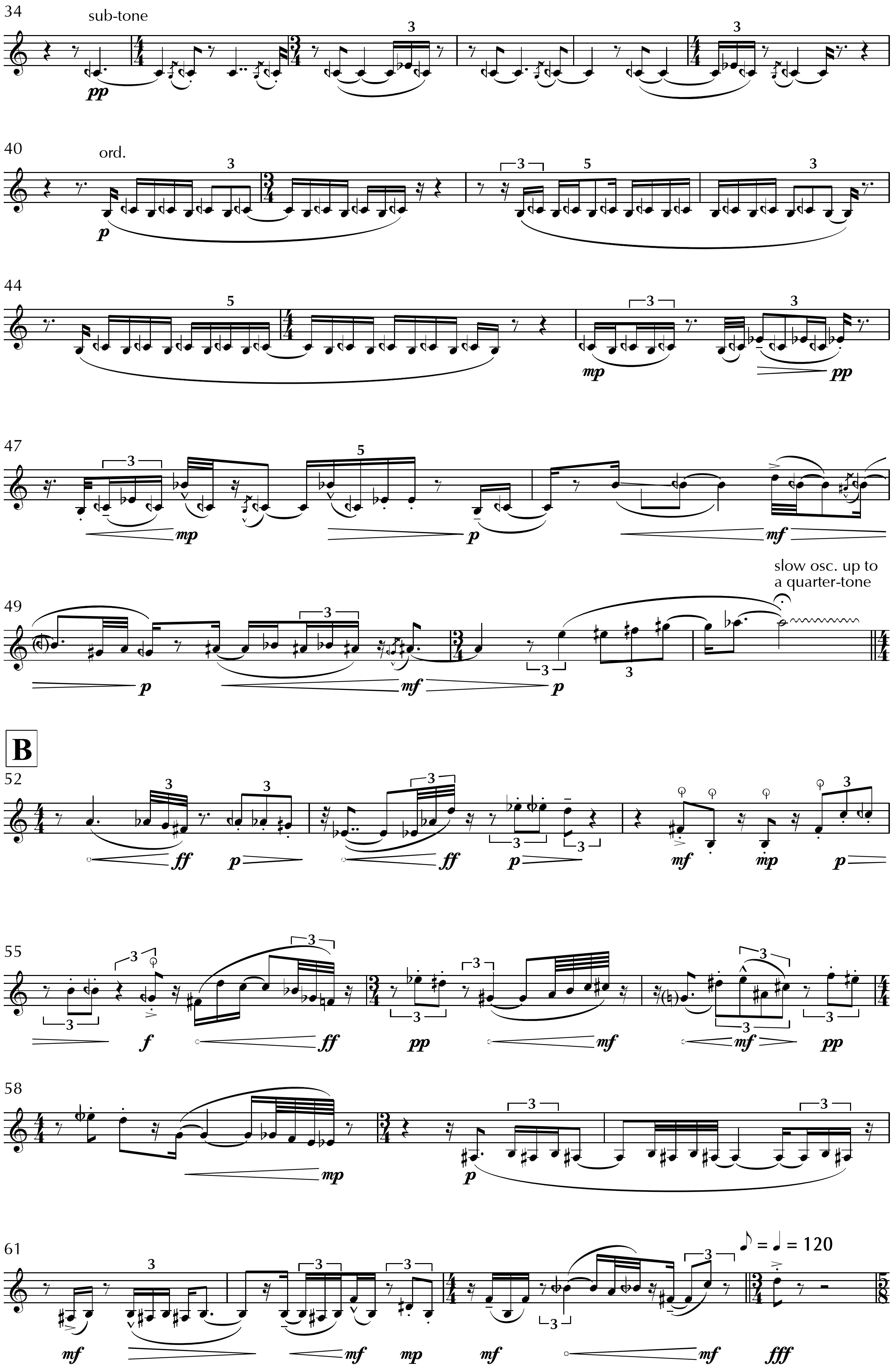
Soprano Sax in B♭

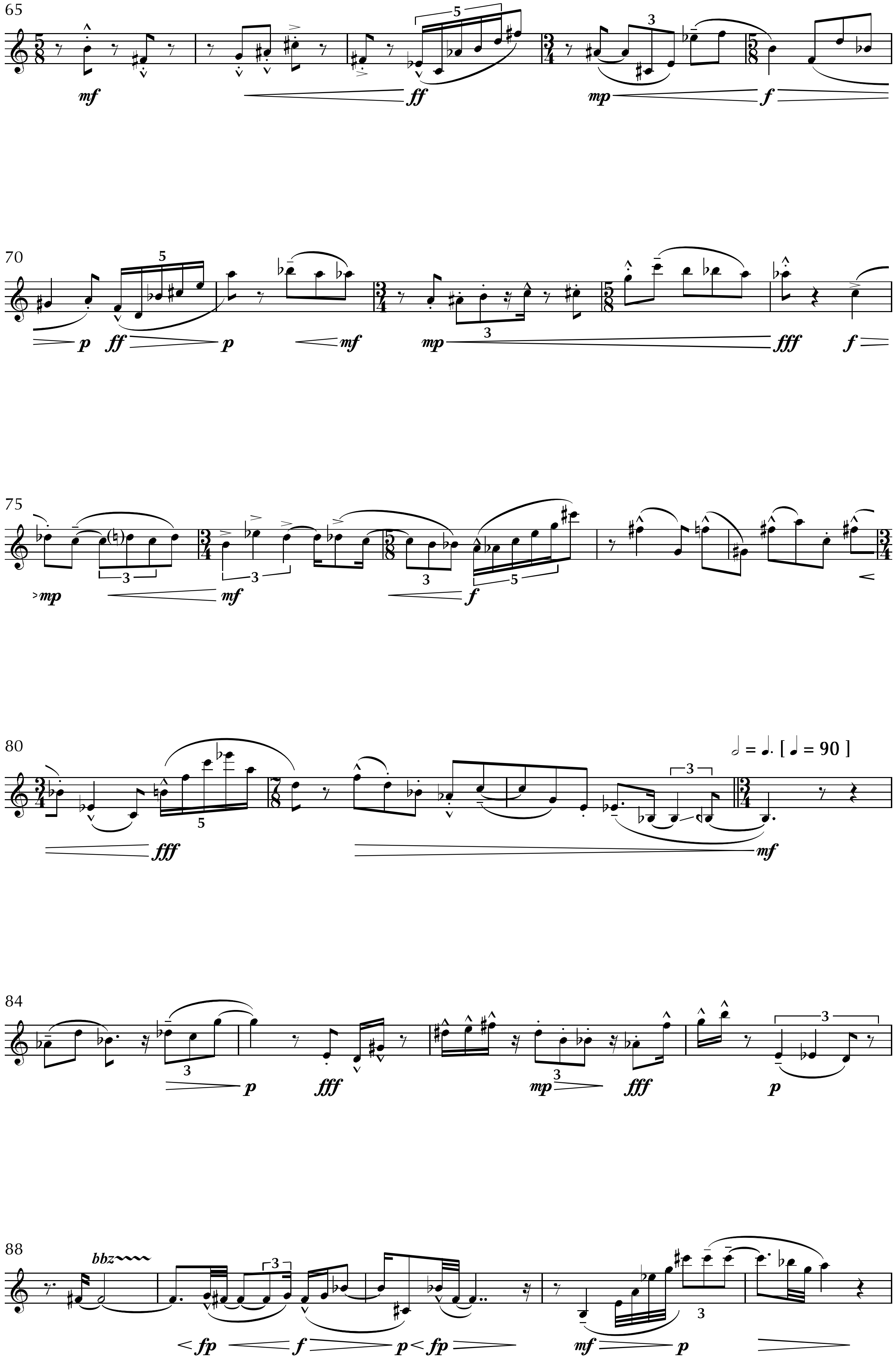
deux élégies pour la démocratie

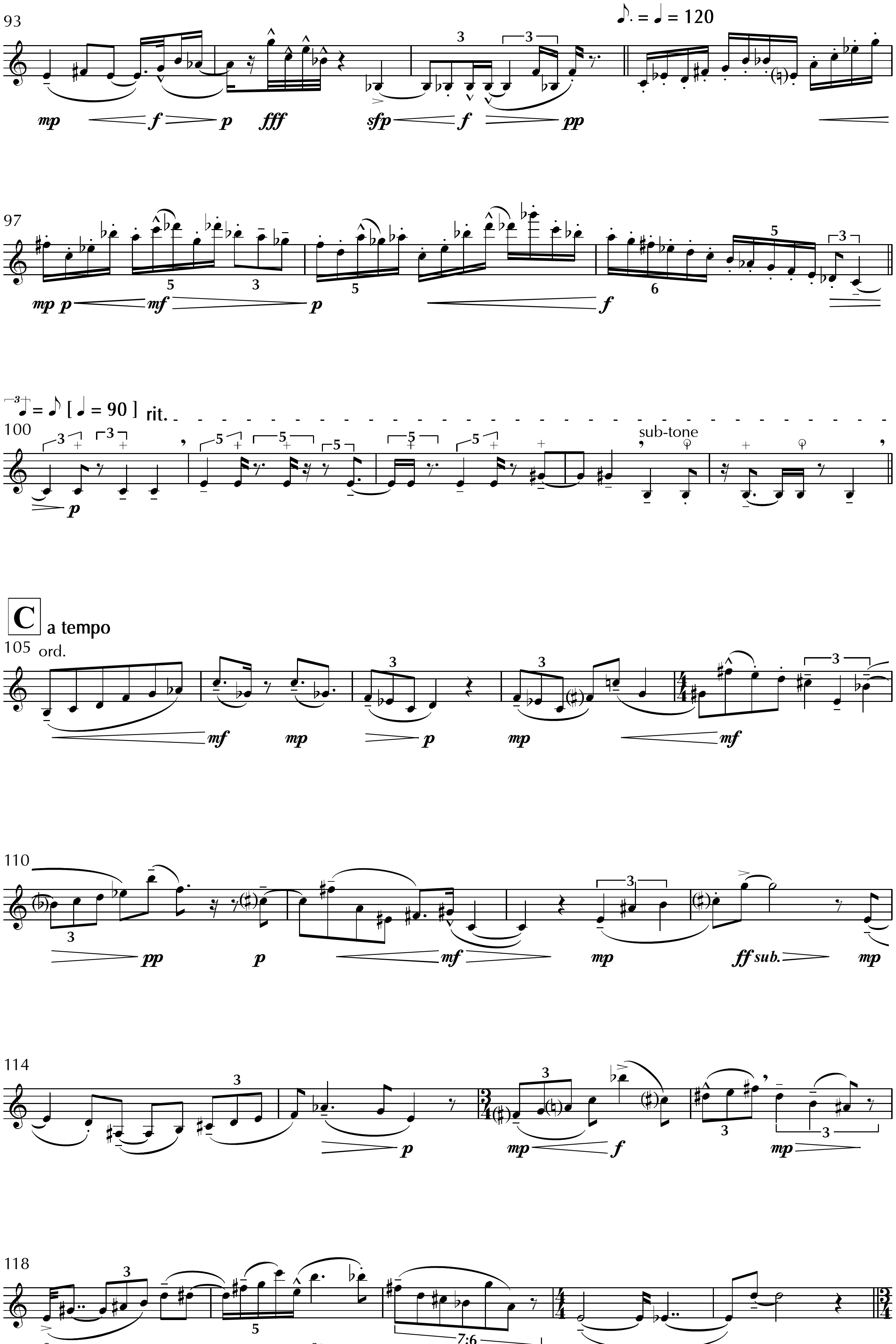
deuxième élégie

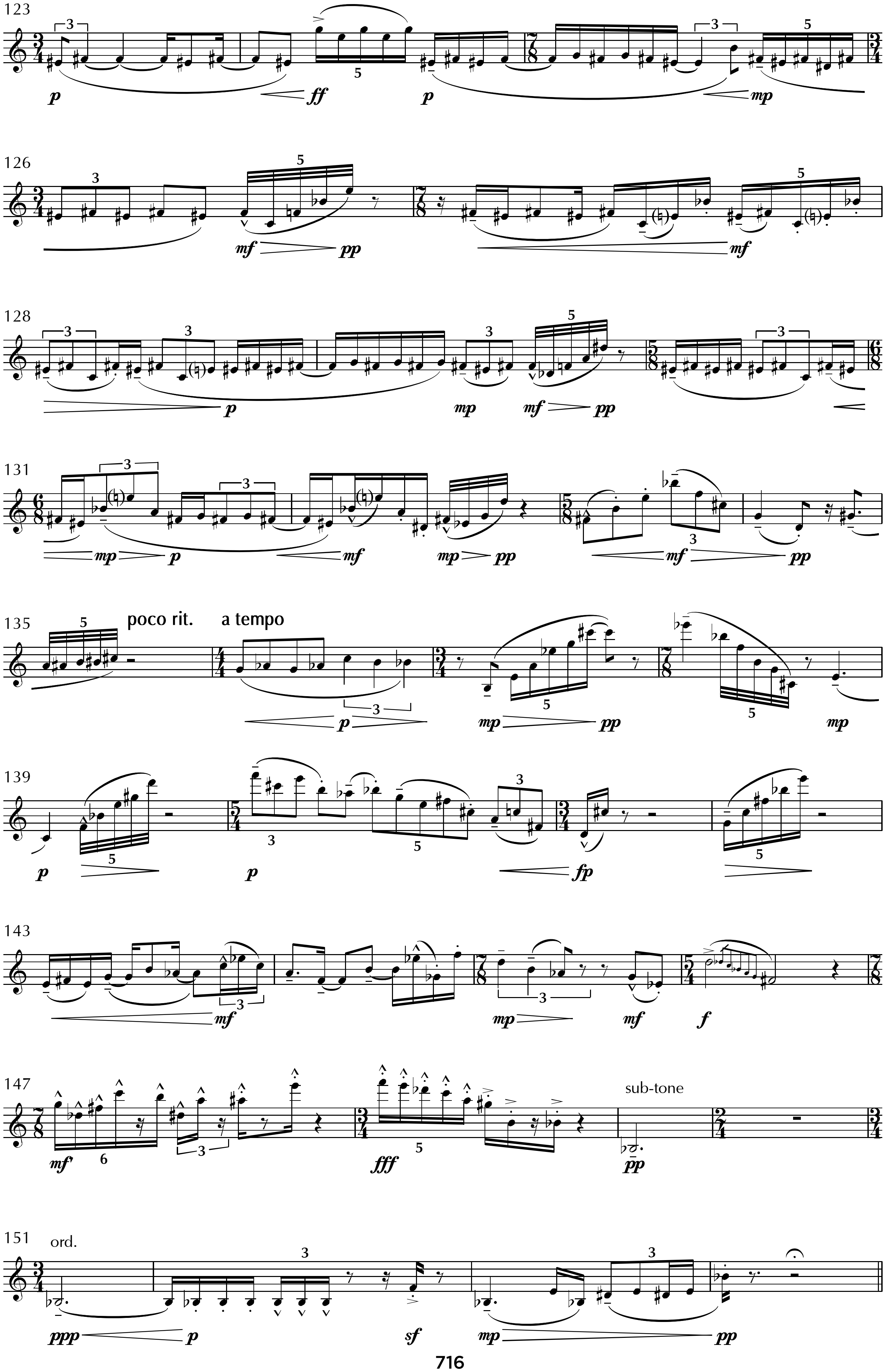
martin herraiz

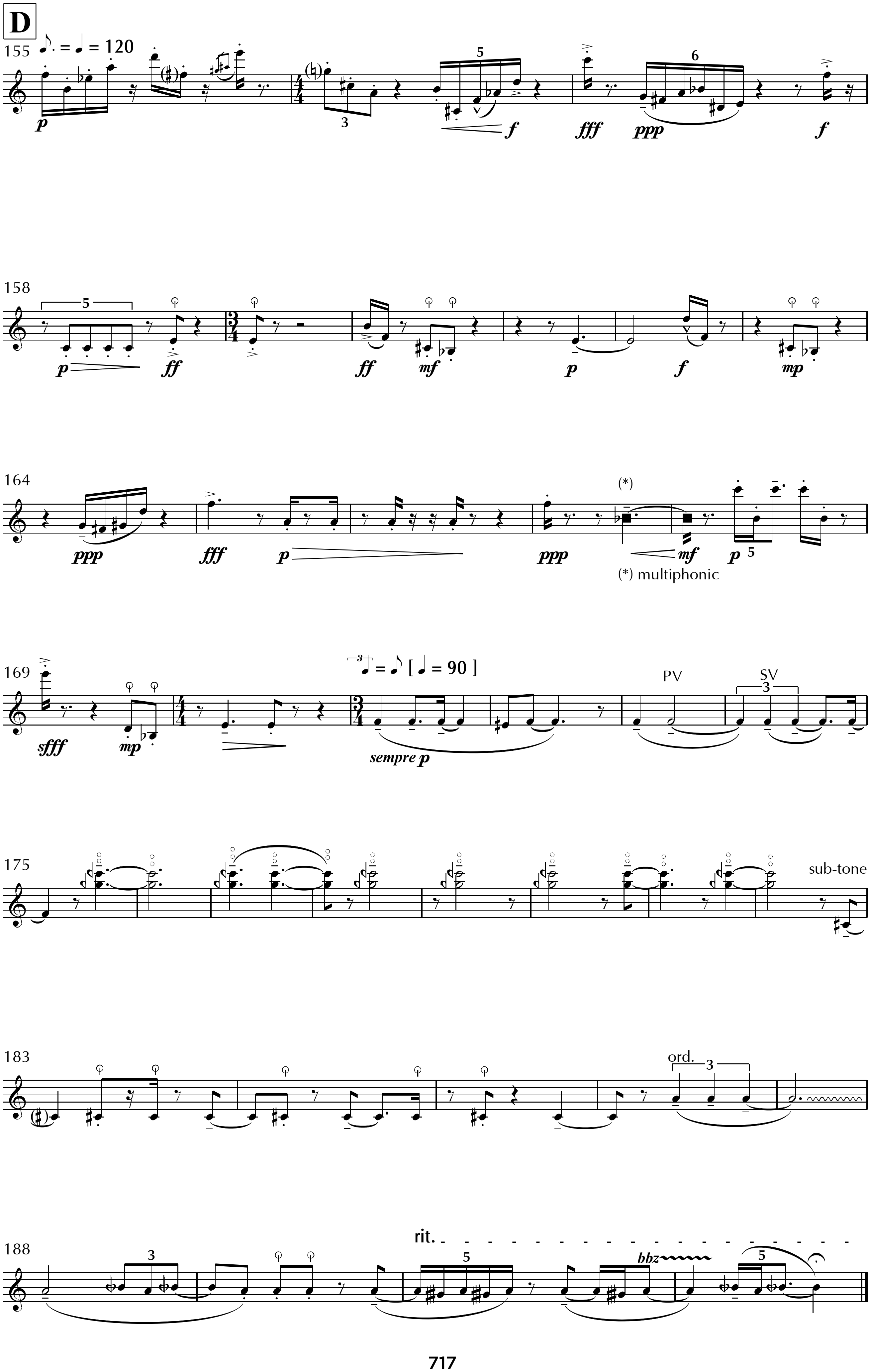



34
sub-tone
40
ord.
44
47
49
slow osc. up to
a quarter-tone
B
52
55
58
61
♪ = ♩ = 120


bbz


93
♪. = ♩ = 120
mp
f
p
fff
sfp
f
pp
97
mp p
mf
p
f
♩ = ♪ [♩ = 90] rit.
100
p
sub-tone
C
a tempo
105
ord.
mf
mp
p
mp
mf
110
pp
p
mf
mp
ff sub.
mp
114
p
mp
f
mp
118
fp
mp
f
7:6
p
pp


poco rit.
a tempo
sub-tone
ord.


D
155
♪. = ♩ = 120
p
f
fff
ppp
f
158
p
ff
ff
mf
p
f
mp
164
ppp
fff
p
ppp
(*)
mf
p
(*) multiphonic
169
sfff
mp
♩ = ♪ [♩ = 90]
sempre p
PV
SV
175
sub-tone
183
ord.
188
rit.
bbz

martin herraiz

title

for solo percussion

2007

Martin Herraiz

title
for solo percussion
(vibraphone, glockenspiel, 5 temple blocks and chinese cymbal)

This piece is dedicated to Rafael Alberto, who premiered it in São Paulo, Brazil, on October 12 and 31, 2007.

Duration: ca. 3′30″

For all enquiries please contact the composer at <klangdesign@gmail.com>.

PERFORMANCE NOTES

Dynamic marks placed above the vibraphone staff are valid for all staves (except where otherwise indicated).

Mallets should be as soft as possible; hard mallets should be used only for the glockenspiel and for the cymbal glissandi on mm. 91-95.

Except where noted, all fermatas should be short (no more than twice the written duration) and all apoggiaturas and arpeggios should be played as fast as possible.

Cue-sized ×-shaped noteheads indicate pitches that must be dampened while the pedal is depressed. Where no pedal markings are given, the notes played on the vibraphone should adhere strictly to their written duration (pedal, finger and/or mallets should be used ad lib. to control the resonance). *Senza* pedal, however, means no pedal **at all**.

All apoggiature and arpeggi are to be performed as fast as possible.

Double tremolo bars always imply a simple or doublestop roll, regardless of note value (i.e. means).

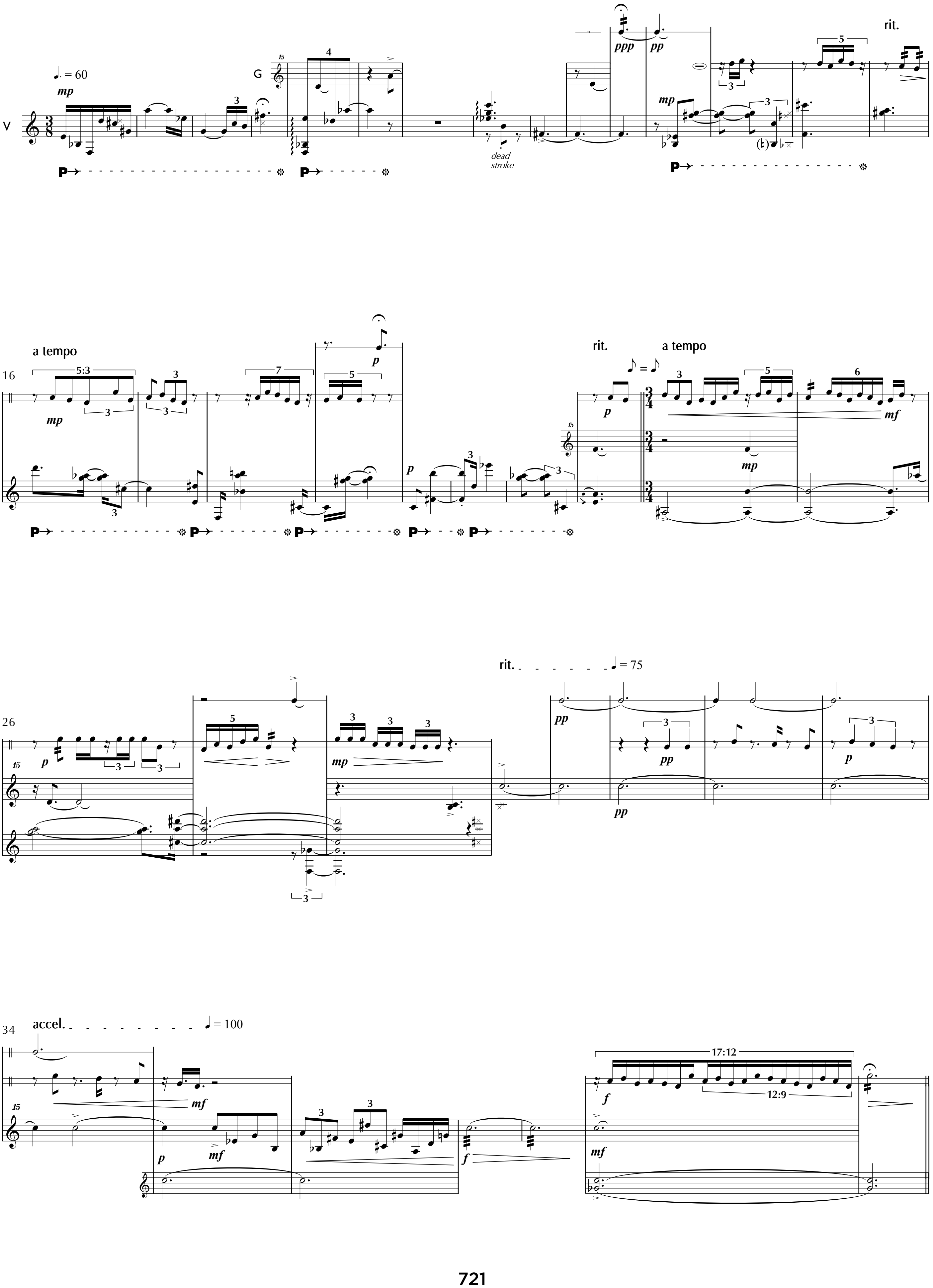
Descending portamento produced by pressing the tip of a hard mallet near the edge of the metal bar and sliding it towards the center of the bar immediately after striking the bar with the other hand (the pedal should remain depressed as the sound dies out naturally).

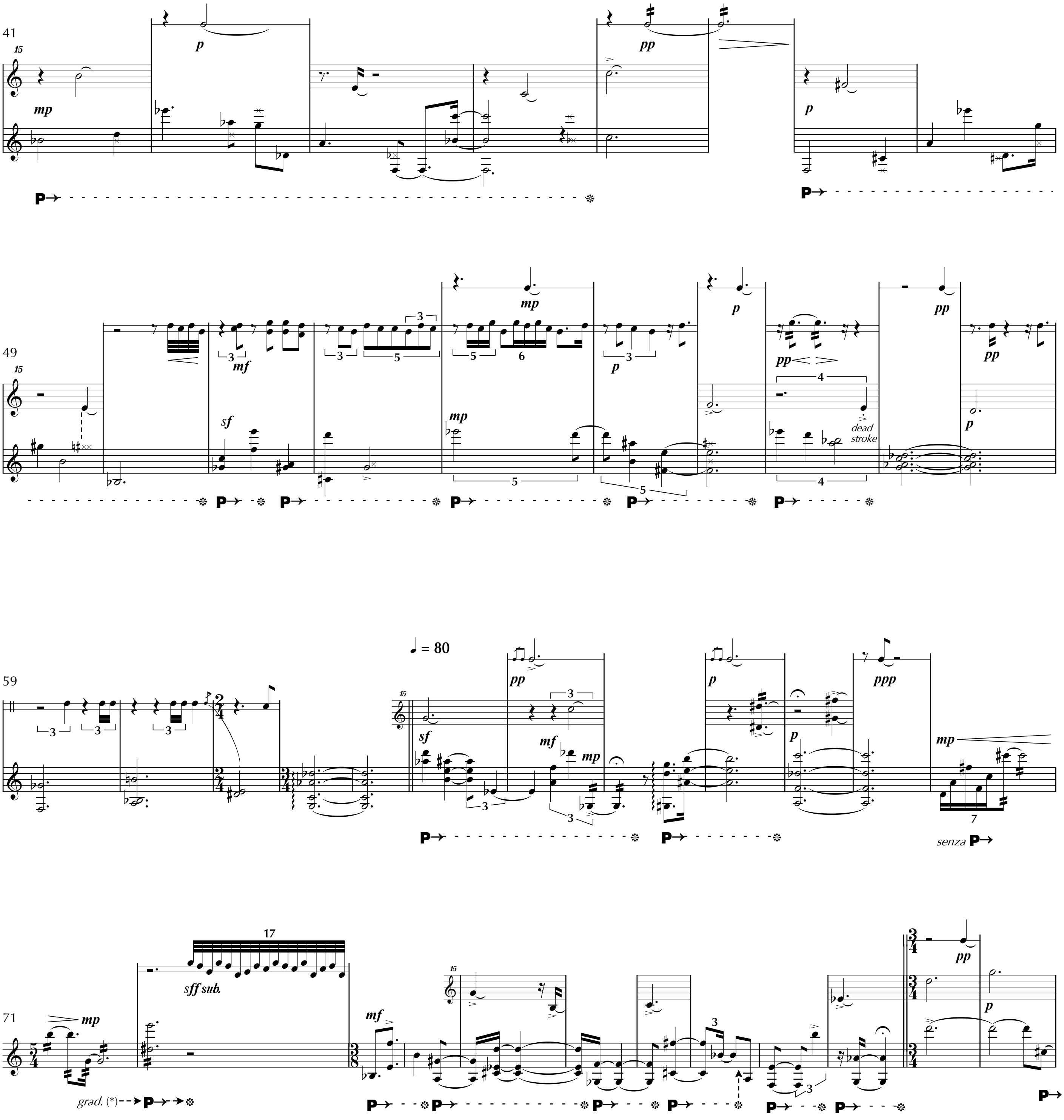
Quickly slide the tip of a hard mallet across the cymbal's radium.

Run the tip of a hard mallet along the surface of the cymbal in a continuous circular motion, producing a soft low "hiss".

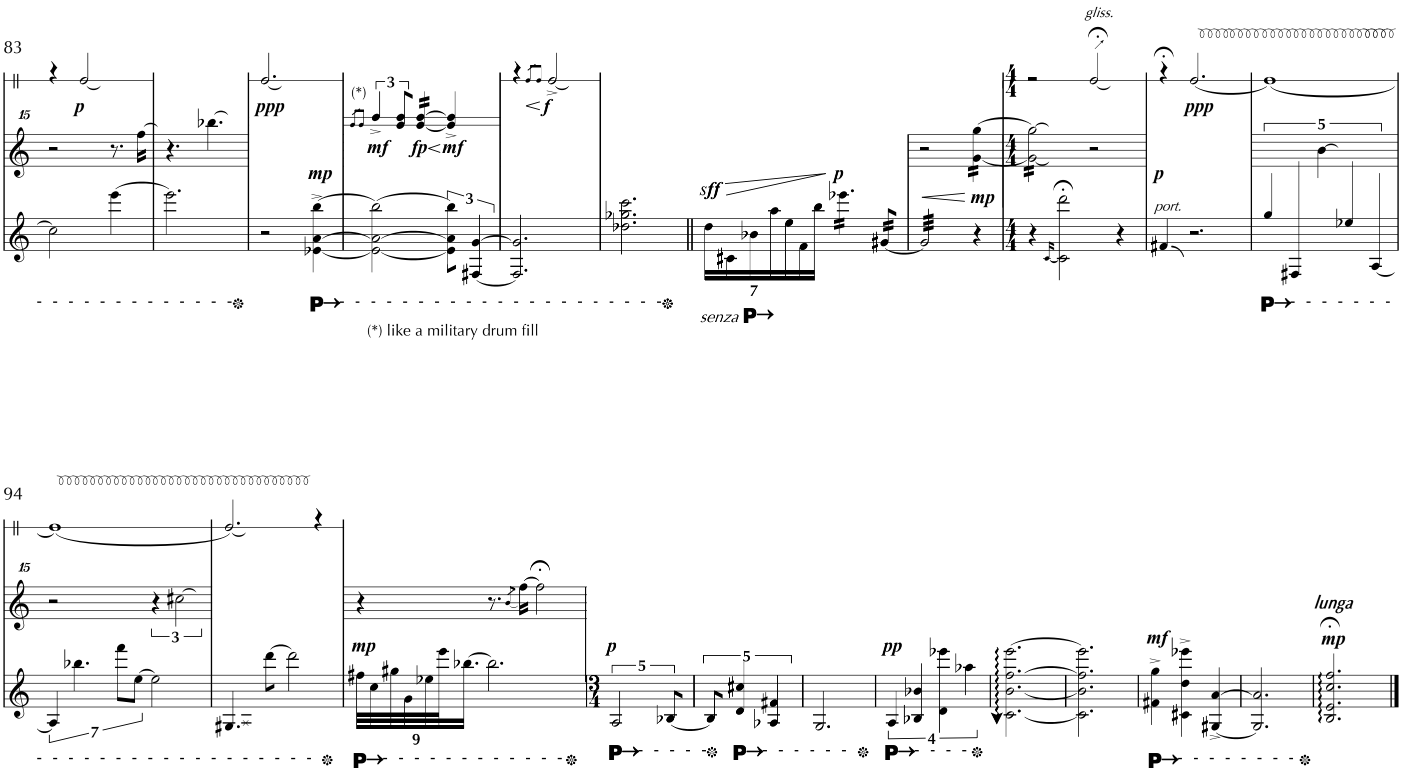
title

martin herraiz, 2007





(*) gradually depress pedal from the attack of the G up to the beginning of m. 72, then lift it back slowly for the following 3 beats.


83
p
ppp
(*)
mp
mf
fp<mf
<f
gliss.
sff
p
mp
ppp
port.
(*) like a military drum fill
senza
94
mp
p
pp
mf
lunga
mp

martin herraiz

warner duos

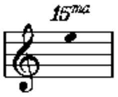
for guitarist and percussionist

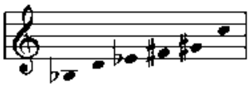
2016

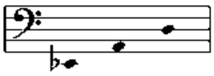
WARNER DUOS

Instrumentation

I. Clouds
Electric Bass (preferably fretless, with 4th string tuned to E♭) with chorus and compressor/sustain
Percussion:

Crotale – pitched: 

6 Thai Gongs – pitched: 

3 Large Gongs – pitched: 

Large Crash Cymbal
Large Ride Cymbal
Huge Tam-Tam
Huge Bass Drum

II. Motet
Electric Guitar with chorus, compressor/sustain and/or reverb as needed
Vibraphone

III. Bubbles
Electric Guitar with heavy overdrive
Percussion:

5 Woodblocks
2 Bongos
Tumba
Tom-Tom
Bass Drum
Cup with water and thick straw

Duration (total): ca. 4 min.

This work was commissioned by Peter Warner.

PERFORMANCE NOTES

These three miniature pieces (lasting between 1′15″ and 1′40″ each) may be performed separately or as a suite.

Accidentals are valid only for a single note and its immediate repetitions, allowing of course for eventual rests which may occur in between; nevertheless, cautionary natural signs abound throughout the score.

All apoggiature and tremoli are to be performed as fast as possible.

Glissandi are indicated by straight diagonal lines. Unless they are slurred, both notes should be articulated.

A downward curved line placed after a note (⌝) indicates a "fall", i.e. a subtle portamento or "bend" at the end of the note. This effect must not be overemphasized; in fact, especially when followed by a rest, it is best accompanied by an equally subtle decrescendo.

GUITAR SPECIFICS

Natural harmonics for the bass and guitar are notated with diamond-shaped noteheads, indicating the exact position at which they should be played, and accompanied by a text indication showing the string on which they should be played (in roman numerals) and their corresponding partial number (in arabic numerals, with the first partial being the open string).

SV Senza vibrato (default).
PV Poco vibrato.
MV Molto vibrato.

These indications refer only to the amplitude of the vibrato; the speed is left to the performers' discretion, and should not necessarily remain constant all the time.

Dashed arrows indicate gradual transitions between states.

ST Sul tasto.

SP Sul ponticello.

ꝺ Bartók pizzicato.

T Right-hand tapping.

PERCUSSION SPECIFICS

Pedal activity

P→ Depress pedal.

Λ Change pedal.

✲ Release pedal.

S/P No pedal (**at all**).

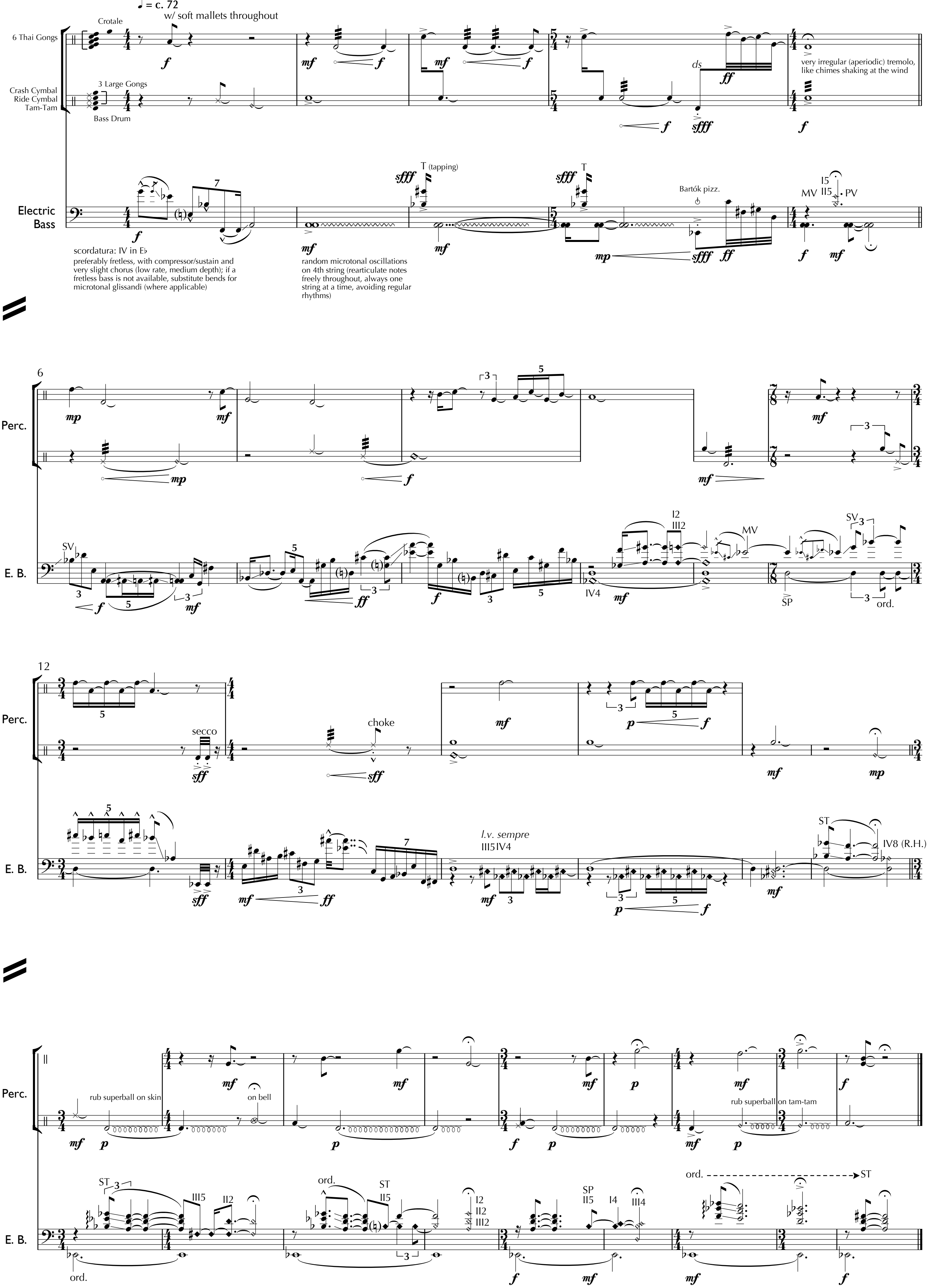
When no pedal markings are given, the pedal may be used freely (e.g. as a tonal resource), **as long as all pitches are sustained only for their written duration**. The percussionist must use pedal, fingers and/or mallets in combination to control the duration of each note.

ds Dead stroke.

warner duos – I. clouds

for Anne & Jack

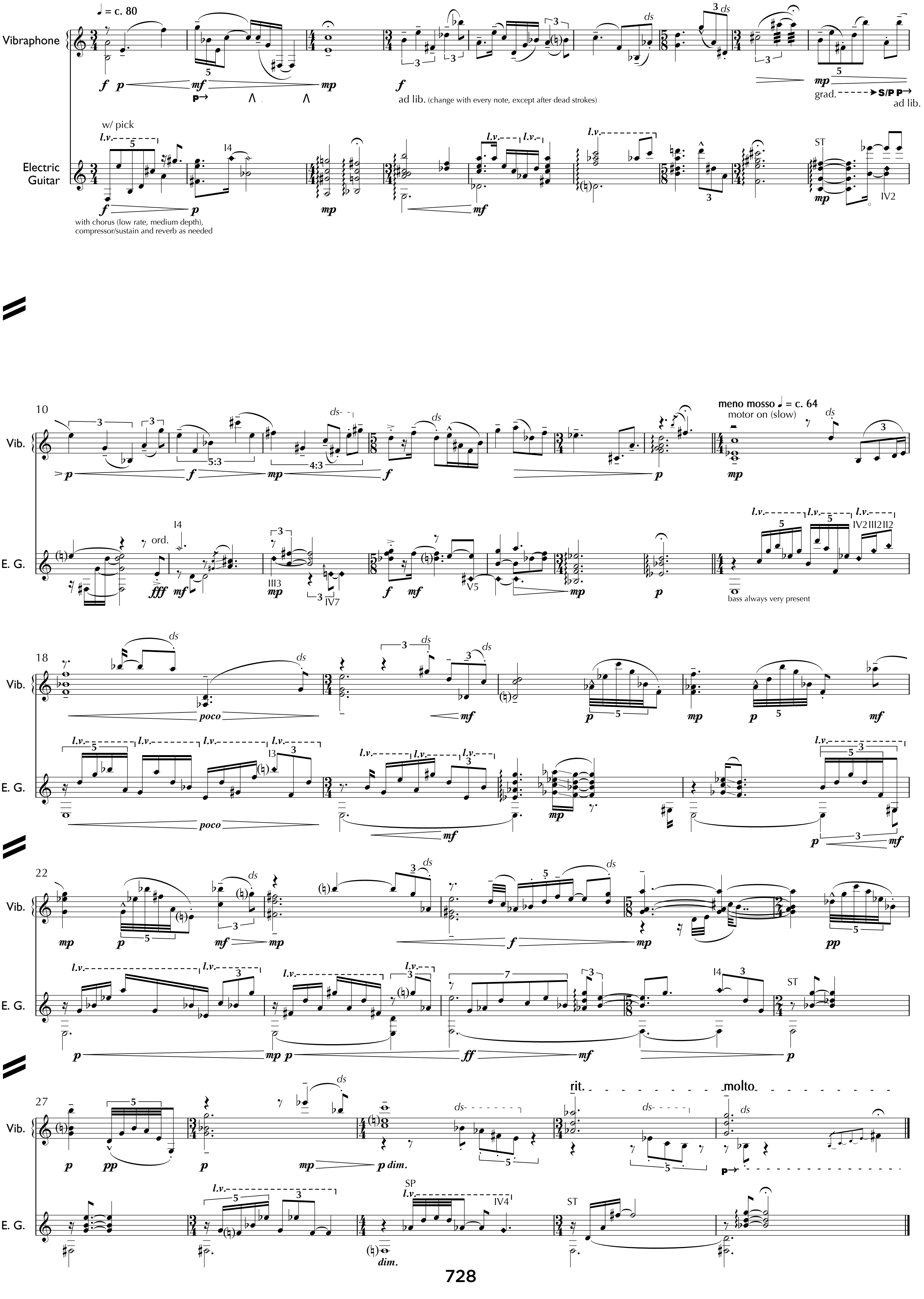
martin herraiz, 2016



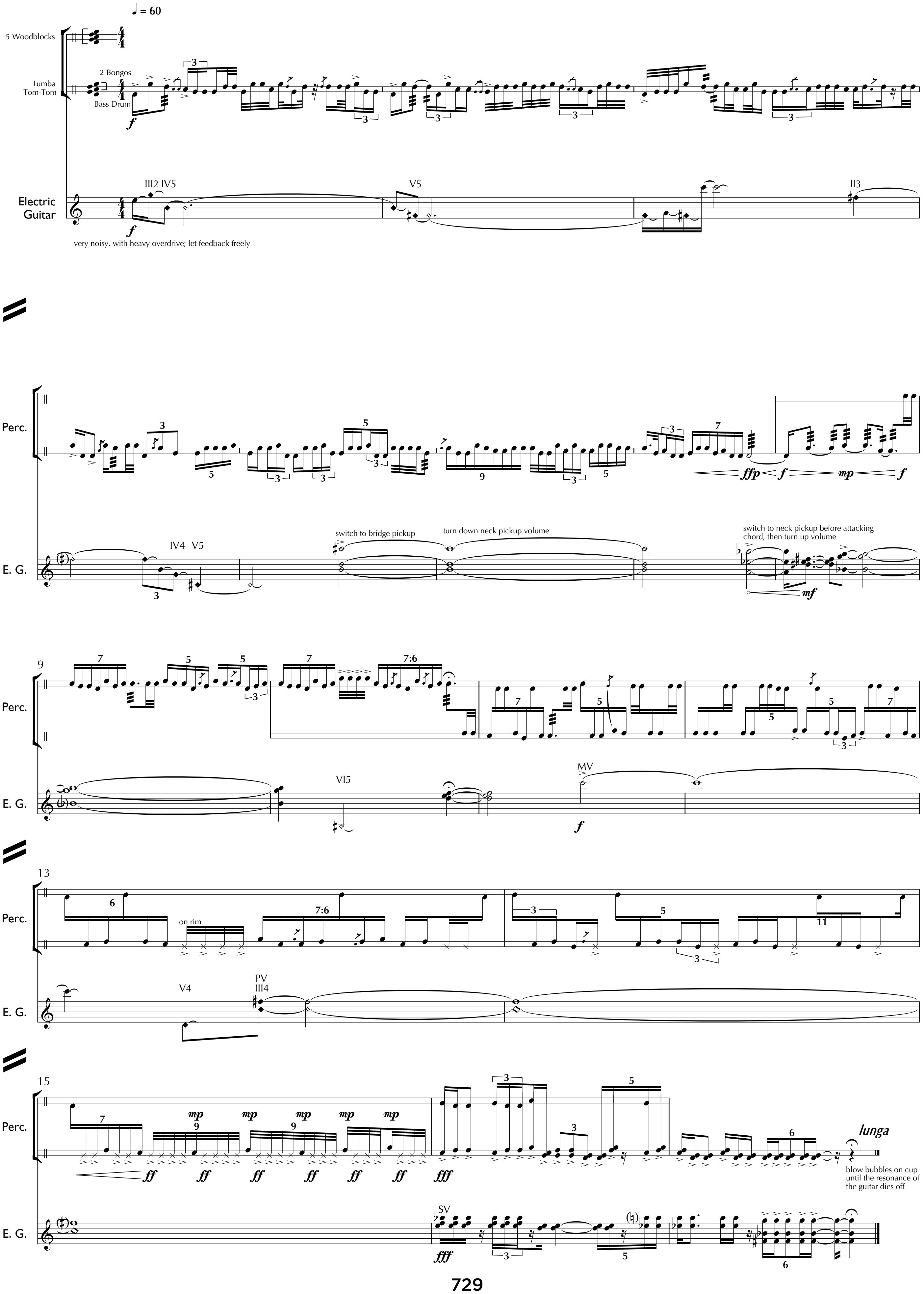
warner duos – II. motet

for Barb & Pat

martin herraiz, 2016



warner duos – III. bubbles

for Matt

martin herraiz, 2016